

Miroslav Srnka

move 01
for large orchestra

2015

Score



Bärenreiter Kassel · Basel · London · New York · Praha
BA 11144

to Matthias Pintscher and Symphonieorchester des Bayerischen Rundfunks

commission of musica viva / Symphonieorchester des Bayerischen Rundfunks

Aufführungsdauer / Duration: ca. 7 min.

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Orchestra

4 flutes
3 oboes
4 clarinets (in B)
3 bassoons

6 French horns
4 trumpets (in C)
3 trombones
1 tuba

percussion 1 – marimba
percussion 2 – vibraphone
percussion 3 – glockenspiel and cow bells (c¹-c³)

piano

strings
14.12.10.8.6 (or more)
(contrabasses with C strings)

Explanatory Notes

score

written in C

itches

all pitches sound in the octaves as written (glockenspiel sounds two octaves higher)

accidentals

accidentals apply within the measure and octave in which they appear

general dynamics


dynamic signs from (almost inaudible) to (tutta la forza);

the *crescendo* and *decrescendo* hairpins without a specifically marked final dynamic level are always to be played *dal niente*, resp. *al niente*

legato / détaché

the entire score is to be played *legato* if not specifically marked otherwise, legato slurs are not used;


the parts to be played *non legato* are always marked with *détaché* or other articulation signs;


 the *détaché* notes for strings are always to be played *molto arco*, using as much of the bow as possible, even in fast tempi and even if a flautando sound results; even in the *dal niente / al niente* passages *molto arco* is to be used, gradually letting the pitch disappear into toneless bowing on the string.

articulation signs of relative dynamic

following signs apply to the entire duration of the marked pitch (even if it is written for rhythmical reasons with two or more tied notes). dynamic effect of these signs is relative and subordinated to the general dynamics marked by usual dynamic signs. as with any other articulation, the effect and way of execution can vary depending on an instrument's possibilities, tempo, range etc.

 gradual decrescendo during the entire duration of the pitch (not an accent sign as usual)

 gradual crescendo during the entire duration of the pitch


 decrescendo, large in the first half and small during the second half

 crescendo, small in the first half and large during the second half


 gradual crescendo and decrescendo

 gradual decrescendo and crescendo

 decrescendo, large at the very beginning, then small during the rest of the duration


 crescendo, small during the most of the duration, large at the very end

 decrescendo, at the very beginning, and crescendo, at the very end

 crescendo, at the very beginning, and decrescendo, at the very end

 start immediately without any dynamic attack and then static sustain

 static sustain and end the note abruptly without any dynamic release

 start without any attack, static sustain and end without dynamic release

B

29

Fl. 1
Fl. 2
Fl. 3
Fl. 4
Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
Cl. 3
Cl. 4
Bsn. 1
Bsn. 2
Bsn. 3
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Hn. 5
Tpt. 1
Tpt. 2
Tpt. 3
B.Tba.
Perc. 1
Perc. 2
Perc. 3
Pno.

Martimba
soft mallets
damp (with cloth)

Vibraphone
soft mallets
damp (with cloth)

Cow Bells
soft mallets
damp (with cloth)

1
2
3
4
5
6
7
8
9
10
11
12
13
14

Vln. I
Vln. II
Vla.
Vc.
Cb.

the fastest and widest vibrato possible

senza vibrato

circle with the bow
during this time go extremely soft (use the 1/2 of the string)
during up bow go fast

trémolo sul tasto
alla punta

BA 11144

D
Fast ♩ = c. 112

53

Fl. 2
Fl. 3
Cl. 1
Cl. 2
Cl. 3
Cl. 4
Bsn. 1
Bsn. 2
Bsn. 3
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Hn. 5
Hn. 6
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Tbn. 1
Tbn. 2
B.Tbn.
Perc. 1
Perc. 2
Perc. 3
Pno.

Fast ♩ = c. 112

Vln. I
Vln. II
Vla.
Vc.
Cb.

E

66

Ob. 1 *ppp*

Ob. 2 *ppp*

Ob. 3 *ppp*

Cl. 1 *ppp*

Cl. 2 *ppp*

Cl. 3 *ppp*

Cl. 4 *ppp*

Bsn. 1 *ppp*

Bsn. 2 *ppp*

Bsn. 3 *ppp*

Tbn. 1

Tbn. 2

Tbn. 3

Perc. 1 *ppp* *mp* *mf*

Perc. 2 *ppp* *mp* *mf*

Perc. 3 *ppp*

Pno. *mf*

Vln. I

1 solo sul G sempre, molto arco *ppp* *mf*

2 solo sul G sempre, molto arco *ppp* *mf*

3 solo sul G sempre, molto arco *ppp* *mf*

4 solo sul G sempre, molto arco *ppp* *mf*

Vla.

1 solo sul C sempre, molto arco *ppp* *mf*

2 solo sul C sempre, molto arco *ppp* *mf*

3 solo sul C sempre, molto arco *ppp* *mf*

Vc.

1 solo flag with a scagull-gliss at the end of each pitch *mf*

2 solo flag with a scagull-gliss at the end of each pitch *mf*

3 solo flag with a scagull-gliss at the end of each pitch *mf*

4 solo flag with a scagull-gliss at the end of each pitch *mf*

5 solo flag sempre *mf*

6 solo flag sempre *mf*

7 solo flag sempre *mf*

8 solo flag sempre *mf*

Cb.

1 solo flag sempre *mf*

2 solo flag sempre *mf*

3 solo flag sempre *mf*

4 solo flag sempre *mf*

5 solo flag sempre *mf*

6 solo flag sempre *mf*

F

75

Fl. 1, Fl. 2, Fl. 3, Fl. 4, Ob. 1, Ob. 2, Ob. 3, Cl. 1, Cl. 2, Cl. 3, Cl. 4, Bsn. 1, Bsn. 2, Tbn. 1, Tbn. 2, Tbn. 3, Perc. 1, Perc. 2, Perc. 3, Pno., Vln. I (1-7), Vln. II (1-3, 4-6, 7-9, 10-12), Vla. (1-10), Vc. (1-4), Cb. (1-3)

Flutes: *bib.* markings above notes.

Trumpets: *ppp* and *pp* markings.

Drums: *pp* markings.

Piano: *pp* and *cresc.* markings.

Violins: *ppp* markings.

Violas: *ppp* markings.

Violoncellos: *ppp* markings.

Double Basses: *ppp* markings.

Violins II: *divisi* markings with *pp* dynamics.

Violas: *ppp* markings.

Violoncellos: *ppp* markings.

Double Basses: *ppp* markings.

Violins II: *divisi* markings with *pp* dynamics.

Violas: *ppp* markings.

Violoncellos: *ppp* markings.

Double Basses: *ppp* markings.

G

81

FL. 1, FL. 2, FL. 3, FL. 4, Ob. 1, Ob. 2, Ob. 3, Cl. 1, Cl. 2, Cl. 3, Cl. 4, Bsn. 1, Bsn. 2, Bsn. 3, Hn. 1, Hn. 2, Hn. 3, Hn. 4, Hn. 5, Tbn. 1, Tbn. 2, Tbn. 3, Perc. 1, Perc. 2, Perc. 3, Pno., Vln. I (1-7), Vln. II (1-12), Vla. (1-10), Vc. (1-8), Cb. (1-6)

1. 2 2 soli mp
3. 4 2 soli mp
5. 6 2 soli mp
7. 8 2 soli mp
9. 10 2 soli mp
11. 12 2 soli mp
13. 14 2 soli mp

cresc. mf

pp p

85

Fl. 1
Fl. 2
Fl. 3
Fl. 4
Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
Cl. 3
Cl. 4
Bsn. 1
Bsn. 2
Bsn. 3
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Hn. 5
Tbn. 1
Tbn. 2
Tbn. 3
Perc. 1
Perc. 2
Perc. 3
Pno.
Vln. I
Vln. II
Vc.

mf
mp
p
pp
decresc.

1, 2
3, 4
mf
mf

H

94

Fl. 1 *pp* *bisb.* *mf*

Fl. 2 *pp* *bisb.* *mf*

Fl. 3 *pp* *bisb.* *mf*

Fl. 4 *pp* *bisb.* *mf*

Ob. 1 *pp* *bisb.* *mf*

Ob. 2 *pp* *bisb.* *mf*

Cl. 1 *pp* *mf*

Cl. 2 *pp* *mp* *mf*

Cl. 3 *pp* *mp* *mf*

Cl. 4 *pp* *mp* *mf*

Hn. 1 *pp*

Hn. 2 *pp*

Hn. 3

Hn. 4

Hn. 5

Hn. 6

Tpt. 1 *pp* *con sordino 'straight'*

Tpt. 2 *pp* *con sordino 'straight'*

Tpt. 3 *pp* *con sordino 'straight'*

Tpt. 4 *pp* *con sordino 'straight'*

Tbn. 1 *mp*

Perc. 1 *mf*

Perc. 2 *mf*

Perc. 3 *mf*

Pno. *pp* *mf*

Vln. I 1-14 *mp*

Vln. II 1-12 *pp* *sul G sempre, molto arco* *cresc.* *mf*

Vla. 7-8

Vc. 1-4

Cb. 1 *pp* 1,2 *divisi* *mf*

Cb. 2 3,4 *divisi* *mf*

Cb. 3 5,6 *divisi* *mf*

100 **I**

Fl. 1
Fl. 2
Fl. 3
Fl. 4
Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
Cl. 3
Cl. 4
Bsn. 1
Bsn. 2
Bsn. 3
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Hn. 5
Hn. 6
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Tbn. 1
Tbn. 2
Tbn. 3
Perc. 1
Perc. 2
Perc. 3
Pno.
Vln. I
1
2
3
4
5
6
Vln. II
7
8
9
10
11
12
Vla.
Vc.
1
2
Cb.
3
4
5
6

mp, *pp*, *mf*, *f*, *cresc.*, *decresc.*, *senza sordino*, *divisi a 2*, *divisi (ord.)*

105

Fl. 1
Fl. 2
Fl. 3
Fl. 4
Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
Cl. 3
Cl. 4
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Hn. 5
Hn. 6
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Tbn. 1
Tbn. 2
Perc. 2
Perc. 3
Pno.
Vln. I
1
2
3
4
Vln. II
5
6
7
8
9
10
11
12
Vla.
Vc.
Cb.

f, *cresc.*, *sf*, *mf*, *f*, *sf*, *sfz*, *senza sordino*, *Glöckenspiel soft mallets*, *cresc.*

Un poco accelerando

113

Fl. 1, Fl. 2, Fl. 3, Fl. 4, Ob. 1, Ob. 2, Ob. 3, Cl. 1, Cl. 2, Cl. 3, Cl. 4, Hn. 1-6, Tpt. 1-4, Perc. 2, Perc. 3

Dynamic markings: *pp*, *ppp*, *mp*, *mf*, *decresc.*, *trill.*, *trill.*

Performance instructions: *bisb.*, *trill.*

Un poco accelerando

Vln. I (1-14), Vln. II (1-12), Vla. (divisi a 2), Vc., Cb.

Dynamic markings: *pp*, *ppp*, *mp*, *p*, *mf*

Performance instructions: *molto sul pont., alla punta*, *divisi (ord.)*, *1-3*, *4-6*, *7-9*, *10-12*, *1-3*, *4-6*, *7, 8*, *9, 10*

119

Fl. 1 *mf* *cresc.*

Fl. 2 *mf*

Fl. 3 *mf*

Fl. 4 *mf*

Ob. 1 *mf*

Ob. 2 *mf*

Ob. 3 *mf*

Cl. 1 *mf*

Cl. 2 *mf*

Cl. 3 *mf*

Cl. 4 *mf*

Bsn. 1 *mf*

Bsn. 2 *mf*

Hn. 1 *mf*

Hn. 2 *mf*

Hn. 3 *mf*

Hn. 4 *mf*

Perc. 1 *mf*

Perc. 2 *mf*

Perc. 3 *mf*
Cow Bells
soft mallets

Pno. *mf*

Vln. I
1-6 *mf*
7-14 *mf* *cresc.*

Vln. II
1-3 *mf*
4-6 *mf*
7-9 *mf*
10-12 *mf*

Vla.
1-3 *mf*
4-6 *mf*
7-10 *mf*

Cb.
1-6 *mf*
diviso (ord.)

128

Fl. 1
Fl. 2
Fl. 3
Fl. 4
Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
Cl. 3
Cl. 4
Bsn. 1
Bsn. 2
Bsn. 3
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Tbn. 1
Tbn. 2
Tbn. 3
Perc. 1
Perc. 2
Perc. 3
Vln. I
1
2
3
4
5
6
7
8
9
10
11
12
13
14
1-3
4-6
Vln. II
7-9
10-12
Vla.
1-3
4-6
7
8
9
10
Vc.
1
2
Cb.
3
4
5
6

L
133 **Very fast** ♩ = c. 120

Fl. 1
Fl. 2
Fl. 3
Fl. 4
Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
Cl. 3
Cl. 4
Bsn. 1
Bsn. 2
Bsn. 3
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Hn. 5
Hn. 6
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Tbn. 1
Tbn. 2
Tbn. 3
B. Tba.
Perc. 1
Perc. 2
Perc. 3
Pno.

Very fast ♩ = c. 120

Vln. I
Vln. II
Vla.
Vc.
Cb. 1-6

Fl. 1
Fl. 2
Fl. 3
Fl. 4
Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
Cl. 3
Cl. 4
Bsn. 1
Bsn. 2
Bsn. 3
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Hn. 5
Hn. 6
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
Perc. 1
Perc. 2
Perc. 3
Vln. I
1-4
5-8
9-11
12-14
Vln. II
1-3
4-6
7-9
10-12
Vla.
1-4
5-7
8-10
Vc.
1-3
4-6
7
8
Cb.
1
2
3
4
5
6

143

The image displays a page of a musical score for orchestra and strings, starting at measure 143. The score is arranged in a vertical layout with various instrument parts. The woodwind section includes Flutes (Fl. 1-4), Oboes (Ob. 1-3), Clarinets (Cl. 1-4), Bassoons (Bsn. 1-3), Horns (Hn. 1-6), and Trumpets (Tpt. 1-4). The brass section includes Trombones (Tbn. 1-3) and a Bass Trombone (B.Tbn.). The string section includes Violins I (Vln. I, measures 1-4, 5-8, 9-11, 12-14), Violins II (Vln. II, measures 1-3, 4-6, 7-9, 10-12), Violas (Vla., measures 1-4, 5-7, 8-10), and Cellos (Cb., measures 1-3, 4-6, 7, 8). The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. Dynamic markings such as *un poco decresc. sempre* and *f* are present throughout. The page number '24' is located at the top left, and the measure number '143' is at the top left of the first staff.

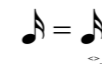
147 M

Fl. 1
Fl. 2
Fl. 3
Fl. 4
Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
Cl. 3
Cl. 4
Bsn. 1
Bsn. 2
Bsn. 3
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Hn. 5
Hn. 6
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
Vln. I
Vln. II
Vla.
Vc.
Cb.

un poco decresc. sempre

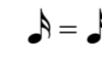
1-3 divisi *mf* sul G
4-6 divisi *mf* sul G
7, 8 divisi *mf* sul G
9, 10 divisi *mf* sul G
11, 12 divisi *mf* sul G
13, 14 divisi *mf* sul G

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153

Fl. 1
Fl. 2
Fl. 3
Fl. 4
Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
Cl. 3
Cl. 4
Bsn. 1
Bsn. 2
Bsn. 3
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Hn. 5
Hn. 6
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Tbn. 1
Tbn. 2
Tbn. 3
B.Tbn.



Vln. I
Vln. II
Vla.
Vc.
Cb.

Fl. 1
Fl. 2
Fl. 3
Fl. 4
Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
Cl. 3
Cl. 4
Bsn. 1
Bsn. 2
Bsn. 3
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Hn. 5
Hn. 6
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Tbn. 1
Tbn. 2
Tbn. 3
B.Tbn.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

166

This musical score page contains measures 166 through 169. The instrumentation includes six Horns (Hn. 1-6), three Trombones (Tbn. 1-3) and a Bass Trombone (B. Tbn.), Piano (Pno.), four Violins (Vc. 1-4), four Violas (Vla. 1-4), and six Cellos/Double Basses (Cb. 1-6). The score is written in bass clef for most instruments and treble clef for the Piano. Dynamics range from fortissimo (ff) to pianissimo (pp). The Piano part features a complex rhythmic pattern with triplets and sixteenth notes. The strings play a steady accompaniment with various articulations and dynamics.

Un poco accelerando

170

Fl. 1
Fl. 2
Fl. 3
Fl. 4
Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
Cl. 3
Cl. 4
Bsn. 1
Bsn. 2
Bsn. 3
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Hn. 5
Hn. 6
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Tbn. 1
Tbn. 2
Tbn. 3
B.Tbn.

Perc. 1
Perc. 2
Perc. 3
Pno.

Un poco accelerando

Vln. I
Vln. II
Vla.
Vc.
Cb.

Fl. 1
Fl. 2
Fl. 3
Fl. 4
Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
Cl. 3
Cl. 4
Bsn. 1
Bsn. 2
Bsn. 3
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Hn. 5
Hn. 6
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Tbn. 1
Tbn. 2
Tbn. 3
B.Tbn.
Perc. 1
Perc. 2
Perc. 3
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.