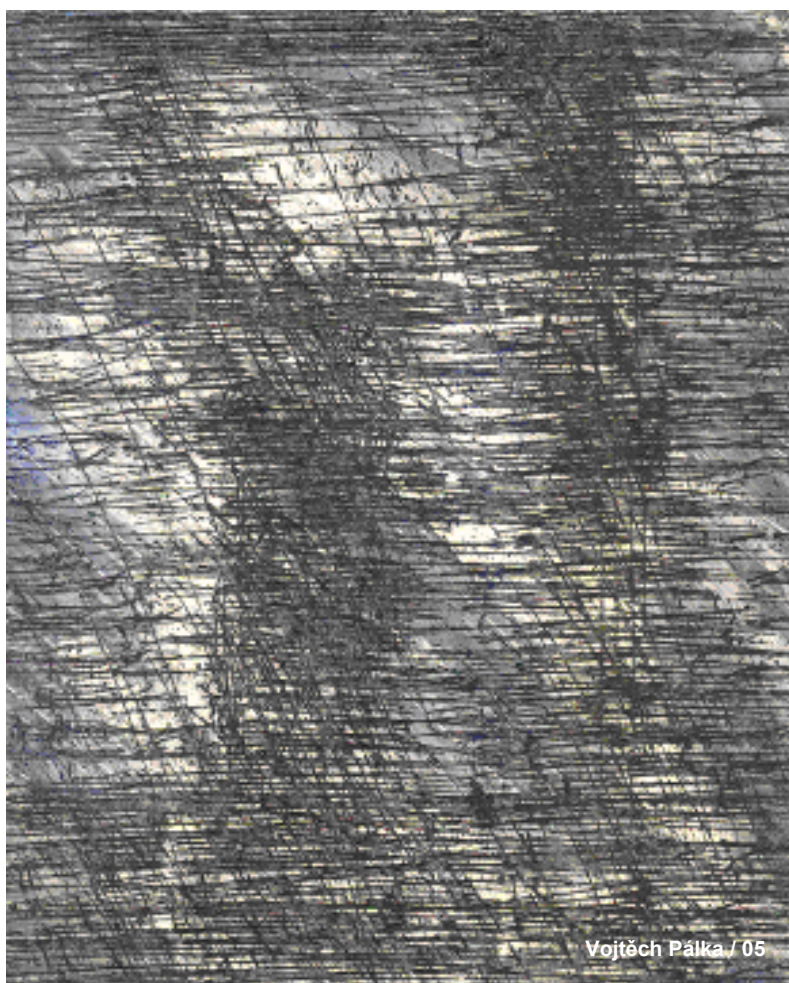


„XI”

Eleven

Tomáš Pálka



ELEVEN

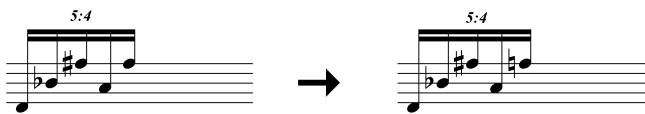
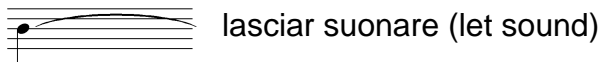
/like the primenumber/

Eleven movements for harp, marimba, 2 clarinets (B), bass clarinet (B) and piano

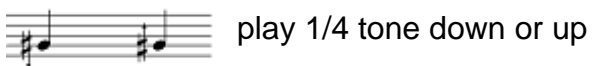
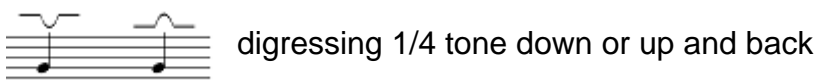
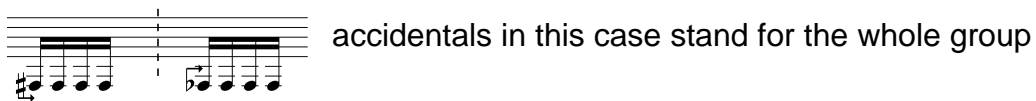
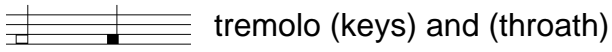
Tomáš Pálka

9/2000 – 1/2001

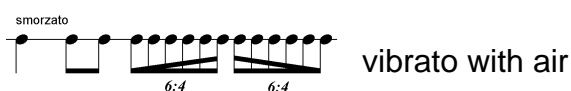
LEGEND:

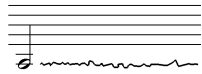


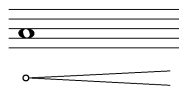
and ♭ are used for one note only
sometime for better clarity there is placed ♯ or (♯) under or above note

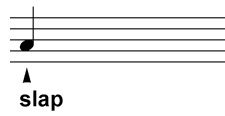


staccato → **legato** play gradually from one way to the other

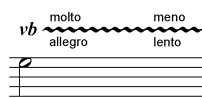



 gentle untuning of the played tone

 start to play from nothing

 *p* - more gentle (poco slap)
mf - sharper
slap

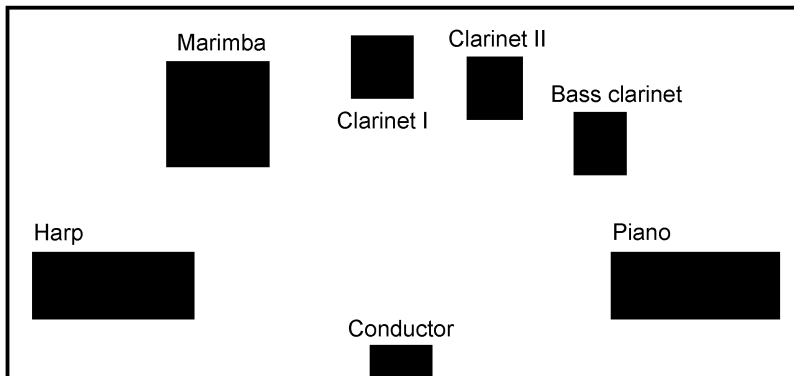
 frullato (tongue) and (throat)

 *vb* *molto* *meno*
allegro *lento*
vibrato (less - more) and (fast – slow)

 clarinet - minimum of breath (air tones), marimba - absorb partially by hand

- marimba – sticks:**
1. soft
 2. rubber softer
 3. rubber harder
 4. hard (woody)

Placings of the interprets on the stage



The composition is designated for any concert or non-concert hall with acoustic reverb over 2 seconds.

♩ = 60

Harp

lasciar suonare *p* 3:2

5:4

Marimba

pp

soft sticks, all accents play with some harder sticks

Bass Clarinet

slap *mf*

meno
vb
lento

sf

5

Hp.

3:2

Mrb.

5:4

5:4

B.Cl.

p

7:4

5:4

tremolo (throat)

3:2

7

3:2

Hp.

I. suon. simile

p

Mrb.

pp

5:4

B.Cl.

5:4

(gentle untuning of the played tone)

10

Hp.

5:4

3:2

5:4

5:4

Mrb.

5:4

5:4

5:4

5:4

B.Cl.

(keys)

12

Hp.

5:4

Mrb.

7:4

5:4

B.Cl.

12

molto

allegro

meno

7:4

dim.

5:4

3:2

ppp

14

Hp.

3:2

Mrb.

3:2

B.Cl.

14

mp

3:2

ppp

almost without breath

break max 3''

II

♩ = 72

lasciar suonare

Harp

Bass Clarinet

Piano

pp

6:4

throath frulato 3:2

p

6:4

lasciar suonare

5

Hp.

B.C.I.

Pn.

6:4

6:4

6:4

3:2

mf

pp

pp

6:4

6:4

6:4

6:4

♩ = 144

9

Hp.

B.C.I.

Pn.

pp

6:4

3:1

slap

fp

pp

p

pp 3:2

3:2

3:2

3:2

3:2

3:2

3:2

3:2

3:2

6:4

6:4

6:4

6:4

6:4

6:4

6:4

Musical score for measures 13-18, featuring Harp (Hp.), Bass Clarinet (B.Cl.), and Piano (Pn.). The harp part includes dynamics *mf* and *p*. The bass clarinet part features various time signatures (3:2, 5:4) and dynamics *mf* and *pp*. The piano part consists of a rhythmic accompaniment with repeated 3:2 time signatures and dynamics *pp*.

Musical score for measures 19-23, featuring Harp (Hp.), Bass Clarinet (B.Cl.), and Piano (Pn.). The harp part includes dynamics *pp* and the instruction *lasciar suonare*. The bass clarinet part includes dynamics *ppp*, *espressivo*, and *mf*. The piano part includes dynamics *mf* and *p*. A tempo marking $\bullet = 72$ is present at the top.

Musical score for measures 24-28, featuring Harp (Hp.), Bass Clarinet (B.Cl.), and Piano (Pn.). The harp part is mostly silent. The bass clarinet part includes dynamics *mf*, *p*, *pp*, and *mf < fp > ppp*. The piano part includes dynamics *pp* and the instruction *lasciar suonare*. Time signatures 9:2 and 10:2 are indicated.

28 $\text{♩} = 144$

Hp. *mf*

B.Cl. *mf*

Pn. *mf*

33

Hp. *pp*

Pn. *pp*

38

Hp. *pp*

Pn. *pp*

III

Marimba

rubber sticks (accents and sf with some harder sticks)

absorb partially by hand >>>>>

mp *pp* *p* 10:8

Clarinet in B 2

Mrb.

soft sticks *pp*

rubber sticks (b)

6:4

Cl. 2

smorzato 3:2

meno *vb* lento

mp

Mrb.

soft sticks *pp*

5:4 6:4 7:4

mf *sf* sub *p*

Cl. 2

meno *vb* allegro senza *vb*

5:4 6:4

pp

Mrb.

p *mf*

Cl. 2

smorzato 3:2

mf *pp*

Mrb.

18

soft sticks
pp

5:4 6:4 7:4

10:8

pp *mf*

Cl. 2

18

frullato

mp

Mrb.

21

10:8

sf sf

mf *p*

mf 15:12

Cl. 2

21

IV

Clarinet in B 1

Clarinet in B 2

Piano

$\bullet = 72$

slap

mf

tremolo (keys)

pp

lasciar suonare

p

pp

pp sempre simile

sf

meno lento

vb

frull. (throat)

Cl. 1

Cl. 2

Pn.

p

5

7:4

5:4

tremolo (throat)

3:2

5:4

5:4

3:2

3:2

lasciar suonare sempre simile

Cl. 1

Cl. 2

Pn.

7

5:4

pp

3:2

5:4

5:4

p

Cl. 1

Cl. 2

Pn.

10

5:4

5:4

5:4

5:4

5:4

Cl. 1

Cl. 2

Pn.

12

vb molto allegro

meno

7:4

5:4

5:4

dim.

5:4

3:2

a tempo

pp

pp

5:4

5:4

5:4

5:4

5:4

5:4

5:4

Cl. 1

Cl. 2

Pn.

15

frull. (throat)

3:2 frull. (throat)

3:2

3:2

V

flageolet

Harp

Piano

accents and sf play by nails

pp lasciar suonare (don't mute) sempre simile

Hp.

Pn.

3:2

Hp.

Pn.

12

Hp.

18

3:2

Pn.

18

Detailed description: This system contains musical notation for measures 18 through 23. The Harp (Hp.) part is written in a single treble clef staff. It begins with a 3:2 time signature. The melody consists of eighth and sixteenth notes, with some notes marked with accents (>) and a flat (b). The Piano (Pn.) part is written in a grand staff (treble and bass clefs). It features a rhythmic accompaniment of eighth and sixteenth notes, with some notes marked with accents (>). The key signature has one flat (B-flat).

Hp.

24

Pn.

24

Detailed description: This system contains musical notation for measures 24 through 29. The Harp (Hp.) part continues in the same treble clef staff. The melody features a prominent interval of a major third (B-flat and D) and includes notes with accents (>) and a flat (b). The Piano (Pn.) part continues in the grand staff, maintaining the rhythmic accompaniment. The key signature remains one flat (B-flat).

break max 3''

VI

$\text{♩} = 216$ ($\text{♩} = 72$)

Marimba

rubber sticks

mf *mp* *mf*

Clarinet in B 1

mp

Clarinet in B 2

Mrb.

pp

Cl. 1

pp *mp* *pp*

Cl. 2

pp

Mrb.

Cl. 1

Cl. 2

mp *pp*

19

Mrb.

Cl. 1

Cl. 2

3 3 3

pp

3 3 3 3 3 3 3 3 3 3 3

(keys) f

staccato p legato (keys)

staccato legato

(keys) f p

25

Mrb.

Cl. 1

Cl. 2

mp

mp

(throat)

(throat)

(tongue)

(keys)

33

Mrb.

Cl. 1

Cl. 2

3 3 3

p

3 3 3 3 3 3 3

3

p

4

legato

legato

3

Mrb.

41

mf 5:4 5:4 5:4 3

3 3 3 3 3 3 3 3 3 3

Cl. 1

cresc.

3 3 3 3 3 3 3 3 3 3

mf 5 5 legato 3 3 3

Cl. 2

cresc.

3 3 3 3 3 3 3 3 3 3

mf 3 3 3 3

staccato

legato

staccato

Mrb.

47

f 3 3 3 3 3 3

mf 3 3

Cl. 1

3 staccato cresc. *f*

p *f* > *pp*

Cl. 2

cresc. *f* (keys)

(circulation breath)

precendente

$\text{♩} = 108$

Mrb.

55 soft sticks

pp

Cl. 1

55 rubato

p 3 3

Cl. 2

VII

♩ = 90

Score for Harp, Marimba, Clarinet in B 1, Clarinet in B 2, Bass Clarinet, and Piano. The Harp and Piano parts are mostly rests. The Marimba part features a rhythmic pattern of eighth notes with a dynamic of *mf* and time signatures of 5:4. The Clarinet in B 2 part has a melodic line with dynamics *mf* and time signatures 5:4, 6:4, and 3:2. The Clarinet in B 1 part has a long note with a dynamic of *p*. The Bass Clarinet part has a single note with a dynamic of *p*. The Piano part is mostly rests.

Score for Mrb., Cl. 1, Cl. 2, and B.Cl. The Mrb. part has a complex rhythmic pattern with dynamics *mf* and time signatures 5:4, 7:4, and 5:4. The Cl. 1 part has a melodic line with dynamics *p* and time signatures 5:4 and 5:4. The Cl. 2 part has a melodic line with dynamics *p* and time signatures 6:4, 7:4, 6:4, and 5:4. The B.Cl. part has a melodic line with dynamics *p* and a tempo marking of *molto allegro*.

5 *lasciar suonare*

Hp. *p*

Mrb. *ppp*

Cl. 1 *trmolo (keys)* 6:4

Cl. 2 5:4 5:4 5:4

B.Cl. 3:2 6:4

Pn. *p* *lasciar suonare*

7

Hp. *p*

Mrb. *mf* 5:4 *ppp*

Cl. 1 *mf* *p*

Cl. 2 *mf* *p*

B.Cl. *fp* *meno* *lento* *molto* *ppp* *mf* *p*

Pn. *p* *p*

Mrb. ¹⁰

Cl. 1 ¹⁰

Cl. 2 ¹⁰

Pn. ¹⁰

5:4 5:4 5:4 pp

pp

pp

Hp. ¹²

Mrb. ¹²

Cl. 1 ¹²

Cl. 2 ¹²

Pn. ¹²

p

p

throath

mf mp

5:4 5:4

6:4

p

Mrb. ¹⁵

Cl. 1 ¹⁵

Cl. 2 ¹⁵

B.Cl. ¹⁵

mf 5:4 5:4 5:4 5:4

p mf mp

p mf mp

meno
lento

3:2

p mf mp

Mrb. *mp* 5:4 5:4 7:4 7:4 5:4

Cl. 1 *pp* 5:4 5:4

Cl. 2 6:4 7:4 6:4 5:4

B.Cl. *vb* molto allegro

Mrb. *ppp*

Cl. 1 *mf* > *pp* 6:4

Cl. 2 5:4 5:4 5:4

B.Cl.

Pn. *p*

Hp. *p*

Mrb.

Pn. *p*

VIII

• = 60
legato

Clarinet in B 1

mf tremolo (keys) 6:5

Clarinet in B 2

legato 6:5

Bass Clarinet

mf (keys) 6:5

5

Cl. 1

pp (keys) 6:5 simile

Cl. 2

pp (keys)

B.C.I.

pp

meno
vb
lento

11

Cl. 1

< f

Cl. 2

7:5 simile (keys) < f

B.C.I.

mf mp

15

Cl. 1

11:5

Cl. 2

p 13:5

B.C.I.

p 9:5 simile

meno
vb
lento

break max 3''

IX

♩ = 120

Harp *pp*
lasciar suonare

Marimba *pp*
hard sticks (rubber)

Clarinet in B 1 *pp* *ppp*

Clarinet in B 2 *pp* 3:2 3:2 3:2

Bass Clarinet *pp*

Piano *pp*
lasciar suonare

Hp. 5

Mrb. 5
3:2 3:2

Cl. 1 5

Cl. 2 *pp*

B.Cl. 5
pp 7:4

Pn. 5

Musical score for measures 9-12. The score is divided into six staves: Hp. (Harp), Mrb. (Maracas), Cl. 1 (Clarinet 1), Cl. 2 (Clarinet 2), B.Cl. (Bass Clarinet), and Pn. (Piano). Measure 9 is marked with a *mf* dynamic. Measure 10 features a *mf* dynamic and a *pp* dynamic for the Bass Clarinet. Measure 11 has a *mf* dynamic. Measure 12 includes a *pp* dynamic for the Bass Clarinet and a *mf* dynamic for the Piano. The Bass Clarinet part includes a 5:4 ratio and a 3:2 ratio. The Piano part includes a 3:2 ratio and a *pp* dynamic. The Harp part includes a 3:2 ratio. The Maracas part includes a *mf* dynamic. The Clarinet parts include a *mf* dynamic. The Piano part includes a *pp* dynamic and a *mf* dynamic. The Bass Clarinet part includes a *pp* dynamic and a *mf* dynamic. The Harp part includes a *mf* dynamic. The Maracas part includes a *mf* dynamic. The Clarinet parts include a *mf* dynamic. The Piano part includes a *pp* dynamic and a *mf* dynamic. The Bass Clarinet part includes a *pp* dynamic and a *mf* dynamic. The Harp part includes a *mf* dynamic. The Maracas part includes a *mf* dynamic. The Clarinet parts include a *mf* dynamic. The Piano part includes a *pp* dynamic and a *mf* dynamic. The Bass Clarinet part includes a *pp* dynamic and a *mf* dynamic.

Musical score for measures 13-16. The score is divided into six staves: Hp. (Harp), Mrb. (Maracas), Cl. 1 (Clarinet 1), Cl. 2 (Clarinet 2), B.Cl. (Bass Clarinet), and Pn. (Piano). Measure 13 is marked with a *p* dynamic. Measure 14 includes a *p* dynamic and a *pp* dynamic. Measure 15 features a *pp* dynamic. Measure 16 includes a *pp* dynamic. The Harp part includes a *p* dynamic. The Maracas part includes a *p* dynamic and a *pp* dynamic. The Clarinet parts include a *p* dynamic. The Bass Clarinet part includes a *ppp* dynamic and a *p* dynamic. The Piano part includes a *p* dynamic and a *pp* dynamic. The Harp part includes a *p* dynamic. The Maracas part includes a *p* dynamic and a *pp* dynamic. The Clarinet parts include a *p* dynamic. The Bass Clarinet part includes a *ppp* dynamic and a *p* dynamic. The Piano part includes a *p* dynamic and a *pp* dynamic. The Harp part includes a *p* dynamic. The Maracas part includes a *p* dynamic and a *pp* dynamic. The Clarinet parts include a *p* dynamic. The Bass Clarinet part includes a *ppp* dynamic and a *p* dynamic. The Piano part includes a *p* dynamic and a *pp* dynamic.

Hp.

Mrb.

Cl. 1

Cl. 2

B.Cl.

Pn.

Musical score for measures 18-20. The score includes parts for Harp (Hp.), Mridangam (Mrb.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Bass Clarinet (B.Cl.), and Piano (Pn.). Measure 18 starts with a 5:4 time signature. Measure 19 features a piano (*pp*) dynamic marking. Measure 20 ends with a 5:4 time signature. The piano part features a steady eighth-note accompaniment.

Hp.

Mrb.

Cl. 1

Cl. 2

B.Cl.

Pn.

Musical score for measures 21-23. The score includes parts for Harp (Hp.), Mridangam (Mrb.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Bass Clarinet (B.Cl.), and Piano (Pn.). Measure 21 starts with a 5:4 time signature. Measure 22 features a dynamic marking of *>*. Measure 23 ends with a 5:4 time signature. The piano part continues with its eighth-note accompaniment.

X

Clarinet in B

$\bullet = 104$
smorzato 6:4 6:4 smorzato 6:4 6:4
trem. (keys) *p* *p*

Cl. 4 5:4 (tongue) R F *sf* *pp* *p* 7:4 7:4

Cl. 8 minimum of breath 6:4 7:4 R G *pppp* *p* 6:5 *mp*

Cl. 12 12:1 *p* *f* *pppp* (tongue) *p* R E F

Cl. 16 6:5 smorzato 5:4 7:4 6:4 trem. (keys) *pp* (tongue) *mf* *pppp* *mf* *mp*

Cl. 19 poco slap 5:4 Glissando 7:6 *ppp* *p*

Cl. 22 *mp* *pp* break max 3''

XI

$\bullet = 60$

Harp

Marimba
soft sticks (like in the first movement)
pp 5 5 5 5 5 5 5

Clarinet in B 1
legato
pp

Clarinet in B 2
legato
pp

Bass Clarinet
legato
pp

Piano
pp

lasciar suonare

lasciar suonare

Hp.
pp 3

Mrb.
5 5 5 5 5 5 5 5 5 5 5

Cl. 1
4

Cl. 2
4

B.Cl.
4

Pn.

lasciar suonare sempre simile

Musical score for measures 11-15. The score includes parts for Harp (Hp.), Maracas (Mrb.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Bass Clarinet (B.Cl.), and Piano (Pn.).

- Hp.:** Measure 11 starts with a treble clef and a key signature of one sharp (F#). It features a triplet of eighth notes (G4, A4, B4) in the right hand and a quarter note (G3) in the left hand. Measure 12 continues with a quarter note (A3) in the left hand and a quarter note (B3) in the right hand. Measure 13 has a quarter note (B3) in the left hand and a quarter note (C4) in the right hand. Measure 14 has a quarter note (C4) in the left hand and a quarter note (D4) in the right hand. Measure 15 has a quarter note (D4) in the left hand and a quarter note (E4) in the right hand.
- Mrb.:** Measures 11-15 consist of a rhythmic pattern of eighth notes. Measure 11: 7 eighth notes (G2, A2, B2, C3, D3, E3, F3). Measure 12: 7 eighth notes (G2, A2, B2, C3, D3, E3, F3). Measure 13: 7 eighth notes (G2, A2, B2, C3, D3, E3, F3). Measure 14: 5 eighth notes (G2, A2, B2, C3, D3) followed by 7 eighth notes (E3, F3, G3, A3, B3, C4, D4). Measure 15: 7 eighth notes (G2, A2, B2, C3, D3, E3, F3) followed by 7 eighth notes (G3, A3, B3, C4, D4, E4, F4).
- Cl. 1:** Measure 11: Quarter note (G4), quarter note (A4), quarter note (B4). Measure 12: Quarter note (B4), quarter note (C5), quarter note (D5). Measure 13: Quarter note (E5), quarter note (F5), quarter note (G5). Measure 14: Quarter note (A5), quarter note (B5), quarter note (C6). Measure 15: Quarter note (D6), quarter note (E6), quarter note (F6).
- Cl. 2:** Measure 11: Quarter note (G4), quarter note (A4), quarter note (B4). Measure 12: Quarter note (B4), quarter note (C5), quarter note (D5). Measure 13: Quarter note (E5), quarter note (F5), quarter note (G5). Measure 14: Quarter note (A5), quarter note (B5), quarter note (C6). Measure 15: Quarter note (D6), quarter note (E6), quarter note (F6).
- B.Cl.:** Measure 11: Quarter note (G3), quarter note (A3), quarter note (B3). Measure 12: Quarter note (B3), quarter note (C4), quarter note (D4). Measure 13: Quarter note (E4), quarter note (F4), quarter note (G4). Measure 14: Quarter note (A4), quarter note (B4), quarter note (C5). Measure 15: Quarter note (D5), quarter note (E5), quarter note (F5).
- Pn.:** Measure 11: Quarter note (G3), quarter note (A3), quarter note (B3). Measure 12: Quarter note (B3), quarter note (C4), quarter note (D4). Measure 13: Quarter note (E4), quarter note (F4), quarter note (G4). Measure 14: Quarter note (A4), quarter note (B4), quarter note (C5). Measure 15: Quarter note (D5), quarter note (E5), quarter note (F5).

lasciar suonare sempre simile

Musical score for measures 16-20. The score includes parts for Harp (Hp.), Maracas (Mrb.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Bass Clarinet (B.Cl.), and Piano (Pn.).

- Hp.:** Measure 16: Treble clef, key signature of one sharp (F#). Quarter notes: G4, A4, B4, C5, D5, E5, F5, G5. Measure 17: Quarter notes: G5, A5, B5, C6, D6, E6, F6, G6. Measure 18: Quarter notes: G6, A6, B6, C7, D7, E7, F7, G7. Measure 19: Quarter notes: G7, A7, B7, C8, D8, E8, F8, G8. Measure 20: Quarter notes: G8, A8, B8, C9, D9, E9, F9, G9.
- Mrb.:** Measures 16-20 consist of a rhythmic pattern of eighth notes. Measure 16: 7 eighth notes (G2, A2, B2, C3, D3, E3, F3). Measure 17: 5 eighth notes (G2, A2, B2, C3, D3) followed by 7 eighth notes (E3, F3, G3, A3, B3, C4, D4). Measure 18: 7 eighth notes (G2, A2, B2, C3, D3, E3, F3) followed by 7 eighth notes (G3, A3, B3, C4, D4, E4, F4). Measure 19: 7 eighth notes (G2, A2, B2, C3, D3, E3, F3) followed by 5 eighth notes (G3, A3, B3, C4, D4). Measure 20: 7 eighth notes (G2, A2, B2, C3, D3, E3, F3) followed by 7 eighth notes (G3, A3, B3, C4, D4, E4, F4).
- Cl. 1:** Measure 16: Quarter note (G4), quarter note (A4), quarter note (B4). Measure 17: Quarter note (B4), quarter note (C5), quarter note (D5). Measure 18: Quarter note (E5), quarter note (F5), quarter note (G5). Measure 19: Quarter note (A5), quarter note (B5), quarter note (C6). Measure 20: Quarter note (D6), quarter note (E6), quarter note (F6).
- Cl. 2:** Measure 16: Quarter note (G4), quarter note (A4), quarter note (B4). Measure 17: Quarter note (B4), quarter note (C5), quarter note (D5). Measure 18: Quarter note (E5), quarter note (F5), quarter note (G5). Measure 19: Quarter note (A5), quarter note (B5), quarter note (C6). Measure 20: Quarter note (D6), quarter note (E6), quarter note (F6).
- B.Cl.:** Measure 16: Quarter note (G3), quarter note (A3), quarter note (B3). Measure 17: Quarter note (B3), quarter note (C4), quarter note (D4). Measure 18: Quarter note (E4), quarter note (F4), quarter note (G4). Measure 19: Quarter note (A4), quarter note (B4), quarter note (C5). Measure 20: Quarter note (D5), quarter note (E5), quarter note (F5).
- Pn.:** Measures 16-20 are silent.

wait 11 sec. in silence