

CYCLES

Bence Kutrik (*1976)

for symphony orchestra (2019 - ca. 14')

A

♩ = 75
accel. ♩ = 90

4/4

Flute 1
Flute 2
Oboe 1
Oboe 2
Clarinet in Bb 1
Clarinet in Bb 2
Bassoon 1
Bassoon 2
Horn in F 1
Horn in F 2
Horn in F 3
Horn in F 4
Trumpet in C 1
Trumpet in C 2
Trumpet in C 3
Trombones
Tuba
Timpani
Bass Drum
Tam-tam
Bass Drum

wooden beater
hard beater
H
H

Press all notes on the piano
with "Cluster-Monster"

4/4 ♩ = 75
accel. ♩ = 90

A

Violin I
Violin II
Viola

B

10

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbns.
Tba.
Timp.
B. D.
T. T.
B. D.
Pno.

B

Vln. I
Vln. II
Vla.

Editions Bim

Rte des Echelettes 51, CH-1674 Vuarmarens, Switzerland
editions-bim.com

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FL. 1
FL. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
Tbn. 3
Tba.
Timp.
B. D.
Cym.
B. D.
Vln. I
Vln. II
Vla.
sul C, G

**SAMPLE
EXTRAIT
AUSZUG**

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C

21

Fl. 1 *pp* *p* *pp* *p* *pp* *p* *pp* *p*

Fl. 2 *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p*

Ob. 1 *pp* *p* *pp* *p* *pp* *p* *pp* *p*

Ob. 2 *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p*

Cl. 1 *pp* *p* *pp* *p* *pp* *p* *pp* *p*

Cl. 2 *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p*

Bsn. 1 *pp* *p* *pp* *p* *pp* *p* *pp* *p*

Bsn. 2 *p* *pp* *p* *pp* *p* *pp* *p*

Hn. 1 *p* *mp* *p* *pp*

Hn. 2 *p* *p* *mp* *p* *pp* *p*

Hn. 3 *mp* *p* *pp* *p* *pp* *p*

Hn. 4 *p* *mp* *p* *pp* *p*

C Tpt. 1 *mp* *p* *pp* *p*

C Tpt. 2 *p* *p* *mp* *p*

Tbn. 1 *p* *f* *ff* *p* *f* *ff* *p* *f*

Tbn. 2 *p* *f* *ff* *p* *f* *ff* *p* *f*

Tbn. 3 *p* *f* *ff* *p* *f* *ff* *p* *f*

Timp. *f* *p*

B. D. *ff* *mf* *pp*

Imitate "doppler effect" of a fast, passing-by object
Flt. *p* *f* *ff* *p* *f* *ff* *p* *f*

Imitate "doppler effect" of a fast, passing-by object
Flt. *p* *f* *ff* *p* *f* *ff* *p* *f*

Imitate "doppler effect" of a fast, passing-by object
Flt. *p* *f* *ff* *p* *f* *ff* *p* *f*

vib. n. v. *pp* *p* *pp*

vib. n. v. *p* *pp* *p*

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C

Vln. I

Vln. II

Vla.

Vcl.

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FL. 1

FL. 2

CL. 1

B. Cl.

Bsn. 1

Bsn. 2

C Tpt. 1

C Tpt. 2

C Tpt. 3

T. Bl.

Pho.

seriale *p*

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Vln. I

Vln. II

Vla.

Vc.

Fl. 1

Fl. 2

Cl. 1

B. Cl.

Bsn. 1

Bsn. 2

C Tpt. 1

C Tpt. 2

C Tpt. 3

Timp.

Cym.

T. Bl.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

super ball stick on skin

Suspended cymbal

Use bow on the rim

Xylophone

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FL. 1

FL. 2

Cl. 1

B. Cl.

Bsn. 1

Timp.

S. D.

Xyl.

Hp.

Pno.

Vln. I

Vln. II

ppp

pp

f

p

fff

col legno, muffle strings w. fingers

Btk. pizz.

pizz.

arco, behind bridge (mute strings w. left hand)

pizz.

col legno, salt, sul E, A

overpressure distortion

arco, sul E, A

overpressure distortion

col legno, salt

arco, behind bridge (mute strings w. left hand)

["Seagull" effect] arco (ord.), sul E

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Fl. 1

Fl. 2

Timp.

S. D.

Afr. sh. ch.

Xyl.

Hp.

Pno.

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mp

African shell chime

p

f

mp

...the sound. Fast, evenly repeated notes should be audible.
 ...card placed to touch the spokes of the wheel, then roll the wheel.
 ...the strings of the piano back and forth (use guitar picks in both hands and make sure the strings
 ...pressed down because no pitch definition is allowed) or
 ...play glissandos on top of the black keys with a some plastic like a pen, without pressing any note.
 The fast repeating sound produced by the glissando should be as even as possible.

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Vln. I

Vln. II

col legno, salt. sul E, A

Btk. pizz.

overpressure distortion

col legno, muffle strings w. fingers

arco (ord.), sul E

c.l. salt., sul E, A

overpressure dist.

arco, sul E, A

col legno, salt. sul E, A

arco, behind bridge (mute strings w. left hand)

overpressure dist.

col legno, salt., sul E, A

c.l. salt., sul E, A

come prima

col legno, salt., sul E, A

come prima

arco, behind bridge (mute strings w. left hand)

c.l., muffle strings

Btk. pizz.

arco, sul E, A

overpressure distortion

come prima

c.l., muffle strings

Btk. pizz.

col legno, salt., sul E, A

overpressure dist.

col legno, salt.

pizz.

col legno, muffle strings w. fingers

overpressure distortion

arco, sul E, A

arco, behind bridge (mute strings w. left hand)

overpressure dist.

col legno, salt.

Btk. pizz.

arco, behind bridge (mute strings w. left hand)

overpressure distortion

arco, sul E, A

arco, behind bridge (mute strings w. left hand)

overpressure dist.

col legno, salt., sul E, A

overpressure dist.

col legno, salt.

71 N

B. Cl. *mp* *pp* *mp*

Bsn. 1 *mp* *pp* *mp*

Bsn. 2 *mp* *pp* *mp*

Tbn. 1 *pp* *p* *pp* *air noise*

Tbn. 2 *pp* *p* *pp*

B. Tbn. *pp* *p* *pp*

Tba. *pp* *pp*

Timp.

S. D.

Afr. sh. ch.

B. D. *f*

Hp.

Pno.

Vln. I *col legno, salt., sul E, A* *f* *pp* *arco, ord.* *pp*

Vln. II *arco, ord.* *pp*

Vla. *arco, ord.* *pp*

Computer keyboard *p* 3

Computer keyboard *p*

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poco accel.

FL. 1

FL. 2

Ob. 1

Ob. 2

Flt. 1
air sound (cresc. to compensate dynamic loss)
f

Flt. 2
air sound (cresc. to compensate dynamic loss)
f

Bsn. 1
Bassoon
pp

Bsn. 2
pp

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.
simile

Timp.

Tom-toms
mp

Cym.
arco
p

B. D.
secco
f

Hp.
poco accel.

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Vln. I

Vln. II

Vla.
div. sul C, ord. synth.
p

Vcl.
div. sul C, ord. synth.
p

Gliss. to the highest possible pitch (always the same). As rhythm gets denser, if needed, start the gliss. from a higher note to reach the same top pitch.

cresc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Tom-t.

Cym.

B. D.

Hp.

Vln. I

Vln. II

Vla.

ord.

p

mf

f

ff

cresc.

arco

secco

15^{ma}

repeat as fast as possible senza sych.

repeat as fast as possible senza sych.

repeat as fast as possible senza sych.

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EXTRAIT
AUSZUG

