

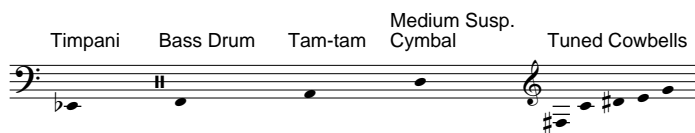
Cristian Lolea

# black-and-white

Instrumentation:

Flute / Piccolo / Alto Flute \*)  
Oboe  
Clarinet in B $\flat$  / Bass Clarinet in B $\flat$   
Bassoon / Medium Suspended Cymbal (*drumstick*)  
Horn in F  
Trumpet in C  
Trombone  
Tuba  
Percussion (one player):

Timpani  
Bass Drum  
Extra Large Tam-tam (100 cm diameter)  
Medium Suspended Cymbal (Crush)  
Tuned Cowbells \*\*)  
Flexatone



Piano prepared \*\*\*)  
Violin I  
Violin II  
Viola  
Violoncello  
Contrabass

The score is notated in C

\* Alto Flute will be tuned a quarter tone lower

\*\* if no Tuned Cowbells available, Marimba can be used instead (played with very soft mallets)

\*\*\* Piano will be prepared with metal chains on strings (so that the strings will loudly buzz when played on the piano)

# black-and-white

for chamber orchestra

Cristian Lolea  
(2011)

$\text{♩} = 68$

The score is divided into two systems. The first system includes:

- Flute:** Piccolo (marked with \*), *ff poss.*
- Oboe:** (marked with \*), *ff poss.*
- Clarinet in B $\flat$ :** (marked with \*), *ff poss.*
- Bassoon:** Medium Suspended Cymbal (drumstick), *hit on the rim*, *fff*
- Horn:** *pp cresc. al mp*, *mp molto*, *harm gliss.*, *ff poss.*
- Trumpet in C:** *ff poss.*
- Trombone:** *pp cresc. al mp*, *mp molto*, *ff poss.*
- Tuba:** *pp cresc. al mp*, *mp molto*, *ff poss.*
- Bass Drum:** *tr*, *secco*
- Percussion:** *pp cresc. al ff poss.*, *fff*
- Piano prepared:** *metal chains on strings*, *string gliss.*, *ff poss.*

The second system includes:

- Violin I:** *ossia: 4th harm.*, *gliss. continuo e legato*, *p*, *mp cresc. poco a poco*, *f*, *behind the bridge*, *liscio*, *ff poss.*, *mp sempre*
- Violin II:** *ossia: 4th harm.*, *gliss. continuo e legato*, *p*, *mp non cresc.*, *behind the bridge*, *liscio*, *ff poss.*, *mp sempre*
- Viola:** *ossia: 4th harm.*, *gliss. continuo e legato*, *p*, *mp cresc. poco a poco*, *mf*, *behind the bridge*, *ff poss.*
- Violoncello:** *n*, *fff*
- Contrabass:** *n*, *fff*

\* grace notes will always be played before beat

♩ = ♪ = 136

5

Picc.

Ob. *f*

Cl. *ben f*

Bsn. *mp*  
(Susp. Cymb.)

Hn.

Tpt.

Tbn.

Tba.

Perc. *f* *pp*  
(B. D.)

Pno. prep. *ff* *poco f* *mf* *poco p* *pp*  
(senza Ped.) *8<sup>va</sup>*

♩ = ♪ = 136

Vln. I *(mp)*  
*gliss. molto lent,*

Vln. II *(mp)*

Vla. *ff*  
*pizz.*

Vc. *ben f*  
*pizz.*

Cb. *p*  
*arco sul tasto*  
*gliss.*

*poco p*

**A** *to Flute*

Picc. *f*

Ob. *f*

Cl. *ben f*

Bsn. (Susp. Cymb.) *(mf)* *p dolce*

Hn. *poco f* *mp dolce*

Tpt.

Tbn. *mf*

Tba. *(non legato)*

Perc. Medium Suspended Cymbal *ff* *f* *mf* *p* *pp*  
*drumstick on the rim* *soft mallets* Ratchet Timpani

Pno. prep. *ff* *poco f* *mf* *poco p* *pp* *poco p*

Vln. I *dim. poco a poco al niente*

Vln. II *dim. poco a poco al niente*

Vla. *ff* *ff* *col legno battuto* *mp* *p* *mp* *p*

Vc. *pp* *pizz.* *mf* *mp*

Cb. *gliss.* *pp* *mf dolce* *p* *ppp*

**A**

16

Picc. -

Ob. -

Cl. *< mp dolce*

Bsn. *(p dolce)*

Hn. *(mp dolce)* \*)

Tpt. -

Tbn. -

Tba. -

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

Pno. prep. *(poco p) (poco) (poco) (poco)*

Vln. I *(d)* *n*

Vln. II *col legno battuto* *mp p mp*

Vla. *mp p mp p mp*

Vc. -

Cb. -

\* optional breath

20

Picc.

Ob. *espr.*  
*p < mp*

Cl. *pp*  
*p < mp* *poco p*

Bsn. *n*

Hn. *n*

Tpt.

Tbn.

Tba. *8<sup>va</sup>*  
*ben f* *mp*

Perc. *p* *mf* *p* *poco p* *poco mp p*  
\*) Tuned Cowbells  
soft mallets

Pno. prep. *poco f* *mf* *mp* *poco p* *più p* *pp*

Vln. I *p* *mf*

Vln. II *p mp* *p* *mp* *p* *più p* *p* *mf*  
*arco espr.*

Vla. *p* *mp* *(mp)* *p* *più p*

Vc. *mf* *p* *pizz. poco sul pont.* *mp ma sonoro*

Cb. *(pizz. poco sul tasto)*  
*mf dolce* *mp*

\* if no Tuned Cowbells available, Marimba can be used instead (played with very soft mallets)

24 Flute

Picc. *pp* *mp*

Ob. *(mp)* *pp* *pp* *mp*

Cl. *p* *mp* *poco p*

Bsn. *p* *mp* *poco p*

Hn.

Tpt.

Tbn. *ben p*

Tba.

Perc. *(poco p)* *mp* *poco p* *mp* *poco p*

Pno. prep. *(pp)*

Vln. I *(mf)*

Vln. II *(mf)* *gliss. lentamente*

Vla. *(col legno batt.)* *ben p* *(col legno batt.)*

Vc. *(pizz.)* *(mp sonoro)*

Cb. *(pizz.)* *(mp)*

28 to Piccolo

Fl. *p* *mp* *poco p* *poco p*

Bsn. *mp*

Hn.

Tpt.

Tbn. *ben p*

Tba.

Perc. *(p)* *mp* *poco p* *dim. poco a poco al ppp* ----

Pno. prep.

Vln. I

Vln. II *dim. al niente* ----

Vla.

Vc. *poco p*

Cb. *dim. poco a poco al ppp* ----

Detailed description: This page of a musical score covers measures 28 to 31. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), and Tuba (Tba.). The percussion (Perc.) part features a rhythmic pattern of eighth notes. The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). Dynamics range from piano (*p*) to fortissimo (*ppp*). The score includes various musical notations such as slurs, accents, and dynamic markings. The Flute part has a long melodic line starting in measure 28. The Clarinet part has a rhythmic pattern. The Bassoon part has a melodic line. The Trombone part has a melodic line. The Percussion part has a rhythmic pattern. The Violin II part has a melodic line. The Violoncello part has a rhythmic pattern. The Contrabass part has a rhythmic pattern. The score ends with a dashed line indicating a continuation of the piece.



**B**

32

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Perc. (Cowbells)

Pno. prep.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mp*

*pp*

*p*

*p dolce*

*ppp*

*(dim.)*

*n*

*arco non vibr.*

*n*

*arco non vibr.*

*(pizz.)*

*(p)*

*(pp)*

*ppp*

*n*

\* stacc. in Tuba not very short. All stacc. in Tuba should be played as 16th notes.

37

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Perc.

Pno. prep.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*n*

*mp*

*p*

*mp*

*p*

*p*

*(sim.)*

*p*

*p*

B. D. *tr*

*(poco)*

*p*

*p*

*gliss. lentamente*

*dim. poco a poco al ppp*

*gliss. lentamente*

*dim. poco a poco al ppp*

43

Piccolo

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Perc.

Pno. prep.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*(p)* *mf* *3*

*più p*

*(p)*

*(tr)*

*(p)* *poco f* *p*

*mp* *(poco)* *pp* *p* *3*

*col legno battuto* *mf*

*arco behind the bridge* *ff*

*behind the bridge* *ff*

*col legno battuto* *mf* *3*

*arco behind the bridge* *ff*

*(c)* *ppp*

*(c)* *ppp*

*ff*

*ff*

\* Piano's grace notes from m. 47-48 shouldn't be played too fast