

Soňa Vetchá

"Jiskry"

(inspirováno sluchovými iluzemi)

(2018)

Jiskry

$\text{♩} = 70$

Clarinet in B \flat

Harmonica

Violin

Violoncello

$\text{♩} = 70$

Cl.

Harm.

Vln.

Vc.

4

4

4

4

8

p $\ll ff \gg pp$ $pp \ll f \gg p \ll ff$ **pp** **—**

ppp $\ll mp \gg ppp$ $pp \ll mf \gg pp < f \gg pp \ll mf \gg$

ppp $\ll mp \gg ppp$ $pp \ll mf \gg pp < f \gg pp \ll mf \gg$

pp $\ll ff \gg pp$ $\ll f \gg p \ll ff$ **pp** **—**

15

Cl. Harm.

= fff > pp ppp < ff > p

Vln. Vc.

= fff > pp ppp < ff

=

23

Cl. Harm.

fff > pp mf

Harm.

Vln. Vc.

ppp < fff = pp

30

Cl. *ff* *mp* *mf* *p* *f* *f*

Harm. *fff*

Vln. *p* *fff*

Vc. *fff* *ppp* *fff* *ppp* *fff*

=

37

Cl. *p* *f* *ppp* *ff*

Harm. *ppp* *ff*

Vln. *p* *f* *fff* *mp* *ff* *p*

Vc. *ppp* *fff* *ff* *mp* *ff* *pp*

$\text{♩}=80$

5

43

Cl. ff pp

Harm. pp mf pp f

Vln. mf *du talon* nat. 8va ppp

Vc. f

fff pp fff fff

Harm. pp mf p fff pp

(8) mf pp fff

Vln. mf pp fff

Vc.

2

2

$\text{♩} = 100$

6

53

2 2

C1.

Harm.

3 8 4 4

2 2 $\text{♩} = 100$

Vln. du talon

Vc. v.

naturale

3 4 4 4

2 4 9 8 3 4

Cl.

Vln. legato sempre

2 4 9 8 3 4

pp f

3 4 2 4 4 4

Cl.

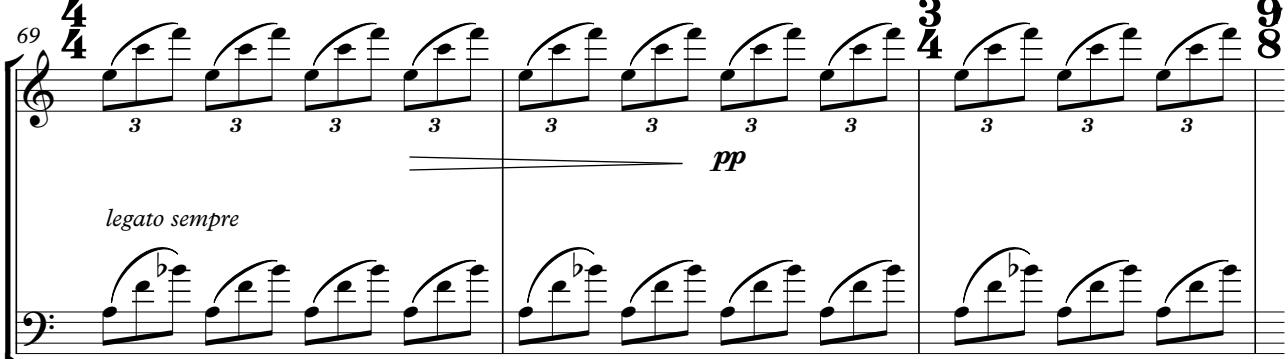
Vln. fff

3 4 2 4 4 4

fff mf mf

legato sempre

69

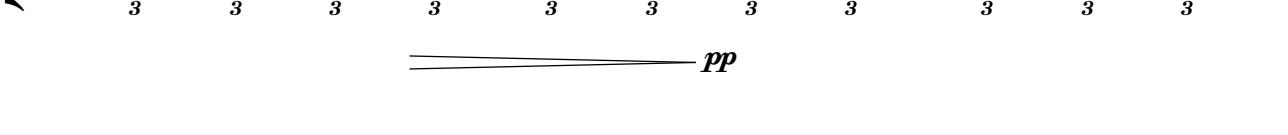
Vln. 

Vc. 

legato sempre



pp



pp

==

72

Cl. 

Vln. 

Vc. 

f

fff

Vln. 

Vc. 

fff

mf

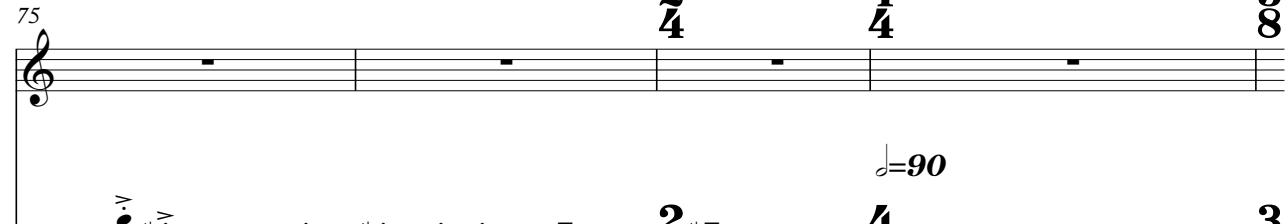
==

d=90

75

Cl. 

2 **4** **4** **3**

Vln. 

mf *p* *pp*

d=90

Vc. 

mp

$\text{♩} = 100$

79 **8**
Vln. -
legato sempre
Vc. **4** **3** **4** **9** **4**

mp



legato sempre
84 **4** **2** **3** **1** **3** **4**
Vln. -
p
Vc. **3** **3** **3** **3** **3** **3** **3** **3** **f**



89 **4** **3** **2** **3** **5** **3**
Vln. -
f
Vc. **3** **3** **3** **3** **3** **3** **3** **ff**
ff

94

Cl.

Harm.

Vln.

Vc.

3 8 **1** **6 8** **4 4** **5 4**

==

98

Cl.

Harm.

Vln.

Vc.

5 4 **3** **4** **3** **1+1 4** **3**

ff

legato sempre

10

103

Cl.

$\frac{3}{8}$ $\frac{1}{4}$ $\frac{3}{8}$ $\frac{2}{4}$ $\frac{3}{8}$ $\frac{1}{4}$ $\frac{3}{8}$

Vln.

$\frac{3}{8}$ $\frac{1}{4}$ $\frac{3}{8}$ $\frac{2}{4}$ $\frac{3}{8}$ $\frac{1}{4}$ $\frac{3}{8}$

Vc.

=

Cl.

$\frac{3}{8}$ $\frac{1}{4}$ $\frac{3}{8}$ $\frac{4}{4}$ $\frac{3}{8}$ $\frac{1}{4}$

Vln.

$\frac{3}{8}$ $\frac{1}{4}$ $\frac{3}{8}$ $\frac{4}{4}$ $\frac{3}{8}$ $\frac{1}{4}$

Vc.

=

Cl.

$\frac{1}{4}$ $\frac{3}{8}$ $\frac{5}{4}$ $\frac{6}{8}$ $\frac{1}{4}$

Harm.

Vln.

$\frac{1}{4}$ $\frac{3}{8}$ $\frac{5}{4}$ $\frac{6}{8}$ $\frac{1}{4}$

Vc.

118

Cl.

Harm.

Vln.

Vc.

=

124

Cl.

Harm.

Vln.

Vc.

12

130

Cl.

$\frac{2}{4}$ $\frac{3}{8}$ $\frac{2}{4}$ $\frac{3}{8}$ $\frac{1}{4}$ $\frac{2+1}{4}$

3 3 3 3 3

Harm.

- - - - -

Vln.

$\frac{2}{4}$ $\frac{3}{8}$ $\frac{2}{4}$ $\frac{3}{8}$ $\frac{1}{4}$ $\frac{2+1}{4}$

Vc.

3 3 3 3 3

==

135

Cl.

$\frac{2+1}{4}$ $\frac{3}{8}$ $\frac{1}{4}$ $\frac{3}{8}$ $\frac{1}{4}$ $\frac{3}{8}$

3 3 3 3 3

Harm.

- - - - -

Vln.

$\frac{2+1}{4}$ $\frac{3}{8}$ $\frac{1}{4}$ $\frac{3}{8}$ $\frac{1}{4}$ $\frac{3}{8}$

Vc.

3 3 3 3 3

141 **8**
4

Cl.

Harm.

mf *ff*

Vln.

Vc.

legato

ppp



144

Cl.

Harm.

pp

Vln.

Vc.



149

Cl.

Harm. {

Vln.

Vc.

fff

fff



154

Cl.

Harm. {

Vln.

Vc.

simile..

simile..

159

Cl.

Harm.

Vln.

Vc.

This musical score excerpt shows four staves for woodwind instruments. The first two staves are grouped by a brace and labeled 'Cl.' and 'Harm.'. The third and fourth staves are grouped by another brace and labeled 'Vln.' and 'Vc.'. Each staff has a treble clef and a key signature of one sharp. The music is divided into five measures. In the first measure, the bassoon (Harm.) has a sixteenth-note rest. In the second measure, the bassoon has a sixteenth-note rest. In the third measure, the bassoon has a sixteenth-note rest. In the fourth measure, the bassoon has a sixteenth-note rest. In the fifth measure, the bassoon has a sixteenth-note rest. The violin (Vln.) and cello (Vc.) both have eighth-note patterns throughout all five measures. The violins play eighth-note pairs, and the cellos play eighth-note pairs.



164

Cl.

Harm.

Vln.

Vc.

This musical score excerpt shows four staves for orchestra. The first staff is for the Clarinet (Cl.), the second for the Bassoon (Harm.), the third for the Violin (Vln.), and the fourth for the Cello (Vc.). The measure numbers 1 through 4 are indicated above each staff. The Clarinet and Bassoon parts play eighth-note patterns, while the Violin and Cello parts have rests. Measures 5 through 8 show similar patterns for all instruments.

169

Cl.

Harm. *ppp*

Vln. *ppp*

Vc.



174

Cl.

Harm. *ff*

Vln. *ff*

Vc.

178

J=50

2
4

Cl.

Harm.

J=50

2
4

Vln.

Vc.

p

fff

fff

=

183

4
4

J=70

Cl.

Harm.

ppp

mp

ppp < *fff* *ppp* < *fff*

J=70

Vln.

Vc.

fff *mp*

ff

p

fff

pp

fff *pp* *fff* *mp*

188

Cl.

Harm.

Vln.

Vc.

ff

6
4

 $\text{♩}=100$

196

Cl.

Harm.

Vln.

Vc.

8va

pp

4
4

fff

3
8
4

4
4

8
4

4
4

3
8
4

4
4

$\text{♩}=100$

201 **4** **1** **3** **8** **1** **3** **8** **1** **9** **8**

Cl.

Harm.

Vln. **4** **1** **3** **8** **1** **3** **8** **1** **9** **8**

Vc. **3** **3** **3** **3** **3** **3** **3** **3** **3** **3**

pp **ff**

=

207 **9** **8** **4** **4**

Cl.

Harm.

Vln. **9** **8** **4** **4**

Vc. **3** **3** **3** **3** **3** **3** **3** **3** **3** **3**

p ***ff***

legato senpre

pp

legato senpre

211

C1. *pp* — *mp*

Harm.

Vln.

Vc.

≡

215

C1.

Harm.

Vln. *f*

Vc.

≡

219

Cl.

Harm.

Vln.

Vc.

legato senpre

mp

=

223

Cl.

Harm.

Vln.

Vc.

p

=

227

Cl. *mp*

Harm.

Vln. *ff*

Vc. *f*

=

231

Cl.

Harm.

Vln. *p* *ff*

Vc.

235

C1.

Harm.

Vln.

Vc.

mp



239

C1.

Harm.

Vln.

Vc.

f

f

243

Cl.

Harm.

Vln. *p* *ff*

Vc.



247

Cl.

Harm.

Vln. *mp* *ff*

Vc. *ff* *mp* *ff* *mp*

251

Cl.

Harm.

Vln.

Vc.

This musical score page shows four staves. The top two staves are blank. The third staff is for the Violin (Vln.) and the bottom staff is for the Cello (Vc.). Both staves begin with a dynamic of *ff*. The Violin's first measure consists of six eighth-note pairs (two eighth notes per pair). The second measure consists of six eighth-note pairs. The third measure consists of six eighth-note pairs. The fourth measure consists of six eighth-note pairs. The Cello's first measure consists of six eighth-note pairs. The second measure consists of six eighth-note pairs. The third measure consists of six eighth-note pairs. The fourth measure consists of six eighth-note pairs. Articulation marks (short vertical dashes) are placed under each note in both staves. Measure numbers 251 and 255 are present above the staves.



255

Cl.

Harm.

Vln.

Vc.

This continuation of the musical score begins at measure 255. The Violin (Vln.) and Cello (Vc.) staves continue their eighth-note patterns. The Violin's first measure consists of six eighth-note pairs. The second measure consists of six eighth-note pairs. The third measure consists of six eighth-note pairs. The fourth measure consists of six eighth-note pairs. The Cello's first measure consists of six eighth-note pairs. The second measure consists of six eighth-note pairs. The third measure consists of six eighth-note pairs. The fourth measure consists of six eighth-note pairs. Articulation marks (short vertical dashes) are placed under each note in both staves. Measure numbers 251 and 255 are present above the staves.

259

Cl.

Harm.

Vln.

Vc.

 $\text{♩} = 70$

265

Cl.

Harm.

Vln.

Vc.

♩=100

275

Cl.

pp ————— *fff*

mf

p

legato sempre

Harm.

Vcl.

♩=100



282

Cl.

3 *3* *3* *3* *3* *3* *3* *3* *3* *3* *3* *3* *3* *3* *3* *3*

pp ————— *mf*

mp

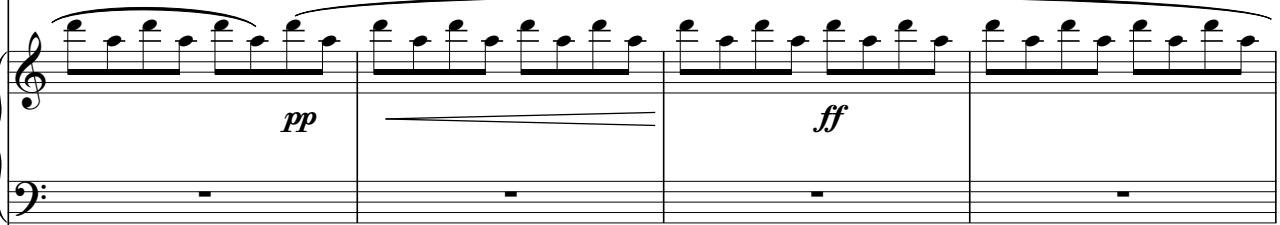
Harm.

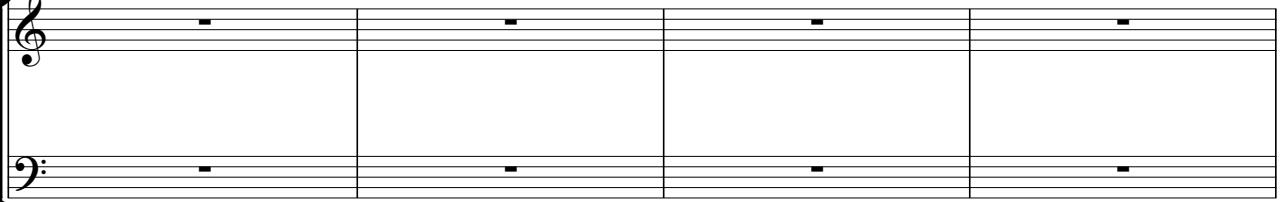
Vln.

Vcl.

286

Cl. 

Harm. 

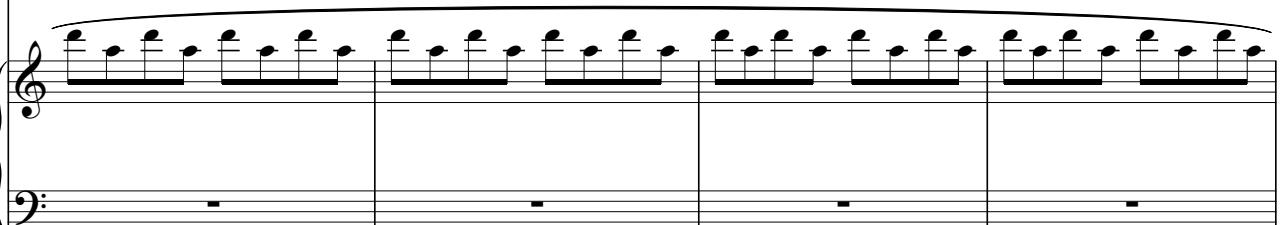
Vln. 

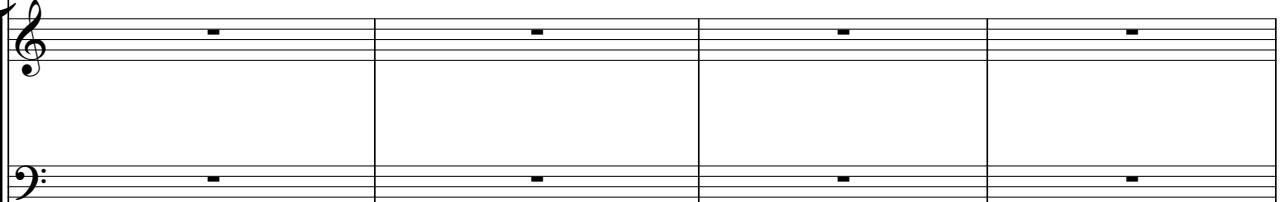
Vc. 

=

290

Cl. 

Harm. 

Vln. 

Vc. 

294

Cl.

Harm.

Vln.

Vc.

rit. 3

rit. 3

=

299

Cl.

Harm.

Vln.

Vc.

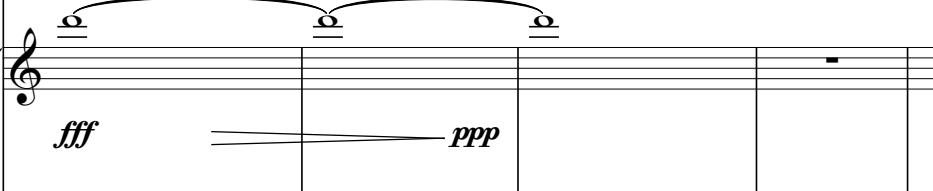
fff *mf*

loco. *fff* *ppp*

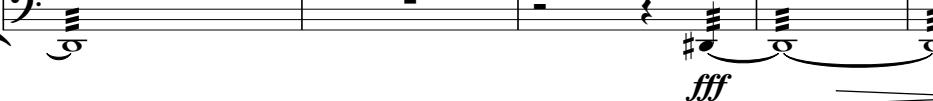
fff *ppp*

306

Cl. 

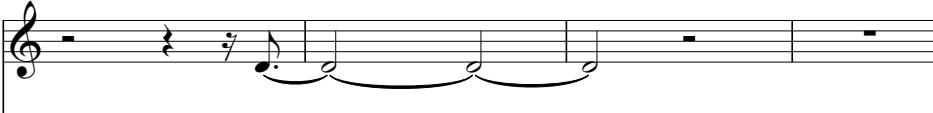
Harm. 

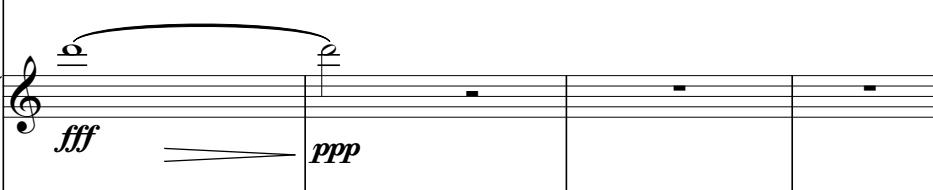
Vln. 

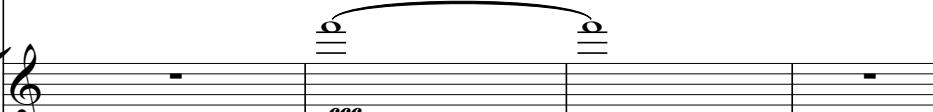
Vc. 



312

Cl. 

Harm. 

Vln. 

Vc. 