

Tomáš Sýkora

Symphony

(pro velký symfonický orchestr)

(2014)

Partitura / Full score



Tomáš Sýkora se narodil 15.3 1979 v Nymburce.

Vystudoval SZŠ v Poděbradech, dále Konzervatoř a VOŠ Jaroslava Ježka v Praze, kde vystudoval hl.obor skladba u Karla Růžičky a hl. obor klavír u MgA Hany Kaštovské. V roce 2009 byl přijat na Hudební fakultu AMU, hl. obor skladba do třídy doc. Juraje Filase.

Jako skladatel a pianista vede vlastní autorské projekty :

jazz q Nedaba (cd Songs about... 2009) a multižánrový orchestr wrgha POWU orchestra (cd Kapiloongo 2010, cd Opopop 2012).

Je autorem hudby k několika divadelním inscenacím a krátkým filmům.

V roce 2008 založil vlastní label Mot's Music zaměřený na současnou hudbu.

Od roku 2006 vyučuje na Konzervatoři Jaroslava Ježka jazzovou interpretaci.

Tomáš Sýkora was born on March 15, 1979 in Nymburk, Czech Republic.

He studied Secondary Agriculture School in Poděbrady and after that the Jazz Conservatory of Jaroslav Ježek in Prague, composition under Karel Růžička and piano under MgA Hana Kaštovská.

In 2009 he started studying composition at the Academy of Performing Arts in Prague under doc. Juraj Filas.

As a composer and pianist he leads his own original projects:

jazz q Nedaba (cd Songs about... 2009) and multigenre orchestra wrgha POWU orchestra (cd Kapiloongo 2010, cd Opopop 2012).

He has composed music for theatre and film.

In 2008 he founded his own music label Mot's Music focused on contemporary music.

Since 2006 he has been a teacher of Jazz interpretation at the Jazz Conservatory of Jaroslav Ježek in Prague.

Obsazení/ Instrumentation

2 flutes (2nd changes to piccolo flute)

2 oboes

2 clarinets in Bb

2 bassoons

4 horns in F

3 trumpets in Bb (+sordino harmon)

2 trombones

1 bass trombone

percussions: 3 players

player 1: timpani

player 2: cymbals (suspended, crash, ride, medium size)
tom tom

player 3: tam tam (medium size)
triangle
tambourine (suspended)
snare drum

1 harp

1 piano (change celesta)

violins I

violins II

violas

violoncellos

double basses

DURATA: ca 18 min.

Symphony

I.

Tomáš Šýkora (*1979)

$\text{♩} = 100$

1.2.

3.

A

Flute 1

Flute 2

Oboe 1

Oboe 2

Clarinet in B \flat 1

Clarinet in B \flat 2

Bassoon 1

Bassoon 2

Horn in F 1

Horn in F 2

Horn in F 3

Horn in F 4

Trumpet in B \flat 1

Trumpet in B \flat 2

Trumpet in B \flat 3

Trombone 1

Trombone 2

Bass Trombone

$\text{♩} = 100$

1.2.

3.

A

Timpani

Cymbals/Tom tom

Tambourine

Tam-tam

Triangle

Snare drum

Harp

Celesta

Piano/Celesta

mf

p

To Pno.

$\text{♩} = 100$

1.2.

3.

A

Violins I

Violins II

Violas

Violoncellos

Contrabasses

p

10

Vcs.

Cbs.

mf

18

Vcs.

Cbs.

26

Vlas.

Vcs.

Cbs.

mf

35

Vlas.

Vcs.

Cbs.

43

Vlns. I

Vlns. II

Vlas.

Vcs.

Cbs.

mf

p

51

Vlns. I

Vlns. II

Vlas.

Vcs.

Cbs.

70

Bsn. 1

Hn. 3

Hn. 4

Tpt. 3 con sord. *mf*

Tbn. 1 *mf*

Tri.

Hp. *6*

Cel. *p*

Vlns. I *p*

Vlns. II

Cbs. *p*

77

Bsn. 1 *mf*

Hn. 3 *mf*

Hn. 4 *mf*

Tri.

Cel. *mf*

Vlns. I *mf*

Cbs. *mf*

81

Ob. 1 *mf*

Cl. 2 *mf*

Tpt. 3 con sord. *mf*

Tbn. 1 *mf*

Hp. *6*

Cel. *p*

Vlns. I *p*

Vlns. II *p*

Vcl. *p*

Cbs. *mf*

87

Fl. 1
Fl. 2
Ob. 1
Cl. 2
Bsn. 2
Hn. 3
Hn. 4
Tpt. 3
Tbn. 1
Tri.
Hp.
Cel.
Vins. I
Vins. II
Vlas.
Ves.
Cbs.

92

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 2
Hn. 3
Hn. 4
Tpt. 3
Tbn. 1
Cel.
Vins. I
Vins. II
Vlas.
Ves.

97

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Timp.

Cymb.

Tamb.

Cel.

Vlns. I

Vlns. II

Vla.

Vcl.

Cbs.

119

Musical score for measures 119-128. The score includes parts for Hn. 3, Hn. 4, Tbn. 2, B. Tbn., Timp., Vlns. II, Vlns., Vcs., and Cbs. The woodwinds and strings play sustained notes with some rhythmic patterns. The percussion part features a steady drum pattern.

128

Musical score for measures 128-137. This section features a prominent triplet pattern in the woodwinds (Ob. 1, Ob. 2, Cl. 1, Cl. 2, Vlns. I, Vcs.) and strings (Vlns. II, Vlns., Vcs.). The woodwinds and strings are marked *mf*. The strings also have a *poco dim.* marking. The percussion part continues with a steady drum pattern.

137

Musical score for measures 137-146. This section features a prominent triplet pattern in the woodwinds (Fl. 1, Fl. 2, Ob. 1, Ob. 2, Cl. 2, Bsn. 2, Vlns. I, Vcs.) and strings (Vlns. II, Vlns., Vcs.). The woodwinds and strings are marked *mf*. The strings also have a *poco dim.* marking. The percussion part continues with a steady drum pattern.

146

Bsn. 1 *mf*

Bsn. 2 *mf*

Hn. 1 *mf*

Tpt. 1 *mf*

Tpt. 2 *mf*

Tpt. 3 *mf*

Vlns. I *mf*

Vlns. II *p*

Vlas. *p*



154

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mf*

Ob. 2 *mf*

Vlns. I *mf*

Vlns. II *mf*

Vlas. *mf*



158

Fl. 2

Ob. 1

Ob. 2

Tbn. 2 *mf*

B. Tbn. *mf*

Timp. *mf*

Vlns. II *mf*

Vlas. *mf*

Vcs. *mf*

Cbs. *mf*

II.

♩ = 115

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Hn. 1

♩ = 115

Cymb. (ride cymbal) *p* *f*

Hp. *Bisbigliando* *mf* *f* *Bisbigliando*

Cel. *Piano* *mf* *f*

♩ = 115

Vins. I *mf* *div.* *mf*

Vins. II *mf* *mf*

Vlas. *mf* *div.*

Cbs. *mf*

8

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Hn. 1
Tpt. 1
Tpt. 2
Cymb. *p*

Hp. *f*

Pno. *mf* *f*

Vins. I *f* *f* *f*

Vins. II *f* *f* *f*

Vlas. *f* *f*

Vcs. *mf*

Cbs. *mf*

16

Fl. 2

Ob. 2

Cl. 2

Bsn. 1

Bsn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Cymb.

Hp.

Pno.

Vins. I

Vins. II

Vcl.

Cbs.

A



24

Tbn. 2

B. Tbn.

Pno.

Vins. I

Vins. II

Cbs.

31

Musical score for measures 31-38. The score includes parts for four Horns (Hn. 1-4), three Trumpets (Tpt. 1-3), two Trombones (Tbn. 1-2), Bass Trombone (B. Tbn.), Cymbal (Cymb.), Harp (Hp.), Piano (Pno.), and Cello (Cbs.). Horns 1-4 play a melodic line starting at measure 31 with a *mf* dynamic. Trumpet 3 and Trombone 2 play a rhythmic pattern starting at measure 32 with a *f* dynamic. Bass Trombone plays a similar rhythmic pattern. Cymbal has a crash cymbal effect at measure 32. Harp plays a chordal accompaniment. Piano plays a sustained chord. Cello plays a low-frequency accompaniment.



39

Musical score for measures 39-46. The score includes parts for four Horns (Hn. 1-4), three Trumpets (Tpt. 1-3), two Trombones (Tbn. 1-2), Bass Trombone (B. Tbn.), Cymbal (Cymb.), Harp (Hp.), Piano (Pno.), Violins I (Vins. I), Violins II (Vins. II), and Cello (Cbs.). Horns 1-4 play a melodic line starting at measure 39 with a *f* dynamic. Trumpet 3 and Trombone 2 play a rhythmic pattern starting at measure 40 with a *f* dynamic. Bass Trombone plays a similar rhythmic pattern. Harp plays a chordal accompaniment. Piano plays a sustained chord. Violins I and II play a melodic line starting at measure 40 with a *f* dynamic. Cello plays a low-frequency accompaniment. The score ends at measure 46 with a *Bisbigliando* marking.

46

Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Cymb.
S.D.
Hp.
Pno.
Vlns. I
Vlns. II
Cbs.

mf
poco cresc.
f
ff
pizz.
ride cymbal



54

Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Cymb.
S.D.
Pno.
Vlns. I
Vlns. II
Vlns.
Cbs.

ff
p
arco
crash cymbal
ride cymbal

79

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Cymb.

Pno.

Vlns. I

Vlns. II

Vlas.

Vcs.

Cbs.

mf

f

ff

89 Celesta

attacca
To Pno.

Cel. *p*

III.

A $\text{♩} = 90$ 4'' $\text{♩} = 90$ 4''

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *f*

Ob. 2 *f*

Cl. 1 *f*

Cl. 2 *f*

Tbn. 1 *f*

Tbn. 2 *f*

B. Tbn. *f*

Timp. $\text{♩} = 90$ 4'' $\text{♩} = 90$ 4'' *mf* (crash cymbal) *mf*

Cymb. *f*

T.-t. *Piano*

Pno. *ff*

Vcs. $\text{♩} = 90$ 4'' $\text{♩} = 90$ 4'' *f*

Cbs. *f*

7 $\text{♩} = 90$

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *f*

Ob. 2 *f*

Cl. 1 *f*

Cl. 2 *f*

Tbn. 1 *f*

Tbn. 2 *f*

B. Tbn. *f*

Timp. $\text{♩} = 90$ 3

Cymb. *f*

T.-t. *Piano*

Pno. *ff*

Vcs. $\text{♩} = 90$ 3 *ff*

Cbs. *ff* 3

12

Fl. 1 *f* *poco dim.*

Fl. 2 *f* *poco dim.*

Ob. 1 *f* *poco dim.*

Ob. 2 *f* *poco dim.*

Cl. 1 *f* *poco dim.*

Cl. 2 *f* *poco dim.*

Tpt. 1 *f* *mf* *5* *3* *3* *mute*

Tpt. 2 *f* *mf* *5* *mute*

Tpt. 3 *f*

Tbn. 1 *f*

Tbn. 2 *f*

B. Tbn. *f*

Timp. *f*

Cymb. (tom tom) *mf*

T.-T.

Hp. *f*

Pno. *f*

Vlns. I *f* *mf* *ff*

Vlns. II *f* *mf* *ff*

Vla. *f* *mf* *ff*

Vcs. *f* *mf* *col legno*

Cbs. *f* *mf* *col legno*

B ♩ = 120

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Tbn. 1
Tbn. 2
B. Tbn.

B ♩ = 120

Timp.
T. 4
Tri.
Pno.
Vcs.
Cbs.

B ♩ = 120

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Timp.
T. 4
Tri.
Pno.
Vcs.
Cbs.

frullato

70

Cl. 1

Cl. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Timp.

Vlns. I

Vlns. II

Vla.

Vcl.

Cbs.

gliss.

f

mf

p

open

78 **C**

Fl. *ff*

Picc. *ff*

Ob. 1 *ff*

Cl. 1 *ff*

Hn. 1 *ff*

Hn. 2 *ff*

Tpt. 1 *ff*

Tpt. 2 *ff*

Tpt. 3 *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

C

Timp. *f*

(crash) *f*

Cymb. *f*

T.-t. *f*

C

Vns. I *ff*

div. *ff*

Vns. II *ff*

Vlas. *ff*

Ves. *f*

Cbs. *f*

D

Fl. *ff*

Picc. *ff*

Ob. 1 *ff*

Ob. 2

Cl. 1 *ff*

Cl. 2

Bsn. 1 *f*

Bsn. 2 *f*

Hn. 1 *ff*

Hn. 2 *ff*

Hn. 3

Hn. 4

Tpt. 1 *ff*

Tpt. 2 *ff*

Tpt. 3 *f*

Tbn. 1 *f*

Tbn. 2 *f*

B. Tbn. *f*

D

Timp. *f*

Cymb. *f*

T. 1 *f*

Pno. *f*

D

Vins. I *ff*

Vins. II *ff*

Vla. *gliss*

Vcl. *f*

Cbs. *f*

108

Fl.

Picc.

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Timp.

Cymb.

T.

Pno.

Vins. I

Vins. II

Vlas.

Vcs.

Cbs.

114 **E**

Fl. *ff*

Picc. *ff*

Ob. 1 *ff*

Ob. 2 *ff*

Cl. 1 *ff*

Cl. 2 *ff*

Bsn. 1 *ff*

Bsn. 2 *ff*

Hn. 1 *ff*

Hn. 2 *ff*

Hn. 3 *ff*

Hn. 4 *ff*

Tpt. 1 *ff*

Tpt. 2 *ff*

Tpt. 3 *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

B. Tbn. *ff*

Timp. *ff*

Cymb. *ff*

T.-t. *ff*

Pno. *ff* To Cel.

Vlns. I *ff*

Vlns. II *ff*

Vlas. *ff*

Vcs. *ff*

Cbs. *ff*

140 **G** ♩ = 100

Tamb. *p*

Tri. *p*

Vins. I *p*

Vins. II *p*

Vlas. *p*

Vcs. *p*

1.

145

Tamb.

Tri.

Pno. Celesta

Vins. I

Vins. II

Vlas.

Vcs.

2.

150

Cel.

Vins. I

Vins. II

Vlas.

Vcs.

Cbs.