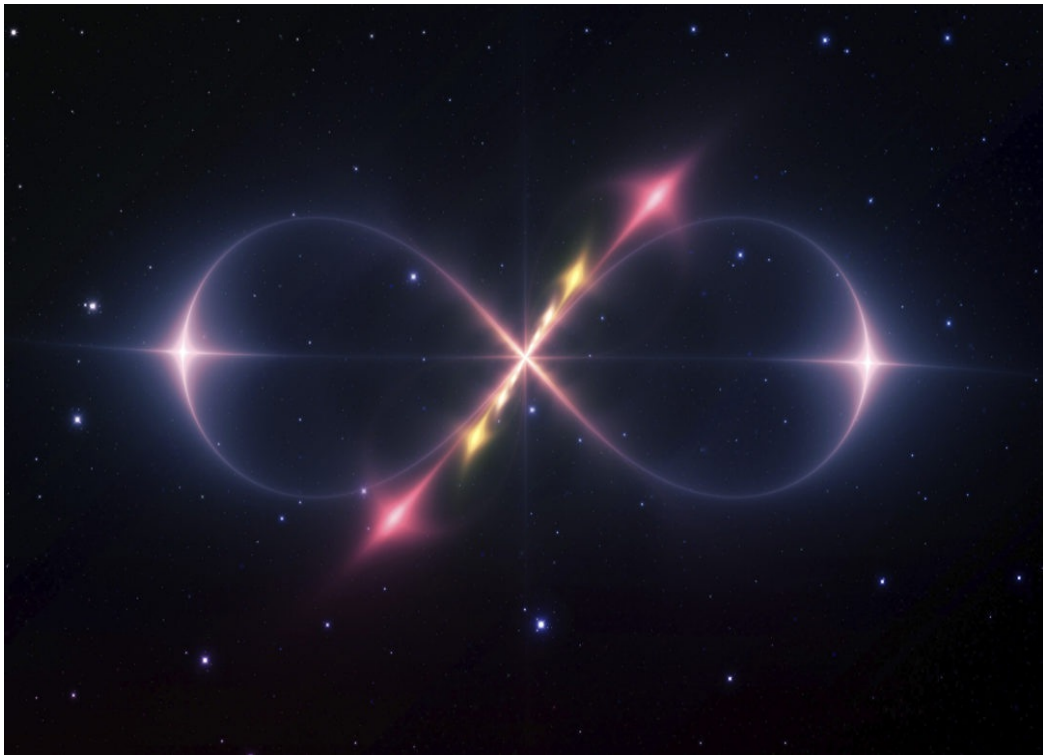


Soňa Vetchá

"Eternity of CH"

for chamber ensemble

dedicated to CH...
(2020)



"Eternity of CH"

Soňa Vetchá
(*1992)

$\text{♩} = 80$ Sharply

Piccolo

Oboe

Clarinet in B \flat

Violin

Viola

Violoncello

ffff *f* *mf* *p* *pp* *ppp* *mf* *ff* *ffff*

8

Picc.

Ob.

Cl.

To Fl.

To B. Cl.

ffff *ffff* *ffff*

*change the bowing individually (play as smoothly as possible)

Vln.

Vla.

Vc.

ffff *pp* *fff*

ffff *pp* *ffff* *pp*

ffff *pp* *ffff* *pp*

16

Fl.

Ob.

B. Cl.

Vln.

Vla.

Vc.

pp

ffff

ffff

pp

ffff

ffff

23

Fl.

Ob.

B. Cl.

Vln.

Vla.

Vc.

To Picc.

ffff

ffff

ffff

pp

pp

pp

mp

mp

mp

Fitfully

28

Picc. 

Ob. 

B. Cl. 

Vln. 

Vla. 

Vc. 

34

Picc. 

Ob. 

B. Cl. 

Vln. 

Vla. 

Vc. 

39

Picc.

Ob.

B. Cl.

Vln.

Vla.

Vc.

45

Picc.

Ob.

B. Cl.

Vln.

Vla.

Vc.

Mysteriously

52

Picc. *fff* *mp*

Ob. *fff*

Cl. *fff* *pp*

Vln. *fff* *ff* *f* *mf* *p* *pp* *mf* *ff* *fff* *pp*

Vla. *fff* *ff* *f* *mf* *p* *pp* *mf* *ff* *fff*

Vc. *fff* *ff* *f* *mf* *p* *pp* *mf* *ff* *fff*

58

Picc. *pp* *p* *mf* *pp*

Ob. *p* *mp* *p*

Cl. *ppp*

Vln. *mp* *p* *mp*

Vla. *pp* *mp* *pp* *mp*

Vc. *pp* *mp* *pp* *mp*

sul pont.

65

Picc. *mp* *mf* *p* *mf* *p* *p*

Ob. *pp*

Cl. *p*

Vln. *p*

Vla. *p* *mp*

Vc. -

71

Picc. *mf* *pp* *mf* *p* *mf* *p* *p*

Ob. - - - - -

Cl. *mf* *p* *p*

Vln. *p* *p* *p*

Vla. - - - - -

Vc. -

Musical score for measures 77-81. The score includes parts for Piccolo (Picc.), Oboe (Ob.), Clarinet (Cl.), Violin (Vln.), Viola (Vla.), and Violoncello (Vc.).

Measures 77-81 dynamics and articulation:

- 77:** Picc. *mf*; Cl. *mf*; Vln. *p*; Vla. *p*.
- 78:** Picc. *pp*; Ob. *ppp*; Cl. *pp*; Vln. *p*; Vla. *p*.
- 79:** Picc. *mf*; Cl. *p*; Vln. *pp*; Vla. *p*.
- 80:** Picc. *p*; Cl. *mf*; Vln. *pp*; Vla. *pp*.
- 81:** Picc. *p*; Cl. *mf*; Vln. *p*; Vla. *mp*.

Musical score for measures 82-86. The score includes parts for Piccolo (Picc.), Oboe (Ob.), Clarinet (Cl.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Flute.

Measures 82-86 dynamics and articulation:

- 82:** Picc. *pp*; Cl. *p*.
- 83:** Picc. *pp*; Cl. *p*.
- 84:** Picc. *pp*; Cl. *p*.
- 85:** Picc. *pp*; Cl. *p*.
- 86:** Picc. *ffff*; Ob. *ffff*; Cl. *ffff*; Vln. *ffff*; Vla. *ffff*; Vc. *ffff*.

Flute enters in measure 86 with *ffff* dynamics.

Vln. and Vla. vibrato markings: *senza vib.* → *vibrato* → *senza vib.* → *vibrato*.

89

Fl. *ffff* > *pp* *pp* < *fff*

Ob. *ff* > *pp* *pp* < *fff*

Cl. *ff* > *pp* *pp* < *fff*

Vln. *ffff* *ff* > *pp* *mf* *p* *pp* *mf* *ff*

Vla. *ff* *ff* *mf* *p* *pp* *mf* *ff*

Vc. *ffff* > *pp* *ff* *ff* *mf* *p* *pp* *mf* *ff*

96

Fl. *ffff* *p* *mp* < *fff* *mf mp* *fff* *ffff*

Ob. *ffff* *p* *mp* < *fff* *mf mp* *fff* *ffff*

Cl. *ffff* *p* *mp* < *fff* *mf mp* *fff* *ffff*

Vln. *ffff* *p* *mp* < *fff* *mf mp* *fff* *mp* *ffff*

Vla. *ffff* *p* *mp* < *fff* *mf mp* *fff* *mp* *ffff*

Vc. *ffff* *p* *mp* < *fff* *mf mp* *fff* *mp* *ffff*

101

Fl. *mp* < *ffff* *ff* — *pp* *mp* < *fff* *ffff*

Ob. *mp* < *ffff* *ff* — *pp* *mp* < *fff*

Cl. *mp* < *ffff* *ff* — *pp* *mp* < *fff* *ffff*

Vln. *mp* < *ffff* *ff* — *pp* *mp* < *fff* *ffff*

Vla. *mp* < *ffff* *ff* — *pp* *mp* < *fff* *ffff*

Vc. *mp* < *ffff* *ff* — *pp* *mp* < *fff* *ffff*

105

Fl. > *p* *pppp* < *ffff* > *pp*

Ob. *pp* < *fff* > *pppp*

Cl. > *p* *pppp* < *ffff* > *pp*

Vln. > *p* *pppp* < *ffff* > *pp*

Vla. > *p* *pppp* < *ffff* > *pp*

Vc. > *p* *pppp* < *ffff* > *pp*

$\text{♩} = 90$ poco a poco accel. al 160 (until bar 164)

113

Fl. *ffff* *p < ff* *ffff* *mf mp* *ffff*

Ob. *ffff* *p < ff* *ffff* *mf mp* *ffff*

Cl. *ffff* *p < ff* *ffff* *mf mp* *ffff*

Vln. *ffff* *p < ff* *ffff* *mf mp* *ffff*

Vla. *ffff* *p < ff* *ffff* *mf mp* *ffff*

Vc. *ffff* *p < ff* *ffff* *mf mp*

118

Fl. *mp mf* *ff* *ffff* *ff > p* *ffff* *p < ff*

Ob. *mp mf* *ff* *ffff* *ff > p* *ffff* *p < ff*

Cl. *mp mf* *ff* *ffff* *ff > p* *ffff* *p < ff*

Vln. *mp mf* *ff* *ffff* *ff > p* *ffff* *p < ff*

Vla. *mp mf* *ff* *ffff* *ff > p* *ffff* *p < ff*

Vc. *mp mf* *ff* *ffff* *ff > p* *ffff* *p < ff*

122

Fl. *ffff mp mf ffff* *mf mp ffff* *ffff mp mf*

Ob. *ffff mp mf ffff* *mf mp ffff* *ffff mp mf*

Cl. *ffff mp mf ffff* *mf mp ffff* *ffff mp mf*

Vln. *ffff mp mf ffff* *mf mp ffff* *ffff mp mf*

Vla. *ffff mp mf ffff* *mf mp ffff* *ffff mp mf*

Vc. *ffff mp mf ffff* *mf mp ffff* *ffff mp mf*

126

Fl. *ff ffff* *ff mf mp ff* *ffff mp mf ffff*

Ob. *ff ffff* *ff mf mp ff* *ffff mp mf ffff*

Cl. *ff ffff* *ff mf mp ff* *ffff mp mf ffff*

Vln. *fff ffff* *ff mf mp* *ffff mp mf*

Vla. *fff ffff* *ff mf mp* *ffff mp mf*

Vc. *fff ffff* *ff mf mp* *ffff mp mf*

(♩=100)

"Motorically"

130

Fl.

Ob.

Cl.

Vln.

Vla.

Vc.

fff

fff

fff

Detailed description: This block contains the musical notation for measures 130 through 133. It features six staves: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). The Flute part begins with a treble clef and a key signature of one sharp (F#). The Oboe and Clarinet parts also use treble clefs. The Violin, Viola, and Violoncello parts use a common time signature (C). The Violoncello part is in a bass clef. The dynamic marking *fff* (fortissimo) is present in the Violin, Viola, and Violoncello parts. The music consists of rhythmic patterns with various note values and rests.

134

Fl.

Ob.

Cl.

Vln.

Vla.

Vc.

Detailed description: This block contains the musical notation for measures 134 through 137. It features the same six staves as the previous block: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). The Flute part continues with a treble clef and a key signature of one sharp (F#). The Oboe and Clarinet parts also use treble clefs. The Violin, Viola, and Violoncello parts use a common time signature (C). The Violoncello part is in a bass clef. The music continues with rhythmic patterns and rests.

138

Fl.
Ob.
Cl.
Vln.
Vla.
Vc.

(♩=116)

143

Fl.
Ob.
Cl.
Vln.
Vla.
Vc.

pp *ffff* *p* *p* *ffff*
pp *ffff* *p*
pp *ffff* *pp* *p* *ff*
pp *ffff* *pp* *ff* *p*
pp *ffff* *p* *pp* *ff*

148

Fl. *pp* *p* *f* *pp* *p* *mf*

Ob. *fff* *p* *p* *f* *pp*

Cl. *pp* *mp* *pp* *p* *mf* *pp*

Vln. *p* *pp* *f* *p* *p* *mp* *p*

Vla. *p* *mp* *p* *p* *f* *p*

Vc. *p* *p* *mf* *p*

(♩=130)

153

Fl. *p* *p* *f* *pp* *pp*

Ob. *mp* *p* *pp* *mf* *pp* *pp* *f*

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

Vln. *pp* *mf* *p* *p* *ffff* *p*

Vla. *p* *f* *p* *p* *mp* *p* *pp*

Vc. *mf* *p* *p* *f* *pp* *pp* *mp*

(♩=146)

158

Fl. *ff* *p p mp* *p* *p ff*

Ob. *p* *p f* *pp* *p mf*

Cl. *p* *p mp* *pp*

Vln. *pp mf* *p* *p mp* *p* *p f*

Vla. *mp* *p f* *pp p mf* *p p*

Vc. *p* *p mf* *pp* *p f* *p*

(♩=160)

♩=80

Melancholically

163

Fl. *p* *p f* *p* *fff* *p*

Ob. *p* *mp* *p* *p ff* *p*

Cl. *p mp* *p* *p ff* *p*

Vln. *p* *p ff* *p* *fff* *p*

Vla. *mf* *p* *p* *fff* *p* *p*

Vc. *p mf* *p* *p* *fff* *p p* *fff* *p*

169

Fl. *p* *pp* < *ff* > *p* < *ffff*

Ob.

Cl. *p*

Vln. *pp* < *f* > *pp* < *ffff*

Vla.

Vc. *p* *pp* < *ff* > *pp*

176

Fl. > *p* *p*

Ob. *p* *p* < *ff* > *pp* < *ffff*

Cl. *pp* < *f* > *pp* < *ff*

Vln. > *p* *pp* < *mf* > *p*

Vla. *p* < *mf* > *pp* < *ff* > *pp*

Vc. < *fff* > *pp*

183

Fl.

Ob.

Cl.

ppp

p

ppp

ppp

Vln.

Vla.

Vc.

fff

p

pppp

pp

mp

**smoothly go from nat. to sul ponticello*

190

Fl.

Ob.

Cl.

ppp

pppp

Vln.

Vla.

Vc.

p

pp

pp

**smoothly go from nat. to sul ponticello*

197

Fl.

Ob.

Cl.

Vln.

Vla.

Vc.

p

ppp

pppp

ppp *p*

pppp

** (noise)*

** (noise)*

** (noise) make pitched noise and after that, smoothly go to unpitched noise*