

Claudius Iacob

Forest in My Dreams

Pădurea din vis

for instrumental mixed septet
pentru septet mixt

Bucharest / Bucureşti 2020

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Instruments:

- Flute
- B♭ Clarinet
- Bassoon
- Piano
- Violin
- Viola
- Cello

Score is written in C.

Instrumentele:

- Flaut
- Clarinet in Sib
- Fagot
- Pian
- Vioară
- Viola
- Violoncel

Partitura este scrisă în Do.

English Summary

Inspired by two poems of the Romanian neo-expressionist poet Vlad Dobrescu, the music of "Forest in My Dreams" is filled with misty harmonies and Messiaen-like bird-calls. It builds a strange, discontinuous and ever changing fantasy world, where reverie and anxiety entangle, in a both dreamy and hypnotic way.

Note de program

Mobilul extra-muzical al acestei piese cu alcătuire eterogenă și expresie schimbătoare l-au constituit versurile neo-expresioniste ale poetului Vlad Dobrescu, în special poezile sale *Prolog* și *Pădurea*.

Plasate în stranițatea unui univers ce amintește de poveștile alienante – multe cu final suicid – ale lui Hermann Hesse, aceste două texte – fără să fi găsit drum către includerea lor ca atare în creația muzicală de față (pentru că piesa nu este un lied) – i-au creionat atmosfera, și i-au modelat – mai mult sau mai puțin grosier – rudimentul de dramaturgie muzicală ce o încheagă.

Primul text, *Prolog*, sub pretextul schițării unei povești vânătorești (desfășurată într-o dimineață plină de ceată și de ninsoare) explorează spaimele lăuntrice ale unuia dintre personaje, până la finalul poeziei manipularea abilă a metaforelor reușind să sădească în cititor gândul că de fapt cei doi nu merg la vânătoare, și că, cel mai probabil, doar unul se va întoarce. În cea de-a doua poezie, *Pădurea*, planul contemplativ este migrat subtil către unul suprarealist, fascinația personajului pentru o pădure seculară împietrindu-l propriu-zis, și – într-un final – transformându-l efectiv în arbore.

În lumina celor de mai sus, *Pădurea din vis* este o piesă de atmosferă, cu imixtiuni narative reduse ca întindere și amplitudine, și clar delimitate. Din punct de vedere compozitional, este o lucrare intens armonică, construită în jurul unui filon pan- și poli-tonal, cu momente ocazionale (și discrete) de atonalism liber. Cu rădăcini în „melodia de tonuri colorate” a celei de-a doua școli vieneze (în fapt, cu similarități clare cu cea de-a treia dintre cele *Cinci piese pentru orchestră*, op. 16, ale lui Arnold Schönberg – numită în multe ediții *Farben*, „Culori”) muzica de față produce, în mod neverosimil, disonanță prin amalgamarea de consonanțe: un număr de entități armonice, fiecare consonantă în sine, se suprapun schimbându-și permanent pregnanța și culoarea instrumentală. Rezultatul este o sonoritate în permanentă schimbare –intenția fiind obținerea unui curcubeu în perpetuă mișcare, a unei continue metamorfoze cromatice, al unui amestec de sunete în egală măsură „nedefinit consonant” și „nedefinit disonant”.

În slujba acestui deziderat, orchestrația este una mai degrabă simfonică decât cameră. Instrumentele nu urmează calea auto-affirmării, nu există pasaje de virtuositate care să le pună în valoare ca entități distincte, ci mai degrabă toate

funcționează ca un unic instrument multi-timbral.

Melodica piesei – în porțiunile în care putem vorbi de melodie, piesa fiind mai degrabă „atmosferică”, de „stare”, decât narativă – agregă două surse foarte distincte și imediat recognoscibile pentru ascultătorul educat de muzică cultă vest-europeană: fascinația ornitologică a lui Olivier Messiaen și *teoria afectelor* din Baroc. Prima, cu un pronunțat caracter pictural, descriptiv, non-evolutiv, face exclusiv oficiul de a evoca, alături de armoniile difuze, decorul – forestier, vag definit – în care se consumă rudimentul de acțiune al celor două creații poetice.

Cea de a doua, cu scop declarat narativ, drama-

turgic, oferă o expresie extrem de austera, scolastică, descărnată de orice bagaj ornamental, austерitate egalată doar de retorica fermă, univocă – vizibilă prin opțiunile intervalice, prin frazarea ostentativă, dispunerea într-un ambitus restrâns, și trimiterile discrete către universul coralului gregorian.

Deși nu aderă la nicio schemă formală încetătenită, muzica își relevă modalitatea de organizare a materialului sonor de la prima audiție: un nucleu, un „miez tare”, constituit dintr-un discurs narativ, de o indiscutabilă vocalitate (și relativă stabilitate armonică) este „străpuns” sporadic de un număr (limitat) de structuri recognoscibile, descriptive, care evoluează fiecare abia perceptibil pe un traseu propriu către împlinirea sa muzicală.

Claudius Jacob

Forest in My Dreams

Pădurea din vis

A

Claudius Iacob

Misterioso, $\text{♩} = 36$

Flute

Clarinet in B♭

Bassoon

Piano

Violin

Viola

Cello

15^{ma}

$\text{p} \longrightarrow \text{mf}$

$\text{ppp} \longrightarrow \text{mp}$

p

flageolet (♯)

$\text{p} \swarrow \searrow \text{pp}$

pizz. ♫

mp

pizz. ♫

mp

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Fl. 4 *accel.*
p —————— *mf*

B♭ Cl. 8^{va} *mf* —————— *f* —————— *ppp*

Bsn. 15^{ma} —————— 8^{va} —————— 3 ——————
p —————— *mf* —————— *pp*

(Pno.) (Rêd.)

Vln. 4 arco *mf* —————— pizz. *mf* ——————
mf —————— flageolet *p* —————— *mf* —————— *ppp*

Vla. —————— (pizz.) *mf* ——————
p —————— *mf* —————— *ppp*

Vc. —————— *mf*

B = 48

Fl. B_b Cl. Bsn. Pno. Vln. Vla. Vc.

dolce

6

pp ————— *mp* *sub. p* ————— *accel.*

dolce

pp ————— *mp* *sub. p* —————

pp ————— *mp* *sub. p* —————

pp

(Rwd.) *pp* *8va* —————

arco ————— *mp*

arco ————— *mp*

arco ————— *mp*

8 $\text{♩} = 72$

Fl. *ppp*

B♭ Cl. $\begin{matrix} 3 \\ \text{♩} \end{matrix}$ *mf* *pp*

Bsn. *ppp*

Pno. $\begin{matrix} 8 \\ \text{♩} \end{matrix}$ ♩ ♩ ♩

Vln. $\begin{matrix} 6 \\ \text{♩} \end{matrix}$ *f* *mf*

Vla. $\begin{matrix} 3 \\ \text{♩} \end{matrix}$ *f* *mp*

Vc. $\begin{matrix} 3 \\ \text{♩} \end{matrix}$ *f* *mp*

C

11 rit. *a tempo* **b2.**

F1. *mf* — *f* — *pp*

B♭ Cl. *mf* — *f* — *pp*

Bsn. *p* — *mf* — *pp*

Pno. *p* *mf* * *mp* *mf*

Vln. *p* *f* (arco) *p* (arco)

Vla. *p*

Vc. *p* *mf* *p*

Musical score for orchestra and piano, page 10, measures 15-16.

Measure 15:

- Fl.**: Treble clef, key signature of B-flat major (two flats). Dynamics: *mf*, *mp*, *pp*. Articulation: slurs, grace notes.
- B♭ Cl.**: Treble clef, key signature of B-flat major (two flats). Dynamics: *mp*.
- Bsn.**: Bass clef, key signature of B-flat major (two flats). Dynamics: *mp*.
- Pno.**: Treble and bass staves. Dynamics: *f*, *mf*, *sf*.

Measure 16:

- Vln.**: Treble clef, key signature of B-flat major (two flats). Dynamics: *mp*, *f*. Articulation: slurs, grace notes.
- Vla.**: Bass clef, key signature of B-flat major (two flats). Dynamics: *mp*.
- Vc.**: Bass clef, key signature of B-flat major (two flats). Dynamics: *mf*, *f*.

17

Fl.

B♭ Cl.

Bsn.

Pno.

Vln.

Vla.

Vc.

6

mf

mp

L.V.

mf

p

pp

3

mp

p

3

mp

p

3

mp

p

Musical score for orchestra and piano, page 12, measures 19.

The score consists of four systems of music:

- Flute (F1):** Treble clef, 4/4 time. Dynamics: *p*, *mf*, *f*. Articulation: slurs, grace notes.
- B♭ Clarinet (B♭ Cl.):** Treble clef, 4/4 time. Dynamics: *mp*.
- Bassoon (Bsn.):** Bass clef, 4/4 time. Dynamics: *p*.
- Piano (Pno.):** Treble and bass staves, 4/4 time. Dynamics: *f*, *mf*, *p*. Articulation: dynamic markings, (R.W.)
- Violin (Vln.):** Treble clef, 4/4 time. Dynamics: *p*.
- Viola (Vla.):** Bass clef, 4/4 time. Dynamics: *p*.
- Cello (Vc.):** Bass clef, 4/4 time. Dynamics: *p*.

Measure 19 starts with a forte dynamic in the Flute and Piano, followed by a dynamic change to mezzo-forte and then forte. The B♭ Clarinet and Bassoon provide harmonic support. The Violin and Viola play sustained notes throughout the measure.

D

rit.

Fl.

B♭ Cl.

Bsn.

Pno.

Vln.

Vla.

Vc.

21

a tempo

mf

pp

pp

p

mp

6

mp

3

8va

ord.

f

mf

mp

pp

ord.

f

mf

mp

pp

ord.

mf

,

f

24

F_{l.} (h) > rit.
mf *p*

B_b Cl. 6
mf *p*

Bsn. >
mf *p*

Pno. 24
f *mp*
(*) *p*
(8^{va}) - -'

Vln. flageolet 8^{va} - - -
portamento
pp

Vla. (ord.) flageolet 8^{va} - - -
portamento
pp
mf *p*

Vc. (ord.) *mp*

Fl. 27 ♩ = 36

B♭ Cl. $\frac{3}{4}$

Bsn. $\frac{3}{4}$

Pno. $\frac{3}{4}$

Vln. 27 $\frac{3}{4}$

Vla. $\frac{3}{4}$

Vc. $\frac{3}{4}$

Flute (Fl.): Sustained notes throughout the measure.

Bassoon (Bsn.): Sustained notes with dynamic *mp*. Measures 27-28.

Piano (Pno.): Sustained notes with dynamic *mp*. Measures 27-28. Includes dynamic *ppp* and performance instruction *Reo.* followed by asterisks.

Violin (Vln.): Melodic line with dynamic *p*. Measures 27-28. Includes dynamic *pp*.

Viola (Vla.): Melodic line with dynamic *mp*. Measures 27-28. Includes dynamic *pp*.

Cello (Vc.): Melodic line with dynamic *mp*. Measures 27-28. Includes dynamic *p*.

F
♩ = 72

Fl. 31 *p* B♭ Cl. *pp* Bsn. *pp*

Pno. 31 *pp* L.V. L.V. *pp*
8va----- *8va-----* *pp* *Led.*

Vln. 31 ord. *mp*
Vla. ord. *mf*
Vc. (ord.) *p* *mp* *mf*

34

Fl.

B♭ Cl.

Bsn.

Pno.

(Pno.)

Vln.

Vla.

Vc.

(Pno.)

p

mf

f

mf

mf

f

mf

mf

f

mf

(G)

Fl.

B♭ Cl.

Bsn.

Pno.

Vln.

Vla.

Vc.

36

ff

reedy

ff

36

(Rwd.)

ff

L.V.

ff

L.V.

L.V.

ff

Musical score for orchestra and piano, page 19, measures 39.

The score consists of six staves:

- Flute (Fl.):** Starts with a rest, then plays a sixteenth-note pattern with a dynamic of ***pp***. Measure 39 ends with a measure of rests.
- B♭ Clarinet (B♭ Cl.):** Rests throughout the entire section.
- Bassoon (Bsn.):** Rests throughout the entire section.
- Piano (Pno.):** Starts with a rest, then plays a sixteenth-note pattern with a dynamic of ***p***. The piano staff is grouped with the flute staff by a brace. Measure 39 ends with a measure of rests.
- Violin (Vln.):** Rests throughout the entire section.
- Viola (Vla.):** Rests throughout the entire section.
- Cello (Vc.):** Rests throughout the entire section.

Measure 39 concludes with a measure of rests. The section begins again with a piano dynamic of ***p***, followed by a dynamic of ***L.V.*** (leggiero vivace).

H 42 $\text{♩} = 160$

F1. B \flat Cl. Bsn.

Pno. Vln. Vla. Vc.

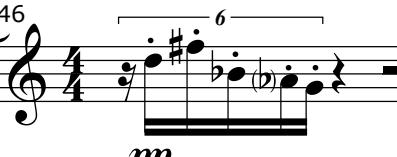
$\text{♩} = 48$

42

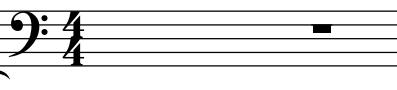
f * *mp* *p* *mf* L.V. *p* *ppp* *ppp*

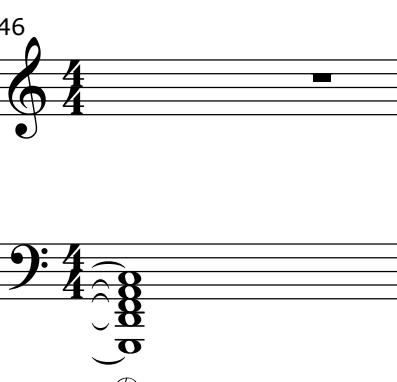
42

46

F1. 

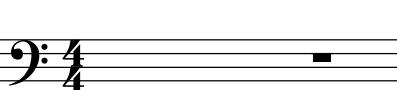
B♭ Cl. 

Bsn. 

Pno. 

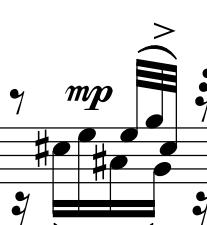
Vln. 

Vla. 

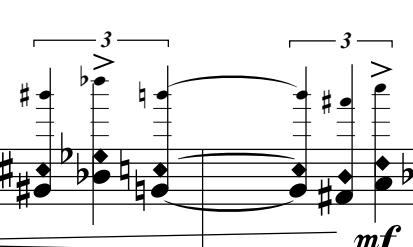
Vc. 

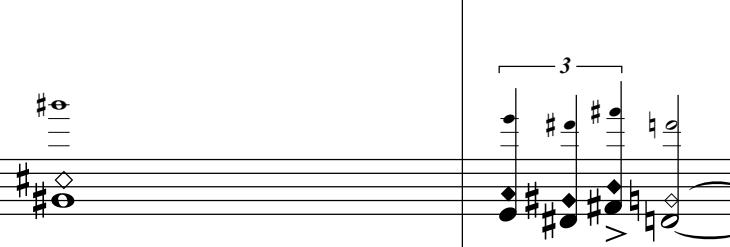
accel.

46

mp 

p 

portamento
flageolet 

portamento
flageolet 

49

Fl.

B♭ Cl.

Bsn.

Pno.

Vln.

Vla.

Vc.

(Pno.)

portamento flageolet

mf

53 $\text{♩} = 72$

F1.

B \flat Cl.

Bsn.

Pno.

Vln.

Vla.

Vc.

$(*)$

I

$\text{♩} = 160$

Fl. 55 *subito p* *sf*

B♭ Cl. *subito p* *sf*

Bsn. *subito p* *sf*

Pno.

Vln. (arco) *mf*

Vla. (arco) *p*

Vc. (arco) *p*

Fl. 59

B♭ Cl.

Bsn.

Pno.

Vln.

Vla.

Vc.

max. 80, rit.

viva

(*)

p

pp

mf

p

p

Fl. B. Cl. Bsn.

Pno. (R&D.)

Vln. Vla. Vc.

66 5/4

8^{va} - 3 66 15^{ma} - 13:8 5/4

(R&D.)

mp mf

11:8

66 6 (pizz.) 9:8 5/4

pizz. mp

mp

5/4

68

Fl.

B♭ Cl.

Bsn.

Pno.

Vln.

Vla.

Vc.

$\text{♩} = 48$

8va-

ppp

mf

pp

(Rwd.)

This musical score page contains six staves. The top three staves (Flute, Bassoon, and Piano) have measures of rests followed by a tempo change to $\text{♩} = 48$. The piano staff has a dynamic marking *ppp* above it. The bottom three staves (Violin, Viola, and Cello) also have measures of rests. The piano staff features a dynamic marking *mf* followed by *pp* and the instruction (Rwd.). A dynamic marking *8va-* is placed above the piano staff. The score is divided into two sections by a vertical bar line.

70

Fl.

B♭ Cl.

Bsn.

Pno.

Vln.

Vla.

Vc.

8va -

pp

p

ppp

(Rœ.)

LH

LH

72

F1.

B_b Cl.

Bsn.

Pno.

Vln.

Vla.

Vc.

The musical score page 30 features six staves. The top three staves (Flute, Bassoon, Clarinet) have rests in measures 1 and 2, followed by a dynamic **p** and a melodic line with grace notes and a dynamic **mp**. The Bassoon staff has a bass clef. The fourth staff (Piano) starts with a dynamic **p** and eighth-note patterns, with a dynamic **(ppp)** and a performance instruction *(Leo.)*. The bottom three staves (Violin, Cello, Double Bass) have rests in measures 1 and 2. Measure 3 begins with a dynamic **p**, followed by eighth-note patterns. Measures 4 and 5 show eighth-note patterns with grace notes and dynamics **p** and **mp**. Measure 6 starts with a dynamic **p** and eighth-note patterns. Measure 7 shows eighth-note patterns with grace notes and dynamics **p** and **mp**. Measure 8 ends with a dynamic **p**.

K

74

Fl.

B♭ Cl.

Bsn.

Pno.

Vln.

Vla.

Vc.

8va

3

(*ppp*)

(*Rehearsal*)

pp

arco

pp

arco

pp

76

Fl.

B♭ Cl.

Bsn.

Pno.

Vln.

Vla.

Vc.

Flute part: Measures 76-77. Dynamics: **p**, **mp**, **p**. Performance instruction: 3.

Bassoon part: Measures 76-77. Dynamics: **p**, **mp**, **p**. Performance instruction: 3.

Piano part: Measures 76-77. Dynamics: **(p)**, **(8va)**, **(mp)**. Performance instruction: * Rehearsal mark.

Violin part: Measures 76-77. Dynamics: **p**, **pizz.**, **mf**. Performance instruction: (arco).

Cello part: Measures 76-77. Dynamics: **p**, **pp**. Performance instruction: (arco).

Double Bass part: Measures 76-77. Dynamics: **pp**.

Fl. 78 *mf* *f*

B♭ Cl. *mp* *mf*

Bsn.

Pno. 78 *(mp)* *mf* *f*
(mp) *8* *8* *8* *8*
ppp * Leo.
pizz. *f* *mf*

Vln. *(arco)*

Vla. *p* *pp*

Vc. *arco* *p* *pp*

rit.

Fl. 80 *pp*

B♭ Cl. *pp*

Bsn. *pp*

Pno. 80 (RH) *p* *pp* LH *pp* (PPP) * *ped.*

Vln. 80 (pizz.) *mf* *pp* arco flageolet *pp*

Vla. flageolet *pp*

Vc. flageolet *mf*

Fl. (pp) L

B♭ Cl. (pp) 3/4 -

Bsn. (pp) 3/4 - p

Pno. (pp) 15^{ma} L.V. 3/4 - mf

Vln. (pp) 3/4 - p

Vla. (pp) 3/4 - p

Vc. (ord.) 3/4 - mp

88

Fl.

B♭ Cl.

Bsn.

Pno.

Vln.

Vla.

Vc.

rit.

(*p*) *mf*

p *mf*

p *mf*

f

sfsz

L.V.

L.V.

mf

f

mf

f

mf

sfsz

(*flageolet*)

(*flageolet*)

(*ord.*)

mp

92

Fl. *mf*

B♭ Cl. *mf* *pp*

Bsn. *sfz* *pp*

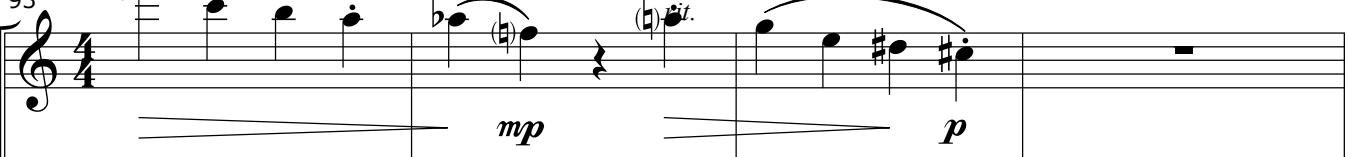
Pno. *f* *mp*

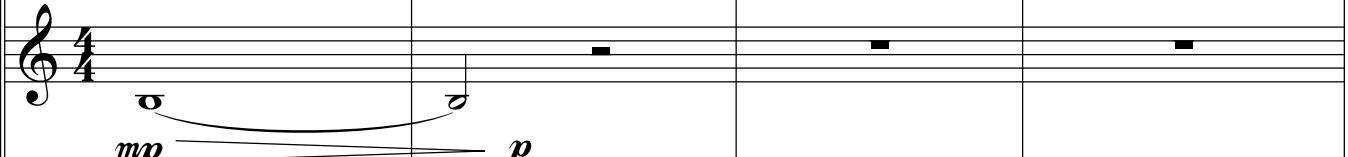
Vln. *p* *f* *pp*
(*ped.*)

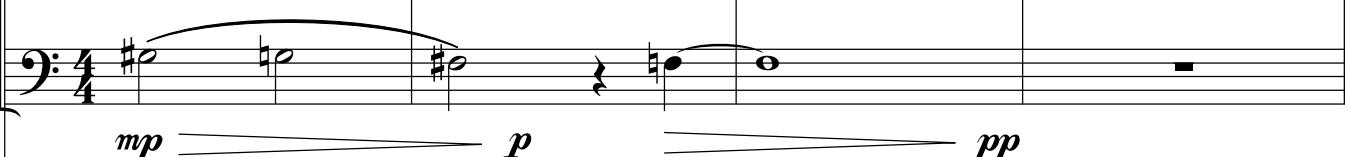
Vla. *pp* *p*
ord.

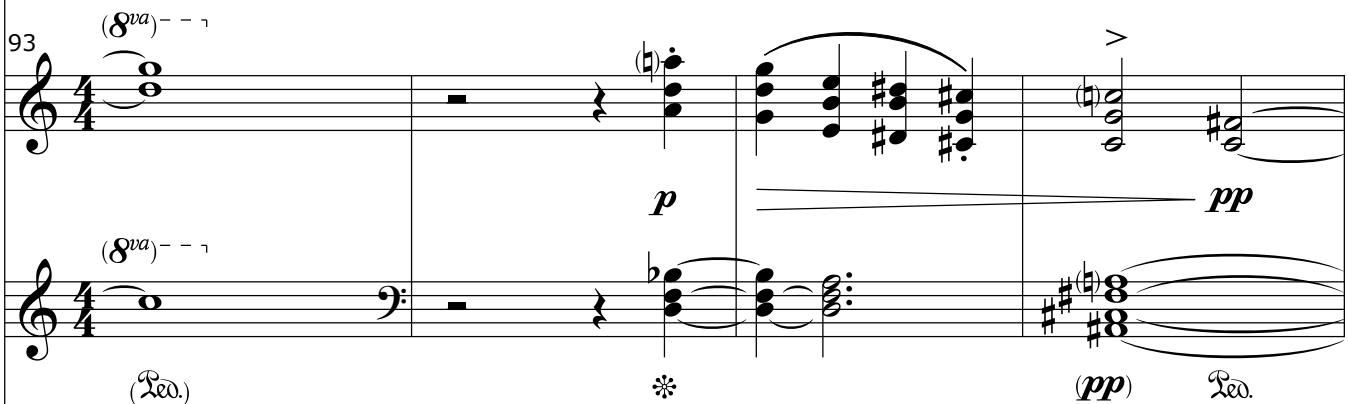
Vc. *mf* *pp*

a tempo

Fl. 93 

B♭ Cl. 

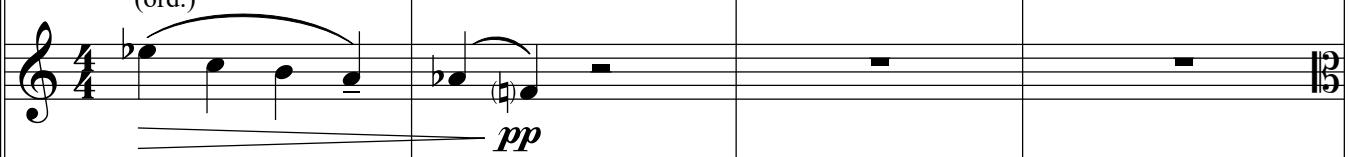
Bsn. 

Pno. 93 

(8^{va}) --
 *
 (pp) Leo.

Vln. 93 

(ord.)
 pp

Vla. 

(ord.)
 pp

Vc. 

(ord.)
 mp
 p
 pp

M

$\text{♩} = 72$

Fl.

B♭ Cl.

Bsn.

Pno.

Vln.

Vla.

Vc.

99

Fl.

B♭ Cl.

Bsn.

Pno.

Vln.

Vla.

Vc.

99

*

99

mp

p

mf

p

mp

mf

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Musical score page 41, featuring six staves:

- Fl.**: Treble clef. Measure 101 starts with a sixteenth-note pattern (three groups of two) followed by a eighth-note. Dynamics: **f**, **p**.
- B♭ Cl.**: Treble clef. Measures 101-102: Rests.
- Bsn.**: Bass clef. Measures 101-102: Rests.
- Pno.**: Treble and Bass clefs. Measures 101-102: Rests.
- Vln.**: Treble clef. Measures 101-102: Sixteenth-note patterns. Dynamics: **p**, **mf**.
- Vla.**: Bass clef. Measures 101-102: Eighth-note patterns. Dynamics: **p**.
- Vc.**: Bass clef. Measures 101-102: Eighth-note patterns. Dynamics: **p**.

103

F1.

B♭ Cl.

Bsn.

Pno.

Vln.

Vla.

Vc.

6

p

mf

p

3

6

p

(p)

mf

p

3

3

3

3

(p)

mf

p

3

3

3

3

(p)

mf

p

Musical score page 43, measures 105-106. The score includes parts for Flute (Fl.), Bassoon (Bsn.), Trombones (Trom. 1-3), Piano (Pno.), Violin (Vln.), Cello (Vcl.), and Double Bass (Vc.).

Measure 105:

- Flute (Fl.):** Playing eighth-note patterns with dynamic **p**. Measure 105 ends with a fermata.
- Bassoon (Bsn.):** Playing eighth-note patterns.
- Trombones (Trom. 1-3):** Playing eighth-note patterns.
- Piano (Pno.):** Playing eighth-note patterns.
- Violin (Vln.):** Playing sixteenth-note patterns with dynamic **mp**.
- Cello (Vcl.):** Playing eighth-note patterns with dynamic **f**.
- Double Bass (Vc.):** Playing eighth-note patterns with dynamic **p**.

Measure 106:

- Flute (Fl.):** Playing eighth-note patterns with dynamic **mf**.
- Bassoon (Bsn.):** Playing eighth-note patterns.
- Trombones (Trom. 1-3):** Playing eighth-note patterns.
- Piano (Pno.):** Playing eighth-note patterns.
- Violin (Vln.):** Playing sixteenth-note patterns with dynamic **f**.
- Cello (Vcl.):** Playing eighth-note patterns with dynamic **mf**.
- Double Bass (Vc.):** Playing eighth-note patterns with dynamic **f**.

107

N

F1.

B \flat Cl.

Bsn.

Pno.

Vln.

Vla.

Vc.

107

109

Fl.

B♭ Cl.

Bsn.

Pno.

Vln.

Vla.

Vc.

f

mf

p

f

mf

p

mf

mp

pp

mf

mp

pp

Fl. 111 *pp* — *f* — *p*

B♭ Cl. *p* — *f* — *p*

Bsn. — *f* — *p*

Pno. 111 — —

Vln. 111 — —

Vla. — —

Vc. *p* — *f* — *mf* — *p*

pizz. (arco)

113

Fl.

B♭ Cl.

Bsn.

Pno.

Vln.

Vla.

Vc.

113

Fl.

B♭ Cl.

Bsn.

Pno.

Vln.

Vla.

Vc.

Fl. 115 *rallentando*
p 3 3 6

B♭ Cl.

Bsn. *p*

Pno. 115 *mp* (Rколо.) *p* *pp*

Vln. 115 *p* *mp* *p* *pp*

Vla.

Vc. *p* *pp*

Fl. 117 6 6

B♭ Cl.

Bsn.

Pno. 117 8

(Rd.)

Vln. 117 (arco) 3 6

Vla. pizz. 3 6

Vc. pizz. 3 3

O $\text{♩} = 36$

119

F1.

B♭ Cl.

Bsn.

Pno.

Vln.

Vla.

Vc.

Oboe: Rest, then eighth-note pattern.

Flute: Rest, then eighth-note pattern.

Bassoon: Rest, then eighth-note pattern.

Piano: Wavy lines, sustained notes, dynamic **p**.

Violin: Eighth-note pattern, dynamic **pp**, (arco).

Viola: Six-note pizzicato pattern, dynamic **pp**.

Cello: Eighth-note pattern, dynamic **pp**, arco.

121

Fl.

Bsn.

B♭ Cl.

Pno.

Vln.

Vla.

Vc.

(8va)

121

pp — *p*

mp — *p*

(pp)
(pizz.)

(pp)
(pizz.)

(pp)

P

Fl.

B♭ Cl.

Bsn.

Pno.

Vln.

Vla.

Vc.

123

p ————— *mf*

123

pp
(*legato*)

pizz.
pp

(*pizz.*)

pp

(*pizz.*)

pp

125

Fl.

B♭ Cl.

Bsn.

(8^{va}) - - - - -

Pno.

Vln. (pizz.)

Vla. (pizz.)

Vc. (pizz.)

(pp)

(Rd.)

(pp)

(pizz.)

(pp)

(pizz.)

(pp)

127

F. Fl.

B♭ Cl.

Bsn.

Pno.

Vln.

Vla.

Vc.

Fl.

B♭ Cl.

Bsn.

Pno.

Vln.

Vla.

Vc.

127

p ————— **pp**

(p)

127

pizz.

pp

(pizz.)

pp

(pizz.)

pp

(pizz.)

pp

129

F1.

B♭ Cl.

Bsn.

Pno.

Vln.

Vla.

Vc.

p — *mp* — *pp*

8va

L.V.

(*pp*)

(*Ric.*)

pizz.

pp

pizz.

pp

pizz.

pp