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## **Contemporary Music Score Collection**

### **Title**

Reconciliation

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Kamil Polak

# Reconciliation

(2019)

Score

**Date of origin of the work:** 03.2019

**Duration:** ca 7'30

**Scoring:**

6 flutes (Fl.): 1 changing to piccolo (Picc.)  
 1 oboe (Ob.)  
 6 trumpets in B (Tpt.)  
 4 violins (Vln.)  
 2 violoncellos (Vc.)

**Score written in C**

**Explanations:**

**z** – very fast, irregular tremolo



- the highest note of the instrument (indefinite pitch)



- repetition of a group of notes up to sign



- perform given rhythm in approximate, solistic, individual way,  
 respecting the pulse



- release the note into space; in case of glissando don't stop at the last note - sound pitch  
 must fall or raise to the end



- note in brackets is an empty string during performing glissando lento



- use breathing pauses exchange at optional points, but irregularly and not simultaneously

c.s. - con sordino

s.s. - senza sordino

ord. – ordinario

s.p. – sul ponticello

s.t. - sul tasto

vib. - vibrato

pizz. - pizzicato

gliss. - glissando

sim. - simile

P.G. - pausa generale

# Reconciliation

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*= 85 semplice*

muta in Fl. 1

Piccolo

Flute 2

Flute 3

Flute 4

Flute 5

Flute 6

Oboe

Trumpet 1

Trumpet 2

Trumpet 3

Trumpet 4

Trumpet 5

Trumpet 6

Violin 1

Violin 2

Violin 3

Violin 4

Violoncello 1

Violoncello 2

(Fl. 1)

mp

mp

mf

mf

mf

mf

c.s.

(c.s.)

mp

p

p

s.p.

s.p. mp

mp

s.p.

mp

\*pizz.

arco,  
sempre marcato

mp

mf

arco,  
sempre marcato

mf

\*pizz. alla Bartòk

## poco a poco con grande espressione

8

This musical score page contains six systems of music, each with multiple staves for different instruments. The instruments are grouped by system:

- Flute Group (Systems 1-3):** Fl. 1, Fl. 2, Fl. 3, Fl. 4, Fl. 5, Fl. 6. The flute parts are mostly silent or have sustained notes. Dynamics include *mf* and *ff*.
- Oboe:** Ob. (System 4). The oboe plays a continuous line of eighth-note patterns labeled "en dehors". Dynamics: *mf*, *ff*.
- Trombone Group (Systems 4-6):** Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4, Tpt. 5, Tpt. 6. The trumpet parts play eighth-note patterns. Dynamics: *f*, *p*, *mp*.
- Violin Group (Systems 7-9):** Vln. 1, Vln. 2, Vln. 3, Vln. 4. The violin parts play eighth-note patterns. Dynamics: *ord.*, *mf*, *mf*.
- Cello/Bass Group (Systems 10-12):** Vc. 1, Vc. 2. The cello/bass parts play eighth-note patterns. Dynamics: *mf*.

The score uses a 4/4 time signature and includes various dynamic markings such as *mf*, *ff*, and *f*. The vocal parts (Flutes 3-6, Trombones 3-6, and Violins 3-4) are mostly silent throughout the page.



18

**subito *p***

Fl. 2      *poco a poco cresc.*      *mf*

Fl. 3      *poco a poco cresc.*      *mf*

Fl. 4      *poco a poco cresc.*      *mf*

Fl. 5      *mf*

Fl. 6      *mf*

Ob.      *en dehors*      *mp*

Tpt. 1      *c.s. 3*      *p*

Tpt. 2      *c.s. 3*      *p*

Tpt. 3      *p*      *mf*      *sub. p*

Tpt. 4      *p*      *mf*      *sub. p*

Tpt. 5      *p*      *mf*      *sub. p*

Tpt. 6      *p*      *mf*      *sub. p*

Vln. 1      *mp*      *f*      *s.t.*      *sub. p*      *s.t.*

Vln. 2      *mp*      *f*      *sub. p*      *s.t.*

Vln. 3      *mp*      *f*      *sub. p*      *s.t.*

Vln. 4      *mp*      *f*      *sub. p*      *s.t.*

Vc. 1      *sub. p*      *s.t.*

Vc. 2      *sub. p*



*poco a poco calcando*

30

Fl. 2

Fl. 3

Fl. 4

Fl. 5 *z.f.*

Fl. 6 *z.f.*

Tpt. 1 *zmf*

Tpt. 2 *zmf*

Tpt. 3

Tpt. 4

Tpt. 5

Tpt. 6

Vln. 1 *z.f.*

Vln. 2 *z.f.*

Vln. 3 *z.f.*

Vln. 4 *z.f.*

Vc. 1 *z.f.*

Vc. 2 *z.f.*

*poco a poco calcando*

Flute parts (Fl. 2-6) play eighth-note patterns. Trombone parts (Tpt. 1-6) play sixteenth-note patterns. Violin parts (Vln. 1-4) play eighth-note patterns. Cello parts (Vc. 1-2) play eighth-note patterns. Dynamics include *z.f.*, *zmf*, and *mf*. Performance instructions include *s.p.3*, *ord.3*, *sim.3*, and *3*.

9

36

**vigoroso**

en dehors

Picc.

Fl. 2

Fl. 3

Fl. 4

Fl. 5

Fl. 6

Ob.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tpt. 5

Tpt. 6

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vc. 1

Vc. 2



47 ord.

Fl. 1  
Fl. 2  
Fl. 3  
Fl. 4  
Fl. 5  
Fl. 6

*p*

*p*

*p*

*p*

*p*

*p*

Tpt. 1  
Tpt. 2  
Tpt. 3  
Tpt. 5  
Tpt. 6

*mp*

*mp*

(c.s.),  
sempre  
marcatissimo

*p*  
(c.s.),  
sempre  
marcatissimo

Vln. 1  
Vln. 3  
Vln. 4  
Vcl. 1  
Vcl. 2

*mf*

*mp*

*mp*

sim.  
*mp*

poco modo s.p.  
*p*

s.p.  
sim.  
*mp*

poco modo s.p.  
*p*

s.p.

12

♩ = 116

54

Fl. 1  
Fl. 2  
Fl. 3  
Fl. 4  
Fl. 5  
Fl. 6

mp f  
mp f  
mp f  
mp f  
mp f  
mp f

Tpt. 1  
Tpt. 2  
Tpt. 3  
Tpt. 4  
Tpt. 5  
Tpt. 6

- - - - -  
- - - - -  
- - - - -  
- - - - -  
- - - - -  
- - - - -

s.s.  
s.s.

mf  
mf  
mf  
mf  
mf  
mf

Vln. 1  
Vln. 2  
Vln. 3  
Vln. 4  
Vc. 1  
Vc. 2

- - - - -  
- - - - -  
- - - - -  
- - - - -  
ff  
ff  
ff  
ff  
ff  
ff  
ff  
ff  
ord.  
ff

ff  
s.p.  
ff  
s.p.  
ff  
s.p.  
ff  
ff  
ord.  
ff

P.G.<sub>13</sub>  
lunga

60 muta in Picc.

Fl. 1 ff (Picc.)

Fl. 2 ff

Fl. 3 ff

Fl. 4 ff

Fl. 5 ff

Fl. 6 ff

Ob. en dehors mf ff c.s.

Tpt. 1 ff mf ff c.s.

Tpt. 2 ff mf ff c.s.

Tpt. 3 ff mf ff c.s.

Tpt. 4 ff mf ff c.s.

Tpt. 5 ff mf ff c.s.

Tpt. 6 ff mf ff pizz. ripetere presto possib. gliss. lento

Vln. 1 pizz. ripetere fff presto possib. gliss. lento

Vln. 2 pizz. ripetere fff presto possib. gliss. lento

Vln. 3 pizz. ripetere fff presto possib. gliss. lento

Vln. 4 pizz. ripetere fff presto possib. gliss. lento

Vc. 1 s.p., molto z fff s.p., molto z gliss. lento

Vc. 2 fff gliss. lento

**Piu mosso** ( $\downarrow = \text{ca } 120$ )  
**impetuoso**

66 **impetoso**

Picc. *ff*

Fl. 2 *ff*

Fl. 3 *ff*

Fl. 4 *ff*

Fl. 5 *ff*

Fl. 6 *ff*

Tpt. 1 (c.s.)

Tpt. 2 *ff* (c.s.) *3*

Tpt. 3 *ff* (c.s.) *3*

Tpt. 4 (c.s.) *3*

Tpt. 5 *ff* (c.s.) *3*

Tpt. 6 (c.s.) *3*

Vln. 1 ord. *ff* ord.

Vln. 2 ord. *ff* ord.

Vln. 3 ord. *ff* ord.

Vln. 4 ord. *ff* ord.

Vc. 1 \*pizz. *pizz. ripetere presto possib.* *ffff*

Vc. 2 \*pizz. *pizz. ripetere presto possib.* *ffff*

\*pizz. alla Bartòk

73

Picc. *mf* *ff* *mf* *ff* *sim.*

Fl. 2 *mf* *ff* *mf* *ff* *sim.*

Fl. 3 *mf* *ff* *mf* *ff* *sim.*

Fl. 4 *mf* *ff* *mf* *ff* *sim.*

Fl. 5 *mf* *ff* *mf* *ff* *sim.*

Fl. 6 *mf* *ff* *mf* *ff* *sim.*

**furioso**

Tpt. 1 (c.s.)

Tpt. 2 *ff* (c.s.)

Tpt. 3 *ff* (c.s.)

Tpt. 4 *ff* (c.s.)

Tpt. 5 *ff* (c.s.)

Tpt. 6 *ff*

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vc. 1

Vc. 2

pizz. ripetere  
presto possib.

pizz. ripetere  
presto possib.

*ffff*

16

poco  
allargando

80

Picc. Fl. 2 Fl. 3 Fl. 4 Fl. 5 Fl. 6

*mp* *mp* *mp* *mp* *mp* *mp*

*p (possible)* *p (possible)* *p (possible)* *p* *p*

*p*

Tpt. 1 Tpt. 2 Tpt. 3 Tpt. 4 Tpt. 5 Tpt. 6

*mf* *mf* *mf* *mf* *mf* *mf*

*poco a poco non z* *gliss. lento*

Vln. 1 Vln. 2 Vln. 3 Vln. 4 Vc. 1 Vc. 2

*poco a poco non z* *gliss. lento*

*arco,*  
*poco a poco non z*

*fff arco,*  
*poco a poco non z* *gliss. lento*

*fff*

$\text{♩} = \text{ca } 120$

17

86

Picc.

Fl. 2

Fl. 3

Fl. 4

Fl. 5

Fl. 6

(c.s.)

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tpt. 5

Tpt. 6

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vc. 1

Vc. 2

$\text{♩} = \text{ca } 90$   
**con sempre più grande tensione e espressione**

91

Picc.  $p \text{ (possible)}$

Fl. 2  $p \text{ (possible)}$

Fl. 3  $p \text{ (possible)}$

Fl. 4  $p$

Fl. 5  $p$

Fl. 6  $p$

Ob. *en dehors*  
 $mf$        $mf$       *sim.*

Tpt. 1 (c.s.)  
 $p$        $p$       *sim.*

This musical score page contains a single system (measures 91) for a wind ensemble. The instrumentation includes Piccolo (Picc.), Flutes 2 through 6 (Fl. 2-6), Oboe (Ob.), and Trombone 1 (Tpt. 1). The tempo is marked as approximately 90 BPM. The dynamic instruction 'con sempre più grande tensione e espressione' is placed above the first measure. The music consists of two measures of sixteenth-note patterns. The Piccolo, Flutes, and Oboe parts feature slurs and dynamics of 'p (possible)'. The Trombone part features dynamics of 'mf', 'mf', 'sim.', and 'p'. Measure 91 concludes with a repeat sign and a double bar line, indicating a return to a previous section.

97

Picc. *mf*

Fl. 2 *mf*

Fl. 3 *mf*

Fl. 4 *mf*

Fl. 5 *mf*

Fl. 6 *mf*

Ob. *f* *sim.* *fff* \*

Tpt. 1 *mp* *sim.* *fff* \*

Tpt. 2

Tpt. 3 S.S. (s.s.)

Tpt. 4 S.S. (s.s.)

Tpt. 5 S.S. (s.s.)

Tpt. 6 S.S. *mp*

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vc. 1 sempre marcatissimo *f* sempre marcatissimo

Vc. 2 *f*

*muta in Fl. 1*

*J = 85*

108      **poco a poco sostenuto - morendo.**

Fl. 1      *mf*      *mp*      *p*

Fl. 2      *mf*      *mp*      *p*

Fl. 3      -      -      *mp*      *p*

Fl. 4      -      -      *mp*      *p*

Ob.      *en dehors*      *f*      *mp*

Tpt. 1      *b* *dot* *z* *z*      *mp*      *p*      *b* *dot* *z* *z*

Tpt. 2      *b* *dot* *z* *z*      *mp*      *p*      *b* *dot* *z* *z*

Tpt. 3      *b* *dot*      *p*      *pp*      *ppp*

Tpt. 4      *b* *dot*      *p*      *pp*      *ppp*

Tpt. 5      *b* *dot*      *p*      *pp*      *ppp*

Tpt. 6      *b* *dot*      *p*      *pp*      *ppp*

Vln. 1      *b* *dot* *z* *z*      *mf*      *ord.*      *mp*      *p*

Vln. 2      *b* *dot* *z* *z*      *mf*      *ord.*      *mp*      *p*

Vln. 3      *b* *dot* *z* *z*      *mf*      -      *p*

Vln. 4      *b* *dot* *z* *z*      *mf*      -      *p*

Vc. 1      *z* *z*      *mf*      *z* *z*      *p*

Vc. 2      *z* *z*      *mf*      *z* *z*      *p*

112  $\text{♩} = 50$

The musical score page contains six systems of staves, each with a specific dynamic marking and performance instruction.

- Flutes (Fl. 1-6):** All flutes play sustained notes. Flute 3 starts with a dynamic of  $\geq pp$ . Flute 6 starts with  $p$ . The dynamics transition through  $f$ ,  $ff$ , and  $ffff$ .
- Oboe (Ob.):** Starts with  $\geq p$ . The dynamics transition through  $f$ ,  $ff$ , and  $ffff$ .
- Trombones (Tpt. 1-6):** All start with  $s.s.$ . The dynamics transition through  $p$ ,  $f$ ,  $ff$ , and  $ffff$ . Tpt. 4 and Tpt. 5 have specific markings:  $ppp$  and  $* (s.s.)$  respectively.
- Trombones (bass) (Vln. 1-4):** All start with  $pp$ . The dynamics transition through  $p$ ,  $mp$ ,  $mf$ ,  $f$ ,  $ff$ , and  $ffff$ . Vln. 2 has  $ord.$  written above it. Vln. 4 has  $ord.$  with a circle below it.
- Cello/Bass (Vc. 1-2):** Both cellos play sustained notes. Vc. 1 starts with  $pp$ . The dynamics transition through  $p$ ,  $mp$ ,  $mf$ ,  $f$ ,  $ff$ , and  $ffff$ .

126 muta in Picc.

Fl. 1

Fl. 2

Fl. 3

Fl. 4

Fl. 5

Fl. 6

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tpt. 5

Tpt. 6

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vc. 1

Vc. 2

**P.G.**

135

This musical score page contains six systems of music, each with six staves. The instruments are grouped by system:

- Top System:** Picc. (Piccolo), Fl. 2, Fl. 3, Fl. 4, Fl. 5, Fl. 6. All staves have a treble clef and a common time signature. Measures 1-135 are mostly rests. Measure 136 starts with a dynamic *p*. The first measure of the next system begins with a grace note and a fermata.
- Middle System:** Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4, Tpt. 5, Tpt. 6. All staves have a treble clef and a common time signature. Measures 1-135 are mostly rests. Measure 136 starts with dynamics *p*, *c.s.*, *p*, *c.s.*, *p*, *c.s.*. The first measure of the next system begins with dynamics *p*, *(c.s.)*, *p*, *(c.s.)*, *p*, *(c.s.)*.
- Bottom System:** Vln. 1, Vln. 2, Vln. 3, Vln. 4, Vc. 1, Vc. 2. All staves have a treble clef and a common time signature. Measures 1-135 are mostly rests. Measure 136 starts with dynamics *mp*, *p*, *mp*, *p*, *mp*, *p*. The first measure of the next system begins with dynamics *mp*, *p*, *mp*, *p*, *mp*, *p*.

Dynamics and performance instructions include:

- Top System:** Measure 136: *p*, grace note with fermata.
- Middle System:** Measure 136: *p*, *c.s.*, *p*, *c.s.*, *p*, *(c.s.)*. The first measure of the next system begins with *p*, *(c.s.)*.
- Bottom System:** Measure 136: *mp*, *p*, *mp*, *p*, *mp*, *p*. The first measure of the next system begins with *mp*, *p*.