

Interscriptum II/Palimpsest: Cadenza

piano solo

duration: 3'

for Veronika Kopjova

Thomas Wally

2016

Mit freundlicher Unterstützung des Bundeskanzleramtes Österreich.

BUNDESKANZLERAMT ■ ÖSTERREICH

Interscriptum II/Palimpsest: Cadenza

for Veronika Kopjova

The musical score is divided into four systems, each with a measure number in the top left corner:

- System 1:** Starts with a tempo marking of $\text{♩} = 40$. It features a right-hand melody with a triplet of eighth notes marked *pp*. The left hand has sixteenth-note patterns with *pppp* dynamics and fermatas. A *pppp* dynamic is also marked in the bass clef. The system concludes with a *ppp* dynamic and a *pp* dynamic in the right hand.
- System 2:** The right hand begins with a *p* dynamic. It includes a 7:6 ratio marking above a melodic phrase. Dynamics range from *pppp* to *pp*. A *p poss.* marking is present in the left hand.
- System 3:** The right hand starts with a *p* dynamic. It features a 7:6 ratio marking. Dynamics include *pp*, *ppp*, *pppp*, and *pp*. A *p poss.* marking is also present.
- System 4:** The right hand begins with a *p* dynamic. It includes a *(media)* marking. Dynamics range from *pp* to *mf*. A *(media)* marking is also present in the left hand.

The score is characterized by complex rhythmic patterns, including various time signatures (e.g., $\frac{2}{4}$, $\frac{3}{16} + \frac{9}{64}$, $\frac{3}{32} + \frac{7}{64}$, $\frac{1}{16}$, $\frac{1}{16} + \frac{3}{32}$, $\frac{1}{16} + \frac{5}{64}$, $\frac{1}{16} + \frac{1}{8}$, $\frac{1}{8} + \frac{9}{64}$, $\frac{3}{32} + \frac{9}{64}$) and intricate articulation. The piece concludes with a *pppp* dynamic in the left hand.

12

pp *Led.* *3* ppp *Led.*
 p *Led.* *3* pp *Led.*
 mp *Led.* mp *
 p *Led.* *

16

pp *Led.* *5* mf *Led.*
 ppp *Led.* *5:3*
 ppp *Led.* *3* *5* (l.v.)
 f *Led.* *11* p.oss. *

$\text{♩} = 60 \text{ accel.}$ ----- $\text{♩} = 80$

18

(lunga) ppp *Led.* *
 (lunga) ppp *Led.* *3*
 pppp *Led.* ppp *Led.* p *Led.*

20

pp *Led.* ppp *Led.* p *Led.* *5* *5* *5*
 p *Led.* *5* *3* *3* *3*
 mp *Led.* *5* *5* *5*
 mf *Led.* *5* *5* *5*
 f *Led.* *

Musical score for measures 22-23. The system consists of two staves. The top staff is in treble clef, and the bottom staff is in bass clef. The time signature is 4/16, which changes to 3/2 in the second measure. Dynamics include *pppp*, *pppp*, *ppp*, *pp*, *pp*, *p*, *mp*, and *mf*. Fingerings are indicated with numbers 3, 5, and 3. The word *loco* is written above the first measure of the second system.

Musical score for measures 24-25. The system consists of two staves. The top staff is in treble clef, and the bottom staff is in bass clef. The time signature is 3/8, which changes to 4/4. Dynamics include *f*, *fff*, *fff*, and *pp*. The word *loco* is written above the first measure of the top staff. Fingerings are indicated with the number 3. The word *tr* is written above the final measure of the top staff.

Musical score for measures 27-28. The system consists of two staves. The top staff is in bass clef, and the bottom staff is in bass clef. The time signature is 3/2, which changes to 6/4. Dynamics include *pp*, *p*, *pp*, *mp*, and *p*. The word *tr* is written above the first measure of the top staff. The ratio 12:11 is indicated below the top staff.

Musical score for measures 30-31. The system consists of two staves. The top staff is in bass clef, and the bottom staff is in bass clef. The time signature is 7/32, which changes to 4/4. Dynamics include *mf*, *mp*, *p*, *pp*, and *ppp*. Fingerings are indicated with the number 9. The word *tr* is written above the first measure of the top staff.

33

12:11

mp *p* *mf* *p*

p *pp* *ppp* *mp* *p* *pp* *p* *mf* *mp* *p*

Lea.

36

mp *p* *pp* *ppp*

Lea. *Lea.* *Lea.* *Lea.*

41

f *mp* *ppp*

Lea. *mf* *ppp* *Lea.* *Lea.* *Lea.* *Lea.*

47

molto accel. $\text{♩} = 640,$

loco *f* *mp*

Lea. *f* *mp*

♩ = 60 poco rit. -----

♩ = 80

48

p
ppp
f poss.

50 8

fff
f
fff

loco

8:9
4:5
7:5

53

f poss.
f
f

3
4:5
4:5
4:5

loco

8
16
16

fff
fff
fff

Lo. Lo. Lo.

56

p
mp
p
pp
fff

3
5
5

Lo. Lo. Lo. Lo. Lo.

♩ = 80

59 *mf* *p*

ff *f* *mf*

mp *pp* *ppp*

f *mp*

mp *pp* *ppp*

Lea. Lea. Lea.

62 (media)

mp *p* *pp* *ppp*

mp *p* *pp* *ppp*

mp *p* *pp* *ppp*

Lea. Lea. Lea. Lea.

66

Lea. Lea. Lea. Lea. Lea.

71 *poco rit.* (lunga)

p *p* *p* *mp*

p *ppp* *(l.v.)* *mp*

Lea. Lea. Lea. Lea. Lea.

74 *loco* *lunga* *pppp* *ppp* *pp* *ppp* *pp*

mp *mp* *p* *ppp* *pppp* *ppp* *pp*

mp *pp* *ppp* *p poss. < ppp > p poss. <*

Leod. *Leod.* *Leod.* *Leod.* *Leod.* *Leod.* *Leod.*

HPed
(half pedal = sustain pedal pressed halfway)

77 $\text{♩} = 80$ *loco*

p *mf* *ff* *f* *fff* *fff* *fff*

p *mp* *mf* *f* *fff* *fff* *fff*

Leod. *Leod.* *Leod.* *Leod.* *Leod.* *Leod.* *Leod.*

80 *loco*

f *ff* *f* *ff*

Leod. *Leod.* *Leod.* *Leod.*

85 *mf* *f* *f* *mf* *mf* *mp* *p* *mf* *mp* *ff*

mf *f* *f* *mf* *mp* *p* *mf* *mp* *ff*

Leod. *Leod.* *Leod.* *Leod.* *Leod.* *Leod.* *Leod.* *Leod.* *Leod.* *Leod.*

89 *fff* *ffff* *f poss.* *fff* *f* *f* *mf* *f* *mp* *loco*

f poss. *f poss.* *f* *mf* *f* *mp*

Leod. *Leod.* *Leod.* *Leod.* *Leod.* *Leod.* *Leod.* *Leod.*

92 *rit.* $\text{♩} = 60$ *rubato*

pp *p* *pp* *p* *mp* *p*

p *pp* *p* *mp* *p*

HPed

95

pp > ppp *mf* *mp* *p* *mp* *p* *p* *pp* *ppp* *ppp*

pp *p* *mp* *p* *pp* *ppp* *pp*

HPed *HPed*

98

mf > mp *f* *pp* *ppp* *pp* *p poss.*

mp *p* *pp* *pppp* *ppp* *pp* *ppp*

HPed *HPed*

100

pp *ppp* *p poss.* *p* *pp* *mp* *pp*

pp *ppp* *pp* *ppp* *pp* *ppp*

HPed *HPed*