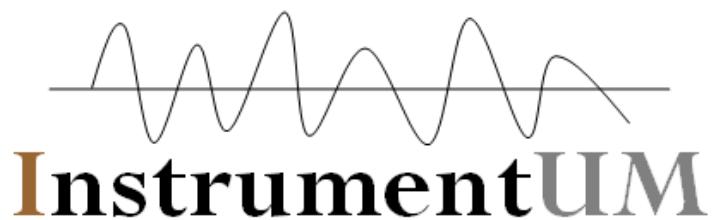


Bohdan Syroyid Syroyid

INTERRUPTION

para Oboe, Fagot y Piano

Edita



ISMN 979-0-805451-04-6

Bohdan Syroyid Syroyid

Bohdan Syroyid Syroyid Leópolis (Ucrania) es compositor, pianista y musicólogo. Como compositor presenta un estilo ecléctico y heterogéneo en el cual predomina una producción para música de cámara y piano solo. Cuenta con diversas publicaciones independientes de obras musicales en la colección *Autograph Edition of Contemporary Music*. Como pianista se interesa por la difusión y promoción de obras de compositores poco conocidos y ocasionalmente programados en conciertos. Fue galardonado con diversos premios musicales: 1^{er} Premio en los Concursos de Composición “Maestro Artola” (2013) y “Emilio Lehmburg” (2014), Premio Fundación Musical de Málaga (2015), entre otros. Entre 2015 y 2019, fue presidente de la Asociación de Compositores e Intérpretes Malagueños, mediante la cual se realizaron numerosos estrenos de obras de compositores contemporáneos. Es Doctor en Musicología por la Universidad de Lovaina y profesor de educación musical en la Universidad de Castilla-La Mancha (UCLM).

Interruption

Es una pieza de dos minutos de duración compuesta en abril de 2020. *Interruption* presenta una forma rondó con una breve introducción y una coda ampliada. En el plano métrico, destacan los continuos cambios de compás que contienen patrones rítmicos insistentes y contrastes abruptos. El desarrollo del material musical se produce a través de pequeñas variaciones rítmico-melódicas de módulos que se repiten en bucle. En las secciones A, la escritura es predominantemente homofónica con breves silencios que cumplen una función rítmica e interruptiva. Por su parte, B se caracteriza por una textura de melodía acompañada con un flujo continuo de semicorcheas al piano. Esta sección presenta un silencio interruptivo que separa la intervención del oboe y el fagot. La coda conduce por reiteración la textura musical a un punto culminante que es progresivamente disuelto con una reexposición de la introducción.

Interruption

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Con moto $\text{♩} = 100$

Oboe f Bassoon f

Piano *sempre f*

Ob. Bsn.

Pno.

9

A

Ob. Bsn.

Pno.

13

Ob.

Bsn.

Pno.

solo

f

19

Ob.

Bsn.

Pno.

pp leggiero

24

Ob.

Bsn.

Pno.

B

p < ff

p < ff

p < ff

mp

ff feroce

v.

v.

fed.

v.

v.

fed.

27

Ob.

Bsn.

Pno.

30

Ob.

Bsn.

Pno.

34

Ob.

Bsn.

Pno.

37 C
Ob.
Bsn.
Pno.

f marcato

ppp leggiero

Musical score for orchestra and piano, page 43, section D. The score includes parts for Oboe (Ob.), Bassoon (Bsn.), and Piano (Pno.). The piano part features dynamic markings such as *pp*, *ff*, and *fff con fuoco*. The score is set against a background of woodwind patterns.

A musical score page showing parts for Oboe (Ob.), Bassoon (Bsn.), and Piano (Pno.). The score is in 9/8 time. The Oboe and Bassoon play eighth-note patterns with grace notes. The Piano part features sustained bass notes with eighth-note chords above, and the tempo marking 'Ad.' is present.

Musical score for orchestra and piano, page 50, section E. The score includes parts for Oboe (Ob.), Bassoon (Bsn.), and Piano (Pno.). The piano part features a continuous eighth-note pattern. The oboe and bassoon parts play sixteenth-note patterns. Measure numbers 50 and 51 are indicated above the staves. Dynamic markings "pp subito" appear under the bassoon and piano staves.

Musical score for orchestra and piano. The score consists of three staves. The top staff is for the Oboe (Ob.) in treble clef, with a dynamic of *mf*. The middle staff is for the Bassoon (Bsn.) in bass clef, with a dynamic of *mf*. The bottom staff is for the Piano (Pno.) in treble and bass clefs, with a dynamic of *mf*. The score is divided into measures by vertical bar lines. Measure 55 starts with a 3/8 time signature, followed by a 2/4 time signature, then a 3/8 time signature, a 2/8 time signature, and a 3/8 time signature. Measure 56 starts with a 2/4 time signature, followed by a 3/8 time signature, a 2/8 time signature, and a 3/8 time signature. Measure 57 starts with a 3/8 time signature, followed by a 2/4 time signature, a 3/8 time signature, a 2/8 time signature, and a 3/8 time signature. Measure 58 starts with a 2/4 time signature, followed by a 3/8 time signature, a 2/8 time signature, and a 3/8 time signature.

Musical score for orchestra and piano, page 10, measures 61-62. The score includes parts for Oboe (Ob.), Bassoon (Bsn.), and Piano (Pno.). The key signature changes between F major and G major. Measure 61 starts with a dynamic of *fff possibile*. Measure 62 continues with the same dynamic. The piano part features complex chords and arpeggiated patterns.

66

Ob.

Bsn.

Pno.

f

sempre cresc.

f

sempre cresc.

70

accel.

Ob.

Bsn.

Pno.

G *Tempo primo*

fff

p

fff

p

fff

p

76

Ob.

Bsn.

Pno.

f — *p*

mf — *pp*

fff

f — *p*

mf — *pp*

fff

ppp — *fff*

Oboe

Interruption

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Con moto ♩ = 100

♩ = ♩

♩ = ♩

f

p < f

p < f

5

p < f

p < f

p < f

p < f

9

A

solo

f dolce

p < f

p < f

15

f > p

sfz

24

B

p < ff

p < ff

p < ff

28

p < ff

p < ff

p < ff

p < ff

32

p < ff

p < ff

p < ff

Oboe

Oboe

36

C

leggiero

41

fff

46

D

ff marcato

49

E

pp subito

54

mf *ff marcato*

61

F

ffff possibile

67

f *sempre cresc.* *accel.*

71

G *Tempo primo*

ffff *ffff > p* *f > p*

78

mf *pp* *ffff*

Bassoon

Interruption

Bohdan Syroyid Syroyid

Con moto ♩ = 100

$$\text{♩} = \text{♩}$$

$$\text{♪} = \text{♪}$$

f

p < *f*

5

Musical score for orchestra, page 5, measures 5-8. The score consists of five staves. Measure 5: Bassoon 1 and Bassoon 2 play eighth-note pairs (F#-G, C-B) in 2/4 time. Measure 6: Bassoon 1 and Bassoon 2 play eighth-note pairs (F#-G, C-B) in 4/4 time. Measure 7: Bassoon 1 and Bassoon 2 play eighth-note pairs (F#-G, C-B) in 7/8 time. Measure 8: Bassoon 1 and Bassoon 2 play eighth-note pairs (F#-G, C-B) in 2/4 time. Measure 9: Bassoon 1 and Bassoon 2 play eighth-note pairs (F#-G, C-B) in 5/4 time.

9

A

2

3

18

so

25

B

28

A musical score for bassoon, page 10, featuring five staves of music. The key signature changes from B-flat major (two flats) to A major (no sharps or flats). Measure 11 starts with a dynamic of $p < ff$. Measures 12-14 also begin with $p < ff$, followed by measure 15 which begins with p .

32

Musical score for bassoon part, measures 1-3. The score consists of three staves. The first two staves are in common time (indicated by '4') and the third staff is in 8/8 time (indicated by '8'). The key signature changes from one sharp (F#) in measure 1 to one sharp (G#) in measure 2, and then to one flat (B-flat) in measure 3. The bassoon plays eighth-note patterns. Measure 1 starts with a dynamic of $p < ff$. Measures 2 and 3 also start with $p < ff$, indicated by a repeat sign. The bassoon's notes are grouped by vertical bar lines and slurs.

Bassoon

Bassoon

36

C

fff < *ppp legiero*

43

D

ff marcato

47

E

pp subito

55

mf

61 **F**

fff possibile

67

f *sempre cresc.* *accel.*

71

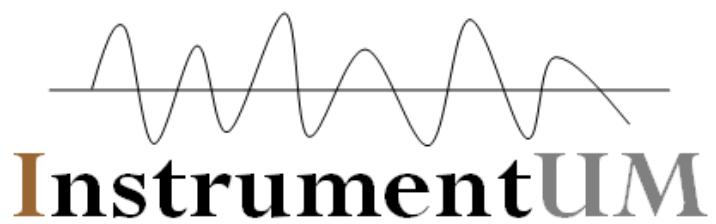
G **Tempo primo**

ffff *ffff > p* *f > p* *p*

78

mf *pp* *ffff*

Edita



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ISMN 979-0-805451-04-6