

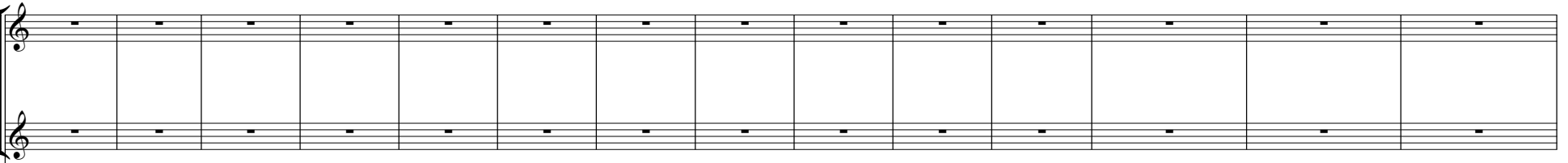
Fata morgána

Soňa Vetchá
(2017)


Fata morgána

♩=85


Clarinet in B \flat



Tubular Bells



Xylophone



pp *p*

Marimba



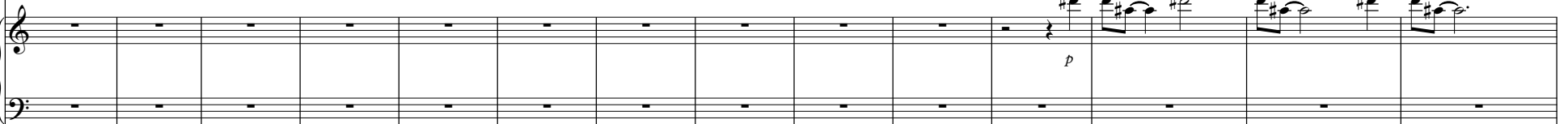
pp

Vibraphone



♩=85

Piano



p

15

Cl.

Tub. B.

Xyl.

mp

Mar.

Vib.

Pno.

Cl.

Tub. B.

Xyl.

Mar.

Vib.

Pno.

♩=120

29

Cl. *pp* *ff* *pp*

Tub. B. *l.s.*

Xyl.

Mar. *pp* *mf* *pp*

Vib. *l.s.* *p* *ff* *mp* *ff* *mp* *ff* *ff*

Red.

♩=120

Pno. *p* *mp* *ff*

Red.

6 36

Cl. *ff* *pp* *ff*

Tub. B. *ff* *mp* *l.s.* *l.s.*

Xyl. *mp*

Mar. *mf*

Vib. *pp* *f*

Pno. *p*

Red.

Detailed description: This page of a musical score covers measures 36 through 41. The score is arranged in a system with six staves. The top two staves are for Clarinet (Cl.), the third for Trombone (Tub. B.), the fourth for Xylophone (Xyl.), the fifth for Maracas (Mar.), the sixth for Vibraphone (Vib.), and the seventh for Piano (Pno.). Measure 36 starts with a treble clef and a key signature of one flat. The Clarinet I part begins with a fortissimo (*ff*) dynamic, followed by a piano (*pp*) section in measure 37, and returns to fortissimo (*ff*) in measure 38. The Clarinet II part has a piano (*pp*) section in measure 37 and fortissimo (*ff*) in measure 38. The Trombone part has a fortissimo (*ff*) section in measure 37 and a mezzo-piano (*mp*) section in measure 40. The Xylophone part has a mezzo-piano (*mp*) section in measure 40. The Maracas part has a mezzo-forte (*mf*) section in measure 40. The Vibraphone part has a piano (*pp*) section in measure 39 and a forte (*f*) section in measure 40. The Piano part has a piano (*p*) section in measure 40. The score includes various musical notations such as slurs, accents, and dynamic markings. The word 'Red.' is written below the Trombone and Piano staves in measures 37 and 40, respectively. The page number '6' is in the top left corner, and the measure number '36' is in the top left corner above the first staff.

43

Cl. *ff*

Tub. B. *l.s.* *l.s.* *l.s.* *ppp*

Xyl. *ppp* *f* *ppp*

Mar. *ppp* *mf* *ppp*
mp *mp* *p*

Vib. *mp* *mp*

Pno. *mp* *mp* *mp* *mp* *ppp*

50

Cl. *pp* *ff* *pp* *ff*

Cl. *pp* *ff* *pp* *ff* *pp*

Tub. B. *l.s.* *ff* *Ped.* *l.s.*

Xyl. *mf* *ppp* *mf*

Mar. *mf* *ppp*

Vib. *ff* *Ped.* *l.s.*

Pno. *pp* *l.s.*

Cl. *pp* *ff*

Cl. *ff*

Tub. B. *ff* *l.s.*

Xyl. *pp* *ff*

Mar. *p* *f* *ff* *pp*

Vib. *mf* *l.s.*

Red.

Pno. *pp* *mf* *pp* *f*

10 $\text{♩} = 90$

Cl. 64

Cl.

pp ff

pp mp mf fff

ff 3 3

Tub. B.

Xyl.

Mar.

pp

Vib.

p *mf* *mp* *p* *mf* *mp* *p* *mp* *l.s.* *mp* *l.s.*

$\text{♩} = 90$

Pno.

f *pp* *mp* *p* *mf* *p*

8th *p* Ped. 8th *p* Ped. Ped.

73

Cl. 1

Cl. 2

ff *pp* *ff* *fff* *3* *ppp* *ff* *pp* *fff* *pp* *ff* *p* *ff*

Tub. B.

Xyl.

ff *ff*

Mar.

mp *ff*

Vib.

mf *l.s.* *mp* *p* *ff*

3 *3* *ff*

Ped.

Pno.

p *p* *p* *ff*

mp *ff*

83

Cl. *pp* *ff* *ppp*

Cl. *ppp*

Tub. B.

Xyl. *pp* *mf*

Mar. *pp* *mf*

Vib. *mf* *mf* *l.s.*

Red.

Pno. *mp* *f*

Red.

♩=110

Cl. 1
Cl. 2

mp < mf fff

mp < mf fff

ff pp ff

Tub. B.

Xyl.

Mar.

Vib.

♩=110

Pno.

14 98

Cl. *f* *ff* *pp* *ff*

Cl. *ff* *pp* *ff*

Tub. B. *ff*

Xyl. *p* *ff* *pp*

Mar. *p* *ff* *pp*

Vib.

Pno. *8^{va}* *ff*

105

Cl. 1

Cl. 2

mf 3 *mp* *ff* *pp* *ff*

f 3 *mp* *ff* *pp*

Tub. B.

Xyl.

mf

Mar.

pp *ff*

mf

Vib.

Pno.

ff

111

Cl. *ff*

Cl. *ff*

pp *fff*

pp *fff*

pp *fff*

Tub. B.

Xyl. *pp* *mp* *ff*

Mar. *ff* *f*

Vib. *p* *pp* *ff*

Ped.

8va

Pno. *mf*

Ped.

121 17

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

Cl. *ff*

Tub. B.

Xyl.

Mar.

f

Vib.

L.s. *mf* *L.s.* *f*

Pno.

mf *mf* *f* *ff* *fff*

fff *ff*

8th

♩=95

127

Cl. *ff* *pp* *ff* *fff* *ff*

Cl. *pp* *ff* *pp* *fff* *pp* *fff*

Tub. B. *fff* *l.s.*

Xyl. *fff* *f* *ff* *mp*

Mar. *f* *p* *mp* *mf* *f* *ff* *mf*

Vib. *mf* *f* *mp* *f*

♩=95

Pno. *f* *mf* *mp* *ff* *f* *mf* *mp* *p* *pp*

Red.

134

Cl. *p* *ff* *fff* *pp* *ff*

Cl. *p* *ff* *p* *fff* *pp* *ff*

Tub. B.

Xyl. *mf* *f* *ff* *fff* *ff* *ff* *ff*

Mar. *fff* *fff* *ff* *ff*

Vib. *mf* *mp* *mp* *l.s.*

Pno. *fff* *fff* *pp* *mp* *ppp*

Ped. *pp* *mp* *ppp*

Detailed description: This page of a musical score, numbered 134, features six staves. The Clarinet (Cl.) parts are in the top two staves, with dynamics ranging from *p* to *fff* and *pp* to *ff*. The Xylophone (Xyl.) part has a melodic line with triplets and dynamics from *mf* to *fff*. The Maracas (Mar.) part consists of rhythmic patterns with *fff* dynamics. The Vibraphone (Vib.) part has a simple melodic line with dynamics *mf*, *mp*, and *l.s.* (lento). The Piano (Pno.) part has a bass line with chords and dynamics *fff*, *pp*, *mp*, and *ppp*. The Pedal (Ped.) part is at the bottom, with dynamics *pp*, *mp*, and *ppp*.

♩ = 115

141

Cl. *fff* *fff* *ff* *ff* *mp* *ff* *mf* *fff*

Cl. *ff* *ff* *p* *fff* *ff* *p* *fff* *ff* *p* *fff* *mf* *fff*

Tub. B.

Xyl. *fff* *fff* *fff* *fff* *fff* *mf* *fff*

Mar. *fff* *fff* *fff* *fff* *mf* *fff*

Vib.

Pno. *mf* *fff* *fff*

148 $\text{♩} = 85$

Cl.

Tub. B.

Xyl.

Mar.

Vib.

Pno. $\text{♩} = 85$

Cl. *ppp* < *mp* *mp* < *fff* *pp* < *fff* *pp* < *ff* *pp* < *ff* *ppp* *mp* < *mf* *fff*

Cl. *ppp* < *mp* *mp* < *fff* *pp* < *fff* *pp* < *ff* *pp* < *ff* *ppp* *mp* < *mf* *fff*

Tub. B. *vo* *vo* *vo* *vo*

Xyl. *vo* *vo*

Mar. *vo* *vo* *vo* *vo*

Vib. *vo* *vo*

Pno. *l.s.*

179 $\text{♩} = 80$ 23

Cl. *ppp* *mp* *mf* *fff* *f* 5 5 5

Cl. *ppp* *mp* *mf* *fff* 5 5 5 5 5 5

Tub. B.

Xyl.

Mar. *f* 5 5 5 5 5 5 5 5 5 5 5 5

Vib.

$\text{♩} = 80$

Pno. *f* 5

Cl. 191

Cl. 1

Cl. 2

Tub. B.

Xyl.

Mar.

Mar.

Vib.

Pno.

Cl. ²⁰⁰

Cl.

Tub. B.

Xyl.

Mar.

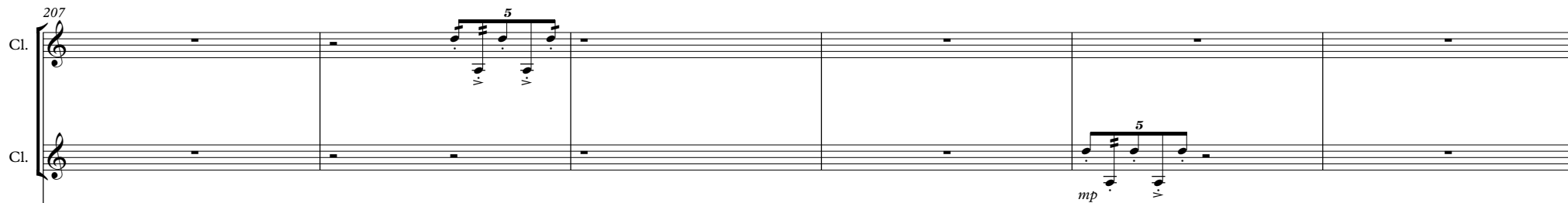
Vib.

Pno.

207

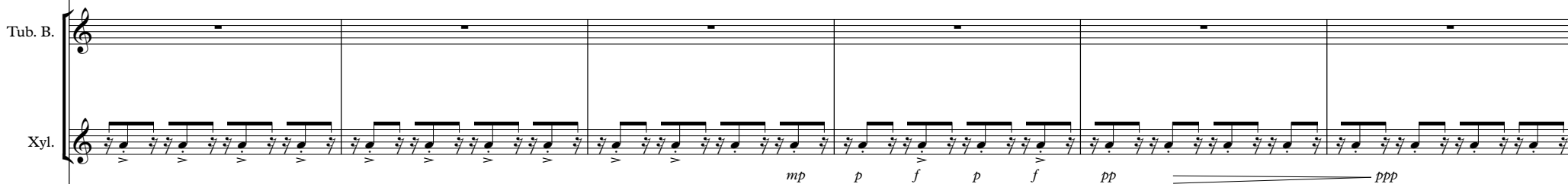
Cl.

Cl.

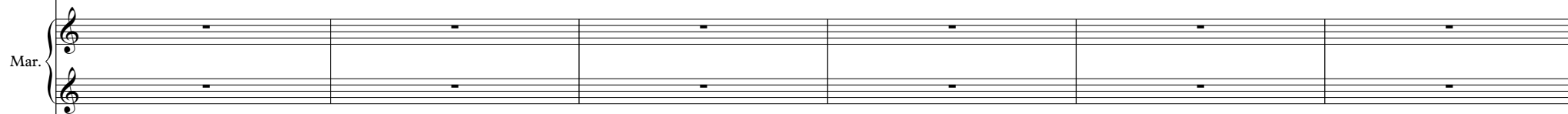


Tub. B.

Xyl.



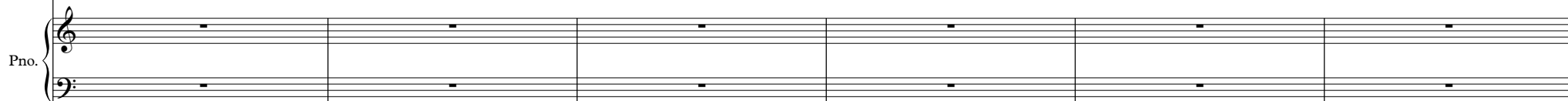
Mar.



Vib.



Pno.



213

Cl. *p* *ppp* *mp* *ppp* *p* *ppp*

Tub. B. *ppp* *l.s.* *l.s.* *l.s.* *l.s.* *l.s.* *l.s.*

Xyl.

Mar. *pp* *pp*

Vib. *l.s.* *mf* *l.s.*

Pno. *pp* *mf*

Red.