

Sveučilište u Zagrebu

Muzička akademija

Tomislav Oliver

Obsidienne

Studija za komorni orkestar

Zagreb, 2010.

Ovaj je rad izrađen na Odsjeku za kompoziciju Muzičke akademije Sveučilišta u Zagrebu, pod mentorstvom akad. red. prof. Marka Ruždjaka i predan je na natječaj za dodjelu Rektorove nagrade u akademskoj godini 2010/2011.

Tomislav Oliver

Obsidienne

for chamber orchestra

2010

Orchestra

Flute

Oboe

Clarinet in B

Bassoon

Horn in F

Trumpet in C

Trombone

Percussion (I, II):

Claves

Crotales

Frusta

Glockenspiel

Gran Cassa

Maracas

Roto Toms

Snare Drum (with snares)

Suspended Cymbal

Tam Tam

Tambourine

Temple Blocks

Triangle

Vibraphone

Harp

Piano

Violin I

Violin II

Viola

Cello

Double Bass

Obsidienne

A ♩=60

Flute

Oboe

Clarinet in B♭

Bassoon

Horn in F

Trumpet in C

Trombone

Percussion

Percussion II

Harp

Piano

Violin I

Violin II

Viola

Cello

Contrabass

♩=72

tranquillo non vibrato → *molto vib.*

f *mp* *pp*

Claves *sfz*

Vibraphone *motor on sino al fine*

muta in Triangolo

arco *p* *mp*

muta in Piatto arco

f *mp*

sul Re sul tasto *p*

punta d'arco portamento ord. *pp* *p* *mp* *p*

punta d'arco portamento *p*

punta d'arco portamento *p*

B ♩=60

♩=72

tranquillo

non vib.

molto vib.

non vib.

molto vib.

non vib.

molto vib.

muta in Claves

B ♩=60

muta in Triangolo

muta in Piatto

tranquillo

arco

♩=72

tranquillo

♩=72 sul tasto

punta d'arco portamento ord.

♩=60

14

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc. *mf*

Perc. *mp*

Hp.

Pno.

Vln. I *p* *mp* *p* *mf*

Vln. II *p* *mp* *p* *mf*

Vla. *p* *mp* *p* *mf*

Vc. *ord.* *mf* *sul La*

Cb.

mf *f* *f* *f*

mf *f*

muta in Claves

muta in Gran Cassa

δ¹⁰⁰

δ¹⁰⁰

C

♩=60

C

♩=60

This page of a musical score covers measures 30 through 33. The instruments and their parts are as follows:

- Flute (Fl.):** Remains silent throughout these measures.
- Oboe (Ob.):** Remains silent throughout these measures.
- Bass Clarinet (B♭ Cl.):** Remains silent throughout these measures.
- Bassoon (Bsn.):** Enters in measure 30 with a half note G2, moving to F2 in measure 31, and ending with a quarter note E2 in measure 32. Dynamic: *mf*.
- Horn (Hn.):** Enters in measure 30 with a half note G2, moving to F2 in measure 31, and ending with a quarter note E2 in measure 32. Dynamic: *mp*.
- Trumpet (C Tpt.):** Remains silent throughout these measures.
- Tuba (Tbn.):** Enters in measure 30 with a half note G2, moving to F2 in measure 31, and ending with a quarter note E2 in measure 32. Dynamic: *mp*.
- Percussion (Perc.):** Features two staves. The first staff has a snare drum part starting in measure 30 with a half note G2, moving to F2 in measure 31, and ending with a quarter note E2 in measure 32. Dynamics: *pp* and *mp*. The second staff has a cymbal part starting in measure 30 with a half note G2, moving to F2 in measure 31, and ending with a quarter note E2 in measure 32. Dynamics: *ppp*, *pp*, *mp*, and *p*.
- Harpsichord (Hp.):** Features a single staff with a treble clef. It plays a triplet of eighth notes in measures 30 and 31, and a triplet of eighth notes in measure 32. Dynamics: *sfz*.
- Piano (Pno.):** Features two staves (treble and bass clefs). It plays a half note G2 in measure 30, moving to F2 in measure 31, and ending with a quarter note E2 in measure 32. Dynamics: *f*. There are *8va* markings above the notes in measures 31 and 32.
- Violin I (Vln. I):** Features a single staff with a treble clef. It plays a continuous eighth-note pattern. Dynamics: *f* and *mp*. There is an *8va* marking above the staff.
- Violin II (Vln. II):** Features a single staff with a treble clef. It plays a continuous eighth-note pattern. Dynamics: *p*, *mf*, *mp*, *f*, *mf*, and *f*. There is an *8va* marking above the staff.
- Viola (Vla.):** Features a single staff with a treble clef. It plays a continuous eighth-note pattern. Dynamics: *mp*, *f*, *mp*, *f*, *mp*, and *f*. There is an *8va* marking above the staff.
- Violoncello (Vc.):** Features a single staff with a treble clef. It plays a continuous eighth-note pattern. Dynamics: *f*, *mp*, *f*, *mp*, and *f*. There are *3* markings below the staff.
- Double Bass (Cb.):** Remains silent throughout these measures.

D

$\text{♩} = 60$
Maestoso

Fl. *f* 3 3 3

Ob. *f* 3 3 3

B \flat Cl. *f* 3 3 3

Bsn. *f* 3 3 3

Hn. *f*

C Tpt. *f*

Tbn. *f*

Perc. *mp* *f*

Perc. *f* *Ped. sempre*

34 muta in Gran Cassa

34 muta in Tam tam

34 muta in Vibraphone

Hp.

Pno.

D

$\text{♩} = 60$
Maestoso

Vln. I *f* *mf* *ff*

Vln. II *mf* *ff*

Vla. *f* *mf* *ff*

Vc. *ff*

Cb. *mf* *mf* pizz.

This page of a musical score covers measures 39 through 42. The instruments and their parts are as follows:

- Flute (Fl.):** Features a melodic line with frequent triplets and slurs.
- Oboe (Ob.):** Mirrors the flute's melodic line with triplets.
- Bass Clarinet (B♭ Cl.):** Provides a harmonic accompaniment with triplets.
- Bassoon (Bsn.):** Mirrors the bass clarinet's accompaniment.
- Horn (Hn.):** Plays a melodic line starting at measure 39, marked *p* and *f*.
- Trumpet (C Tpt.):** Mirrors the horn's melodic line.
- Tuba (Tbn.):** Provides a low-frequency accompaniment.
- Percussion (Perc.):** Includes a snare drum part and a xylophone part, both featuring triplets.
- Harpsichord (Hp.):** No part is written for this instrument.
- Piano (Pno.):** No part is written for this instrument.
- Violin I (Vln. I):** Enters in measure 40 with a *pizz.* (pizzicato) marking, playing a rhythmic pattern marked *mf* and *cresc.* with quintuplets.
- Violin II (Vln. II):** Enters in measure 40 with a *pizz.* marking, playing a rhythmic pattern marked *mf* and *cresc.* with quintuplets.
- Viola (Vla.):** Enters in measure 40 with a *pizz.* marking, playing a rhythmic pattern marked *mf* and *cresc.* with quintuplets.
- Violoncello (Vc.):** Enters in measure 40 with a *pizz.* marking, playing a rhythmic pattern marked *mf* and *cresc.* with quintuplets.
- Double Bass (Cb.):** Enters in measure 40 with a *pizz.* marking, playing a rhythmic pattern marked *mf* and *cresc.* with quintuplets.

E

Fl. *mp* *ff*

Ob. *mp* *ff*

B♭ Cl. *mp* *ff* *pp*

Bsn. *mp* *f* *pp*

Hn. *mp* *f*

C Tpt. *mp* *f*

Tbn. *mp* *f*

Perc. *muta in Frusta*

Perc. *ffz*

E

Hp.

Pno. *f*

E

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb.

This page of a musical score contains measures 46 through 50. The instruments listed are Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (C Tpt.), Trombone (Tbn.), Percussion (Perc.), Harp (Hp.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Measure 46 begins with a key signature of one sharp (F#) and a 2/4 time signature. The Flute, Oboe, Bass Clarinet, Bassoon, Horn, and Violin I/II parts start with a dynamic of *sfz*. The Bass Clarinet and Bassoon parts include dynamics of *p* and *pp*. The Percussion part includes instructions: "muta in Gran cassa e Ptto. sospeso grande" and "muta in Temple blocks". The Piano part features a triplet of eighth notes with a dynamic of *f*. The Harp part is silent. The Violoncello and Contrabass parts start with a dynamic of *sfz*.

Measure 47 continues with the same key signature and time signature. The Flute, Oboe, Bass Clarinet, Bassoon, Horn, and Violin I/II parts maintain their *sfz* dynamic. The Percussion part plays "Gran cassa" and "Ptto. sospeso grande" with a dynamic of *f*. The Piano part continues with triplets. The Violoncello and Contrabass parts maintain their *sfz* dynamic.

Measure 48 is marked with a repeat sign and a fermata. The Flute, Oboe, Bass Clarinet, Bassoon, Horn, and Violin I/II parts maintain their *sfz* dynamic. The Percussion part continues with "Gran cassa" and "Ptto. sospeso grande" with a dynamic of *f*. The Piano part continues with triplets. The Violoncello and Contrabass parts maintain their *sfz* dynamic.

Measure 49 is marked with a repeat sign and a fermata. The Flute, Oboe, Bass Clarinet, Bassoon, Horn, and Violin I/II parts maintain their *sfz* dynamic. The Percussion part continues with "Gran cassa" and "Ptto. sospeso grande" with a dynamic of *f*. The Piano part continues with triplets. The Violoncello and Contrabass parts maintain their *sfz* dynamic.

Measure 50 is marked with a repeat sign and a fermata. The Flute, Oboe, Bass Clarinet, Bassoon, Horn, and Violin I/II parts maintain their *sfz* dynamic. The Percussion part continues with "Gran cassa" and "Ptto. sospeso grande" with a dynamic of *f*. The Piano part continues with triplets. The Violoncello and Contrabass parts maintain their *sfz* dynamic.

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

- Fl.** (Flute): Starts at measure 50, playing a melodic line with dynamics *p* and *fff*.
- Ob.** (Oboe): Starts at measure 50, playing a melodic line with dynamics *p* and *fff*.
- B \flat Cl.** (B-flat Clarinet): Starts at measure 50, playing a melodic line with dynamics *p* and *fff*.
- Bsn.** (Bassoon): Starts at measure 50, playing a melodic line with dynamics *p* and *fff*.
- Hn.** (Horn): Starts at measure 50, playing a melodic line with dynamics *sfz*, *p*, and *fff*.
- C Tpt.** (C Trumpet): Starts at measure 50, playing a melodic line with dynamics *p* and *fff*.
- Tbn.** (Tuba): Starts at measure 50, playing a melodic line with dynamics *sfz*, *p*, and *fff*.
- Perc.** (Percussion): Two staves. The top staff has dynamics *sfz* and *fff*. The bottom staff has a *fff* marking and a note labeled "muta in Crotales #".
- Hp.** (Harp): Two staves, mostly silent.
- Pno.** (Piano): Two staves, playing chords with dynamics *ff*.
- Vln. I** (Violin I): Starts at measure 50, playing a melodic line with dynamics *p*.
- Vln. II** (Violin II): Starts at measure 50, playing a melodic line with dynamics *p*.
- Vla.** (Viola): Starts at measure 50, playing a melodic line with dynamics *sfz*, *p*, and *sfz*.
- Vc.** (Violoncello): Starts at measure 50, playing a melodic line with dynamics *sfz*, *p*, and *sfz*.
- Cb.** (Cello): Starts at measure 50, playing a melodic line with dynamics *sfz*, *p*, and *sfz*.

The score includes various musical notations such as slurs, accents, and dynamic markings (*p*, *sfz*, *fff*) throughout the measures.

This musical score page contains the following parts and markings:

- Fl.** (Flute): Measures 55-64.
- Ob.** (Oboe): Measures 55-64.
- B♭ Cl.** (B-flat Clarinet): Measures 55-64.
- Bsn.** (Bassoon): Measures 55-64.
- Hn.** (Horn): Measures 55-64.
- C Tpt.** (C Trumpet): Measures 55-64.
- Tbn.** (Tuba): Measures 55-64. Dynamics: *f* > *mp*, *pp*, *ppp*.
- Perc.** (Percussion):
 - 55: *m* muta in Glockenspiel
 - 55: *m* muta in Vibraphone
 - 55-64: *mf* (5-note patterns), *mp*
- Hp.** (Harp): Measures 55-64. Dynamics: *mf*, *mp*. Includes *Ped.* and triplet markings.
- Pno.** (Piano): Measures 55-64. Dynamics: *mf*, *mp*. Includes *Ped.* and 9-note patterns.
- Vln. I** (Violin I): Measures 55-64. Dynamics: *mf*, *f*, *pp*, *p*. Includes *sul Sol* and *F* markings.
- Vln. II** (Violin II): Measures 55-64. Dynamics: *mf*, *f*, *pp*, *p*. Includes *sul Sol* and *F* markings.
- Vla.** (Viola): Measures 55-64. Dynamics: *mf*, *f*, *pp*, *p*. Includes *sul Do* and *F* markings.
- Vc.** (Violoncello): Measures 55-64. Dynamics: *mf*, *f*, *pp*, *p*. Includes *sul Do* and *F* markings.
- Cb.** (Cello): Measures 55-64. Dynamics: *mf*, *f*, *pp*, *p*. Includes *sul Mi* and *F* markings.

Fl.

Ob.

B \flat Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc. *muta in Tam tam*

Perc. *muta in Crotales*

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc. *sul tasto* *poco a poco sul pont.* *pp* *p*

Cb.

G

Fl. *mp* *solo espressivo* *pp*

Ob.

B♭ Cl. *pp*

Bsn. *pp*

67

Hn.

C Tpt.

Tbn.

G

67

Perc. *pp*

Perc. *p* *arco*

67

Hp.

67

Pno.

G

Vln. I *pp* *p*

Vln. II *pp* *p*

Vla. *pp* *p*

Vc. *sul tasto* *pp*

Cb.

This page of a musical score, numbered 16, contains staves for the following instruments: Flute (Fl.), Oboe (Ob.), B♭ Clarinet (B♭ Cl.), Bassoon (Bsn.), Horn (Hn.), C Trumpet (C Tpt.), Trombone (Tbn.), Percussion (Perc.), Harp (Hp.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is written in a key signature of one sharp (F#) and a common time signature (C). The Flute part begins at measure 71 with a melodic line featuring a triplet of eighth notes. The Bassoon part has a long, sustained note in the first measure. The Violin I and II parts play sustained chords with some movement in the second and third measures. The Viola and Violoncello parts also feature sustained chords with some movement. The Percussion part has a rhythmic pattern in the first measure. The Harp and Piano parts are silent throughout the page. The Oboe, B♭ Clarinet, and Trombone parts are also silent.

75 *mf* *ppp* *p* *ppp* =96

Fl.

Ob.

B \flat Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc. muta in Tamburo militare =96

Perc. arco

Hp.

Pno.

Vln. I =96

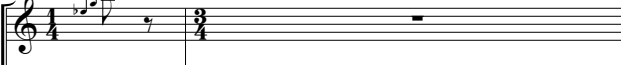
Vln. II


Vla.


Vc.

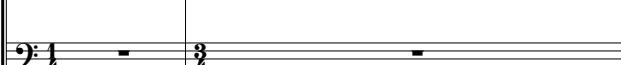
Cb.

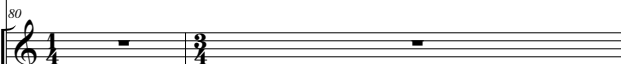
furioso


Fl. 


Ob. 

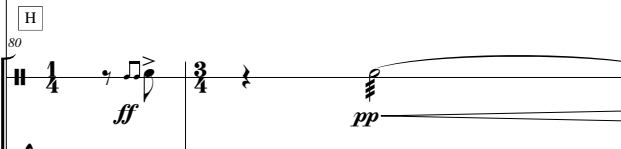
B♭ Cl. 

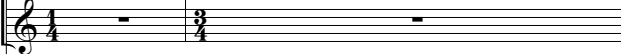
Bsn. 

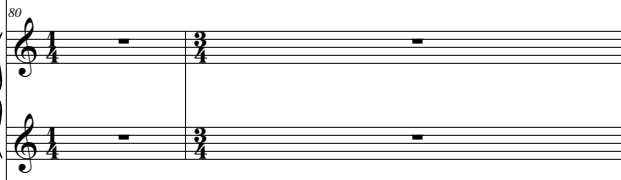
Hn. 

C Tpt. 

Tbn. 

Perc. 

Perc. 

Hp. 

Pno. 

Vln. I 

Vln. II 

Vla. 

Vc. 

Cb. 

85

Fl.

Ob.

B \flat Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc.

Perc.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

arco espressivo

f

mf

f

mf

f

pp

ff

ff

ff

ff

ff

3

3

3

3

espressivo

Fl. *p* *mp* *mf*

Ob.

B♭ Cl.

Bsn. *pp*

Hn. *pp* Con sord. *pp*

C Tpt.

Tbn.

Perc. *sfz*

Perc.

Hp. *mf*

Pno.

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

Cb.

This page of a musical score, numbered 21, contains staves for various instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), and Bassoon (Bsn.). The string section includes Horn (Hn.), Trumpet (C Tpt.), Trombone (Tbn.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). Percussion (Perc.) is also indicated. The score shows musical notation for measures 95 through 98. The Flute part features a melodic line with dynamics *p* and *mf*, and includes fingerings such as *3* and *IV*. The Bass Clarinet part has dynamics *p* and *mp*, with fingerings *3* and *6*. The strings play sustained chords with long notes and slurs. The percussion staves are currently empty.

This page of a musical score, numbered 22, features a variety of instruments. The Flute (Fl.) part begins with a dynamic marking of 100 and includes sixteenth-note runs with accents and sixteenth-note triplets, followed by a triplet of eighth notes and a *p* dynamic marking. The Oboe (Ob.) part starts with a *pp* dynamic and includes a *p* dynamic marking. The Bass Clarinet (B♭ Cl.) part features a triplet of eighth notes with a *p* dynamic and a sixteenth-note triplet with a *p* dynamic. The Bassoon (Bsn.) part has a triplet of eighth notes with a *p* dynamic. The Horns (Hn.), C Trumpets (C Tpt.), Trombones (Tbn.), Percussion (Perc.), Harp (Hp.), and Piano (Pno.) parts are currently silent. The Violin I (Vln. I) part starts with a dynamic of 100 and features a long melodic line with a slur. The Violin II (Vln. II) part has a dynamic of 100 and features a long melodic line with a slur. The Viola (Vla.) part has a dynamic of 100 and features a long melodic line with a slur. The Violoncello (Vc.) part has a dynamic of 100 and features a long melodic line with a slur. The Contrabass (Cb.) part is silent.

104 Fl. *pp*

104 Ob. *pp*

104 B♭ Cl. *p* 3

104 Bsn.

104 Hn.

104 C Tpt.

104 Tbn.

104 Perc.

104 Perc. *pp* *mf*
muta in piatto sospeso
soft mallets

104 Hp.

104 Pno.

104 Vln. I

104 Vln. II

104 Vla.

104 Vc.

104 Cb.

Fl.
Ob.
B \flat Cl.
Bsn.

Hn.
C Tpt.
Tbn.

Con sord.
pp \rightarrow *sfz*

Perc.
Perc.

$\text{♩} = 96$
sfz \rightarrow *p* \rightarrow *sfz*

f

muta in Tamburino

Hp.

Pno.

ff

Ped.-----

mf

secco

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

$\text{♩} = 96$

ff

f

mf

f

113
Fl.

Ob.

B \flat Cl.

Bsn.

113
Hn.

C Tpt.

Tbn.

113
Perc.

113
Perc.

113
Hp.

113
Pno.

113
Vln. I

113
Vln. II

113
Vla.

113
Vc.

113
Cb.

muta in Tamburo militare

muta in Vibraphone

pp \longrightarrow *f*

pp \longrightarrow *f*

pp \longrightarrow *f*

p \longrightarrow *f*

mp

mp

ff

ff

ff

ff

ff

ff

ff

116

Fl.

Ob.

B \flat Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc.

Perc.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

muta in Tamburino

muta in Tamburo militare

mp

f

ffz

p

ff

Fl. *p*

Ob. *p*

B♭ Cl. *p*

Bsn. *p*

Hn. *pp* *mp*

C Tpt. *pp* *mp*

Tbn. *pp* *mp*

Perc. *ff*

Perc. *mp*

120

muta in Vibraphone

Hp. *f*

f

Pno.

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff* *f* pizz.

Cb. *ff*

f pizz.

This page contains the musical score for measures 124 through 127. The instruments and their parts are as follows:

- Fl.**: Flute, starting at measure 124 with a *p* dynamic, playing a melodic line with grace notes.
- Ob.**: Oboe, starting at measure 124 with a *p* dynamic, playing a melodic line with grace notes.
- B♭ Cl.**: Bass Clarinet, starting at measure 124 with a *p* dynamic, playing a melodic line with grace notes.
- Bsn.**: Bassoon, starting at measure 124 with a *p* dynamic, playing a melodic line with grace notes.
- Hn.**: Horn, starting at measure 124 with a *pp* dynamic, playing a sustained chord.
- C Tpt.**: Trumpet in C, starting at measure 124 with a *pp* dynamic, playing a sustained chord.
- Tbn.**: Trombone, starting at measure 124 with a *pp* dynamic, playing a sustained chord.
- Perc.**: Percussion, starting at measure 124 with a *ff* dynamic, playing a rhythmic pattern. Includes instructions: "muta in Gran Cassa" and "muta in Tamburino".
- Hp.**: Harp, starting at measure 124 with a *mf* dynamic, playing a rhythmic pattern with triplets.
- Pno.**: Piano, starting at measure 124 with a *mf* dynamic, playing a rhythmic pattern with triplets.
- Vln. I**: Violin I, starting at measure 124 with a *pizz.* dynamic, playing a rhythmic pattern.
- Vln. II**: Violin II, starting at measure 124 with a *pizz.* dynamic, playing a rhythmic pattern.
- Vla.**: Viola, starting at measure 124 with a *pizz.* dynamic, playing a rhythmic pattern.
- Vc.**: Violoncello, starting at measure 124 with a *pizz.* dynamic, playing a rhythmic pattern.
- Cb.**: Contrabass, starting at measure 124 with a *pizz.* dynamic, playing a rhythmic pattern.

Dynamic markings include *p*, *pp*, *ff*, *mf*, and *f*. The score includes various musical notations such as grace notes, slurs, and triplets.

128

Fl. *mf*

Ob.

B♭ Cl.

Bsn.

Hn. *p* *f*

C Tpt. *p* *f*

Tbn. *p* *f*

Perc. *muta in Maraca* *girando* *mf*

Perc. *p* *mf* *f*

Hp.

Pno. *una corda* *mf* Ped.---

Vln. I *arco sul pont.* *f* *3* *pizz.* *mf*

Vln. II *f* *arco sul pont.* *3* *pizz.* *mf*

Vla. *f* *arco sul pont.* *3* *pizz.* *mf*

Vc. *f* *arco sul pont.* *3*

Cb. *f* *arco sul pont.* *3*

M

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

Ob. *mp* *mp*

B♭ Cl. *ff* *mp* *ff* *mp*

Bsn. *ff* *mp* *ff* *mp*

Hn.

C Tpt.

Tbn.

M 132

Perc. *f* *f* *mf* *f*

Perc. *f*

Hp. *f* *f*

Pno. *p* *mf* *una corda* *tre corde* *mp*

M

Vln. I

Vln. II *mf*

Vla.

Vc. *pizz.* *mf*

Cb. *mf*

mf Ped.

Fl. *ff* *mf* *mp*

Ob. *ff* *mf* *mp*

B \flat Cl. *mp*

Bsn. *ff* *mf*

Hn.

C Tpt.

Tbn.

Perc.

Perc.

Hp.

Pno. *mf* Ped. *mp* Ped. *mp* Ped. *mp* Ped.

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Cb.

N

$\text{♩}=84$ string. poco a poco

$\text{♩}=120$ string. molto

The musical score for measures 140-149 includes the following parts and markings:

- Fl.**: Measures 140-149, ff dynamic, mf dynamic.
- Ob.**: Measures 140-149, ff dynamic.
- B♭ Cl.**: Measures 140-149, ff dynamic.
- Bsn.**: Measures 140-149, ff dynamic.
- Hn.**: Measures 140-149, rests.
- C Tpt.**: Measures 140-149, rests.
- Tbn.**: Measures 140-149, rests.
- Perc.**: Measures 140-149, **muta in Gran Cassa** at measure 140, ff dynamic.
- Hp.**: Measures 140-149, rests.
- Pno.**: Measures 140-149, *tre corde* marking, ff dynamic, *Ped.* marking.
- Vln. I**: Measures 140-149, ff dynamic, *arco* marking.
- Vln. II**: Measures 140-149, ff dynamic, *arco* marking.
- Vla.**: Measures 140-149, ff dynamic, *arco* marking.
- Vc.**: Measures 140-149, ff dynamic, *arco* marking.
- Cb.**: Measures 140-149, ff dynamic, *arco* marking.

Tempo markings: $\text{♩}=84$ string. poco a poco and $\text{♩}=120$ string. molto.



Fl. *146*

Ob. *146*

B \flat Cl. *146*

Bsn. *146*

Hn. *146*

C Tpt. *146*

Tbn. *146*

pp

pp

pp

Perc. *146*

pp

Perc. *146*

Hp. *146*

Pno. *146*

Vln. I *146*

Vln. II *146*

Vla. *146*

Vc. *146*

Cb. *146*

pp non legato

pp non legato

150

Fl.

Ob.

B \flat Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc.

Perc.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p *mp* *mf*

pp non legato *8va*

155

Fl.

Ob.

B \flat Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc.

Perc.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

8^{va}

8^{va}

p

8^{va}

p

8^{va}

p

8^{va}

p non legato

P

Fl. *8va*

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

P

Perc.

Perc.

Hp.

Pno.

P

Vln. I *8va*

Vln. II *8va*

Vla. *8va*

Vc.

Cb.

Fl.

Ob.

B \flat Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc.

Perc.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p non legato

170

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc.

Perc.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*muta in piatto sospeso
soft mallets*

ppp

sfz p

sfz p

sfz p

Detailed description of the musical score: This page contains measures 170 through 174 of a symphonic work. The instrumentation includes Flute, Oboe, Clarinet in B-flat, Bassoon, Horns, Trumpets in C, Trombones, Percussion (two staves), Harp, Piano, Violins I and II, Viola, Violoncello, and Contrabass. Measures 170-171 feature a complex rhythmic pattern of eighth and sixteenth notes in the woodwinds and strings. Measure 172 is marked with *ppp* and features a mallet pattern on the percussion staff. Measures 173-174 are marked with *sfz p* and feature a sustained, dramatic sound in the brass and percussion. The score is written in a key with one flat and a 2/4 time signature.

175

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc. *pp* *mp* muta in Tam tam

Perc. muta in Vibraphone

Hp.

Pno.

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp* *sul Sol*

Q
♩=44

Fl.
Ob.
B♭ Cl.
Bsn.

Hn.
C Tpt.
Tbn.

179

Con sord. *solo espressivo*

pp *p* *mp p*

Perc.

179 ♩=44

mp *pp* *mp* *pp* *mp*

solo espressivo

mp *p*

mp *Ped. sempre*

muta in piatto sospeso soft mallets

Hp.

179

mf *mp*

solo *mp*

Pno.

179

p *Ped. sempre*

6 5

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

179 ♩=44

mp *p* *pizz.*

p *mp* *p* *pizz.*

p *mp* *p* *pizz.*

pp *mp* *pp* *mp* *pp* *mp*

pizz. *p*

R

Fl. *pp*

Ob. *pp*

B♭ Cl. *pp*

Bsn. *pp*

Hn. *pp* Con sord. *ppp*

C Tpt. *ppp* Con sord.

Tbn. *ppp*

Perc. *pp* *p*

Perc. *mp*

Hp. *pp*

Pno. *pp*

Vln. I arco *ppp* *mp* *pp*

Vln. II arco *ppp* *mp* *pp*

Vla. arco *ppp* *mp* *pp*

Vc. arco *ppp* *mp* *pp*

Cb. arco *ppp* *mp*

187

Fl. *pp* *f*

Ob. *pp* *mp* *f*

B \flat Cl. *pp* *mf* *f*

Bsn. *pp* *f*

Hn. *mf* *f*

C Tpt. *mp* *f*

Tbn. *pp* *f*

Perc. *pp* muta in Tam tam

Perc. *p* *mp* *mf* *f*

Hp. *mf* *f*

Pno. *p* *mp*

Vln. I *mp*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p*

Fl. *pp*

Ob. *pp*

B \flat Cl. *pp*

Bsn. *pp*

Hn. *pp*

C Tpt. *pp*

Tbn. *pp*

Perc. *ff* muta in Gran Cassa

Perc. *ff*

Hp. *p*

Pno. *pp* *pp*

Vln. I *ff* *p*

Vln. II *ff* *pp*

Vla. *ff* *pp*

Vc. *ff* *pp* *ppp*

Cb. *ff* *pp*

S ♩=84

Fl. *ff*

Ob. *ff*

B♭ Cl. *ff*

Bsn. *ff*

195

Hn. *f*

C Tpt. *f*

Tbn. *f*

S ♩=84

195

Perc. *f*

Perc.

195

Hp.

195

Pno. *ff*

S ♩=84

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

T non vibrato

199

Fl.

mf

pp

ff

8va

Ob.

non vibrato

mf

pp

ff

B♭ Cl.

non vibrato

mf

pp

ff

Bsn.

non vibrato

mf

pp

ff

Hn.

199

via sordino

Senza sord.

p

f

C Tpt.

via sordino

Senza sord.

p

f

Tbn.

via sordino

Senza sord.

p

f

Perc.

199

T

muta in Glockenspiel

Perc.

199

Hp.

f

Pno.

199

sfz

sfz

Vln. I

199

T

ff

Vln. II

ff

Vla.

p

ff

Vc.

p

ff

Cb.

p

ff

This page of a musical score, numbered 47, contains staves for various instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Bass Clarinet (B \flat Cl.), and Bassoon (Bsn.), all playing a melodic line with triplets and dynamic markings like *ff*. Horns (Hn.), Trumpets (C Tpt.), and Trombones (Tbn.) play a rhythmic accompaniment of triplets, with dynamics ranging from *p* to *f*. The Percussion section features a snare drum (Perc.) and a vibraphone (Perc. Vibraphone), both playing triplet patterns with dynamics *mf* and *f*. The Harp (Hp.) plays a complex arpeggiated pattern with dynamics *f* and *mf*. The Piano (Pno.) provides a harmonic foundation with chords and triplets, marked *ff*. The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.), all playing a melodic line with dynamics *mf* and *ff*, and some parts marked *pizz.* or *arco*. A rehearsal mark 'U' is present above the Percussion and Violin I staves.

Fl. *8va* *p* *mp* *f*

Ob. *p* *mp* *f* *8va*

B \flat Cl. *p* *mp* *f*

Bsn. *p* *mp* *f*

Hn. *p* *f*

C Tpt. *p* *f*

Tbn. *p* *f*

Perc. *206* *muta in Maraca* *girando* *p* *mf* *muta in Glockenspiel*

Perc. *206* *muta in Frusta* *muta in Vibraphone*

Hp. *206* *gliss.* *f* *étouffer* *étouffer*

Pno. *206* *f*

Vln. I *206* *ff*

Vln. II *ff*

Vla. *ff*

Vc. *pizz.* *arco* *pp* *f*

Cb. *pizz.* *arco* *pp* *f*

V

Fl.
Ob.
B♭ Cl.
Bsn.

Hn.
C Tpt.
Tbn.

V

Perc.
Perc.

Hp.

Pno.

V

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

Fl. *mp legato*

Ob. *p*

B \flat Cl. *mp legato*

Bsn. *mp legato*

Hn. *pp* *f*

C Tpt. *pp* *f*

Tbn. *pp* *f*

Perc. *p* *mp* *f*

Harp. *f*

Pno. *f*

Vln. I *f*

Vln. II *f*

Vla. *f* *p* *ff*

Vc. *f* *pp* *ff*

Cb. *pp* *ff*

W

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

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

B♭ Cl. *p* *f* *p* *ff* *mp* *ff*

Bsn. *p* *f* *p* *ff* *p* *ff*

218 *Con sord.*

Hn. *p* *f* *p* *f*

C Tpt. *p* *f* *p* *f*

Tbn. *p* *f* *p* *f*

W

218 Perc. *p* *f* *p* *f*

218 Perc. *p* *f* *p* *f*

218 Hp. *p* *f* *p* *f*

218 Pno. *p* *f* *p* *f*

Ped. *f* *f* *f*

W

Vln. I *p* *ff* *p* *ff* *p* *ff*

Vln. II *p* *ff* *p* *ff* *p* *ff*

Vla. *p* *ff* *p* *ff* *p* *ff*

Vc. *p* *ff* *p* *ff* *p* *ff*

Cb. *p* *ff* *p* *ff* *p* *ff*

X

Fl. *ff*

Ob. *ff*

B♭ Cl. *ff*

Bsn. *ff*

Hn. *f*

C Tpt. *f*

Tbn. *f*

X

Perc. *ff*

222

muta in Roto Toms

quasi improvvisando

f

Hp. *ff*

222

Pno. *ff*

222

X

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

226 $\text{♩} = 72$ Y $\text{♩} = 84$

Fl.

Ob.

B \flat Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc.

Perc.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Ob. *mf* *f*

B♭ Cl. *f* *pp* *f* *flz.* *ord.* *flz.* *ord.* *flz.* *p* *f* *p*

Perc. muta in Triangolo

Perc. muta in Glockenspiel *mp*

Fl. *flz.* *p* *ord.* *f* *tongue pizzicato* *flz.* *mp*

B♭ Cl. *f*

Perc. *mp*

Perc.

Hp. *mp* *mp*

Fl. *f* *mp* *flz.*

Hp. *mf* *mf* *mf*

This musical score page features five staves: Flute (Fl.), Oboe (Ob.), B♭ Clarinet (B♭ Cl.), Percussion (Perc.), and Harp (Hp.). The Flute, Oboe, and B♭ Clarinet parts begin with a tempo marking of ♩=96 and a 'Z' box. The Oboe and B♭ Clarinet parts include a tempo change to ♩=84. The Flute part features a *ff* dynamic marking and triplet markings. The Percussion part includes a *f* dynamic marking. The Harp part starts at measure 240 and includes a triplet and an 8vb marking. The score is written in 3/4 time and includes various musical notations such as slurs, accents, and dynamic markings.

Sažetak

Obsidienne, studija za komorni orkestar
Tomislav Oliver

Obsidienne, studija za komorni ansambl, skladana je na četvrtoj godini studija kompozicije. Inspirirana je vitrajem Marca Chagalla *Memorial East Window* za crkvu Svih Svetih u Kentu. Zamišljena kao umjetnost svjetla kroz kolaž simbola promatra se iz dvije perspektive. Prva se može opisati kao međuigra treperenja svjetla i tamnih linija, koje oblikuju strukture i uzorke, u skladbi prikazane kroz dispoziciju glazbenog materijala i tretiranje instrumentacije. Druga je slijed simbola u koje se materijal preobražava u odnosu na formu djela. Formalna struktura skladbe se sastoji od pet većih odsjeka. Svaki odsjek predstavlja zasebnu mikro-formu koju karakterizira specifična orkestralna tekstura te provođenje novog glazbenog materijala. „Idée fixe“, koja je u ovom slučaju glavni glazbeni motiv iznesen u prvom odsjeku skladbe, pojavljuje se u fragmentarnom obliku u svim njenim dijelovima, prilagođavajući se instrumentaciji i teksturi svakog odsjeka.

Ključne riječi: *Obsidienne*, studija, orkestar

Summary

Obsidienne, study for chamber orchestra

Tomislav Oliver

Obsidienne, study for chamber orchestra, was composed on the fourth year of my composition studies in Zagreb, inspired by Marc Chagall's Memorial East Window of All Saints church in Tudeley, Kent. Conceived as an Art of light through patchwork of symbols, it should be viewed from two perspectives. The first could be described as interplay of flickering light of pieces of glass and black strips, arranged to form structures and patterns depicted in the music material and its handling through instruments and instrument groups, and the second as sequences of symbols, into which the material is transformed corresponding to the form of the piece. The formal structure of the piece consists of five principal sections. Every section is a micro-form in itself, characterized by specific orchestral texture and development of new music material. „Idée fixe“, which is in this case the main musical motive exposed in the first section, appears in a fragmentary form through the whole piece, matching the instrumentation and texture of each section.

Key words: *Obsidienne*, study, orchestra