

Cento

Michael Mikulka

A cento is a poem comprised entirely of poems by other authors, and *Cento* is a musical representation of that concept: The entire melodic content is derived from famous compositions.

The main purpose of *Cento* is to draw attention to the way we subconsciously remember music. When I hear an unaccompanied melody, I tend to provide it with a harmony. Often, when I finally hear a performance or recording of the piece, the harmony will be different than I had expected. Other times, I will commit a piece to memory on short notice, and it will be in my head for months or years when I have a chance to see the music again, and discover I have been playing a wrong note or rhythm. Other times, I will hear a performance with a wrong note or rhythm and find that I like that version better, and I will play pieces in different keys to hear the difference.

One recurring melody in *Cento* comes from the slow movement of Dvorak's 9th symphony, which I first experienced in simplified form in a piano book. The book made a mistake and halved the note values of a certain passage. When I first heard the orchestral recording of Dvorak 9, I immediately noticed the disparity, but decided that I liked the pentatonic line better at twice the speed, which is how it occurs in *Cento*. The ascending runs at the end of the composition are a reference to *Kingfishers Catch Fire* by John Mackey: after hearing that piece, I can't hear the ending of the Firebird any other way.

The melodies are quoted from the following compositions:

Rite of Spring: Stravinsky

Prelude to the Afternoon of a Faun: Debussy

Tristan und Isolde: Wagner

Spartacus: Khachaturian

Thais: Massenet

Don Juan: Strauss

Symphony #7: Beethoven

Symphony #9: Dvorak

Capriccio Espagnol: Rimsky-Korsakov

Pictures at an Exhibition: Mussorgsky/Ravel

The Firebird: Stravinsky

The Planets: Holst

Symphony #4: Tchaikovsky

Cento

Michael Mikulka

Lento
♩ = 50

This musical score is for the piece 'Cento' by Michael Mikulka. It is marked 'Lento' with a tempo of 50 beats per minute. The score is arranged for a full orchestra and string ensemble. The instruments listed on the left are: Piccolo, 1st Flute, 2nd Flute, 1st Oboe, 2nd Oboe, English Horn, 1st Clarinet in B♭, 2nd Clarinet in B♭, Bass Clarinet in B♭, 1st Bassoon, 2nd Bassoon, 1st Horn in F, 2nd Horn in F, 3rd Horn in F, 4th Horn in F, 1st Trumpet in B♭, 2nd Trumpet in B♭, 3rd Trumpet in B♭, Trombone 1, Trombone 2, Bass Trombone, Tuba, Timpani, Percussion, Vibraphone, Harp, Violin I, Violin II, Viola, Violoncello, and Double Bass. The score is divided into measures, with time signatures changing from 3/4 to 2/4 and back to 3/4. The 1st Bassoon part features a complex melodic line with triplets and a sextuplet. The 1st Oboe part has a melodic line with triplets. The 1st Clarinet, 2nd Clarinet, and Bass Clarinet parts have melodic lines. The 2nd Bassoon part has a melodic line. The 2nd Horn in F part has a melodic line. The Trombone 1, Bass Trombone, and Tuba parts have melodic lines. The Viola, Violoncello, and Double Bass parts have melodic lines. The score includes various musical notations such as dynamics (mp, p), articulation (accents), and phrasing (slurs).

Moving forward

♩ = 66

This musical score is for the piece "Moving forward" and is marked with a tempo of 66 beats per minute. The score is written for a full orchestra and includes the following instruments and parts:

- Picc.**: Piccolo
- Fl. 1**, **Fl. 2**: Flutes
- Ob. 1**, **Ob. 2**: Oboes
- E. H.**: English Horn
- Cl. 1**, **Cl. 2**: Clarinets
- B. Cl.**: Bass Clarinet
- Bsn. 1**, **Bsn. 2**: Bassoons
- Hn. 1**, **Hn. 2**, **Hn. 3**, **Hn. 4**: Horns
- Tpt. 1**, **Tpt. 2**, **Tpt. 3**: Trumpets
- Tbn. 1**, **Tbn. 2**: Trombones
- B. Tbn.**: Baritone Trombone
- Tba.**: Tuba
- Timp.**: Timpani
- Perc.**: Percussion
- Vib.**: Vibraphone
- Hp.**: Harp
- Vln. I**, **Vln. II**: Violins
- Vla.**: Viola
- Vc.**: Violoncello
- Db.**: Double Bass

The score is in 3/4 time and features various musical notations such as dynamics (p, mf, mp, pp), articulation (accents, slurs), and performance instructions like "muted div." for the strings. The key signature has one flat (B-flat major or D minor).

13

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. H.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Perc.

Vib.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

mp

mf

pp

p

3

20

Picc. -

Fl. 1 - *mf* *p*

Fl. 2 -

Ob. 1 - *mf*

Ob. 2 - *p*

E. H. - 3 3

Cl. 1 - *mp* *pp*

Cl. 2 -

B. Cl. -

Bsn. 1 - *mp*

Bsn. 2 -

Hn. 1 - *mp*

Hn. 2 - *p*

Hn. 3 - *mf* *p*

Hn. 4 - *mp* *p*

Tpt. 1 - *mf*

Tpt. 2 -

Tpt. 3 -

Tbn. 1 - *mp* *p*

Tbn. 2 - *mp*

B. Tbn. - *mp* *p*

Tba. - *p*

Timp. -

Perc. -

Vib. -

Hp. - *mp*

Vln. I - *pp* mute off *p*

Vln. II - *pp* mute off *ppp*

Vla. - *pp* mute off *p*

Vc. - *pp* mute off *p* div. *ppp*

Db. - *pp*

27

Picc.

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mf*

Ob. 2

E. H.

Cl. 1 *pp*

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1 *mp*

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Perc.

Vib.

Hp. *mp*

Vln. I *mp* Solo

Vln. II *p*

Vla. *p*

Vc. *p*

Db. *p*

31

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. H.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Perc.

Vib.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

mf

mf
div.

Score for page 35, featuring the following instruments:

- Picc.
- Fl. 1
- Fl. 2
- Ob. 1
- Ob. 2
- E. H.
- Cl. 1
- Cl. 2
- B. Cl.
- Bsn. 1
- Bsn. 2
- Hn. 1
- Hn. 2
- Hn. 3
- Hn. 4
- Tpt. 1
- Tpt. 2
- Tpt. 3
- Tbn. 1
- Tbn. 2
- B. Tbn.
- Tba.
- Timp.
- Perc.
- Vib.
- Hp.
- Vln. I
- Vln. II
- Vla.
- Vc.
- Db.

Key signature: B-flat major / D minor (one flat).
Tempo: *mp* (mezzo-piano).
Dynamics: *mp*, *mf*, *div.*
Musical markings include accents, slurs, and triplets. The piano part includes chord voicings: $E\flat - E$ and $A\flat - A$.
Violin I part includes an $a2$ marking and a *div.* marking at the end.

43

Picc. *mf*

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mf*

Ob. 2 *mf*

E. H. *mf* *mp*

Cl. 1 *mf* *mf*

Cl. 2 *mf*

B. Cl. *mf*

Bsn. 1 *mf*

Bsn. 2 *mf*

Hn. 1 *mf* *pp*

Hn. 2 *mf*

Hn. 3 *mf*

Hn. 4 *mf*

Tpt. 1 *mf*

Tpt. 2 *mf*

Tpt. 3 *mf*

Tbn. 1 *mf*

Tbn. 2 *mf*

B. Tbn. *mf*

Tba. *mf*

Timp.

Perc.

Vib. *mf* *2eo* *mp*

Hp.

Vln. I *mf* *div.*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Db. *mf*

L'istesso Tempo

$\text{♩} = \text{♩}$

51

Picc. -

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 -

Ob. 2 -

E. H. -

Cl. 1 *mf*

Cl. 2 *mf*

B. Cl. -

Bsn. 1 -

Bsn. 2 -

Hn. 1 *mp* *mf* *f*

Hn. 2 *mf* *f*

Hn. 3 *mf* *f*

Hn. 4 *mf* *f*

Tpt. 1 *mf*

Tpt. 2 *mf*

Tpt. 3 *mf*

Tbn. 1 *p* *mp* *p* *mf* *f*

Tbn. 2 *p* *mp* *p* *mf* *f*

B. Tbn. *p* *mp* *p* *mf* *f*

Tba. *p* *mp* *p* *mf* *f*

Timp. -

Perc. -

Vib. *mf*

Hp. *f*

Vln. I *mp* *mf*

Vln. II *mp* *mf*

Vla. *mp* *mf*

Vc. *mp* *mf*

Db. *mp* *mf*

59

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. H.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Perc.

Vib.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

mp

mf

f

fp

mf

div.

As before

69 ♩ = 50

Picc.
 Fl. 1
 Fl. 2
 Ob. 1
 Ob. 2
 E. H.
 Cl. 1
 Cl. 2
 B. Cl.
 Bsn. 1
 Bsn. 2
 Hn. 1
 Hn. 2
 Hn. 3
 Hn. 4
 Tpt. 1
 Tpt. 2
 Tpt. 3
 Tbn. 1
 Tbn. 2
 B. Tbn.
 Tba.
 Timp.
 Perc.
 Vib.
 Hp.
 Vln. I
 Vln. II
 Vla.
 Vc.
 Db.

74 Moving forward ♩ = 66

This page contains the musical score for measures 74 through 79. The score is for a full orchestra and strings. The instruments listed on the left are Picc., Fl. 1, Fl. 2, Ob. 1, Ob. 2, E. H., Cl. 1, Cl. 2, B. Cl., Bsn. 1, Bsn. 2, Hn. 1, Hn. 2, Hn. 3, Hn. 4, Tpt. 1, Tpt. 2, Tpt. 3, Tbn. 1, Tbn. 2, B. Tbn., Tba., Timp., Perc., Vib., Hp., Vln. I, Vln. II, Vla., Vc., and Db. The music is in 3/4 time with a tempo of ♩ = 66. The key signature has one flat (B-flat). The score features a complex texture with multiple melodic lines and dynamic markings. Key annotations include "echo" for the Horns, "1st echo" and "2nd echo" for the Trumpets, and "muted div." for the strings. Dynamic markings range from *pp* to *mf*. The strings play a sustained, moving accompaniment, while the woodwinds and brass have more active parts, including several echoes.

80

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. H.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Perc.

Vib.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

p

mp

mf

f

bring out!

muted

mute out

aliss

84

Picc. *mp* *f*

Fl. 1 *mp* *mf*

Fl. 2 *mp* *mf*

Ob. 1 *f* energetic/bursting out of the ensemble

Ob. 2 *mf* *f*

E. H. *mp*

Cl. 1 *mf* bring out!

Cl. 2 *mf* bring out!

B. Cl. -

Bsn. 1 -

Bsn. 2 -

Hn. 1 *f*

Hn. 2

Hn. 3

Hn. 4

Tpt. 1 *mf* open

Tpt. 2 *f* open 3

Tpt. 3 *f* open 3

Tbn. 1 -

Tbn. 2 *mf* open

B. Tbn. -

Tba. -

Timp. -

Perc. *pp* susp. cymbal cresc.

Vib. *mf* (pedal throughout)

Hp. *mf*

Vln. I

Vln. II

Vla. *mp* *mf*

Vc. *mp* *mf*

Db. *mp* *mf*

87

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. H.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Perc.

Vib.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

f

mf

mp

p

open

8va

This page of a musical score, numbered 18, contains 25 staves for various instruments. The instruments listed on the left are: Picc., Fl. 1, Fl. 2, Ob. 1, Ob. 2, E. H., Cl. 1, Cl. 2, B. Cl., Bsn. 1, Bsn. 2, Hn. 1, Hn. 2, Hn. 3, Hn. 4, Tpt. 1, Tpt. 2, Tpt. 3, Tbn. 1, Tbn. 2, B. Tbn., Tba., Timp., Perc., Vib., Hp., Vln. I, Vln. II, Vla., Vc., and Db. The score is written in 6/8 time and includes dynamic markings such as *ff* and *mf*. The music features complex rhythmic patterns, including triplets and sixteenth-note runs, particularly in the woodwind and brass sections. The harp part includes a *div.* (divisi) marking. The percussion part shows a sequence of *mf* and *ff* dynamics. The string parts provide a steady accompaniment with some melodic lines in the violins and cellos.

94

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. H.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

29" - C

23" - G

Timp.

Perc.

Vib.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

98

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. H.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Perc.

Vib.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

103

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. H.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Perc.

Vib.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

mf

f

mf

gliss.

div.

8va

6

3

6

3

6

109

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. H.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Perc. *ff* to Triangle

Vib. *f*

Hp.

Vln. I *sw.*

Vln. II

Vla.

Vc.

Db.

div.

Moving forward

♩ = 88

113

This musical score is for the piece "Moving forward" and is page 23 of an optional section. The tempo is marked as ♩ = 88. The score is written for a full orchestra and strings. The woodwind section includes Piccolo, Flute 1 and 2, Oboe 1 and 2, English Horn, Clarinet 1 and 2, Bass Clarinet, Bassoon 1 and 2, Horn 1 through 4, Trumpet 1 through 3, Trombone 1 and 2, and Baritone Trombone. The brass section includes Tuba. The percussion section includes Triangle and Vibraphone. The string section includes Violin I and II, Viola, Violoncello, and Double Bass. The score features a complex melodic line for the flutes and violins, with various articulations and dynamics. The woodwinds and brass provide harmonic support with sustained notes and chords. The percussion and strings provide a steady rhythmic foundation.

118

Picc. *p* *f* *fff*

Fl. 1 *p* *f* *fff*

Fl. 2 *mp* *f* *fff*

Ob. 1 *p* *f* *fff*

Ob. 2 *p* *f* *fff*

E. H. *p* *f* *fff*

Cl. 1 *p* *f* *fff*

Cl. 2 *p* *f* *fff*

B. Cl. *p* *f* *fff*

Bsn. 1 *p* *f* *fff*

Bsn. 2 *p* *f* *fff*

Hn. 1 *p* *f* *fff*

Hn. 2 *p* *f* *fff*

Hn. 3 *p* *f* *fff*

Hn. 4 *p* *f* *fff*

Tpt. 1 *p* *f* *fff*

Tpt. 2 *p* *f* *fff*

Tpt. 3 *p* *f* *fff*

Tbn. 1 *p* *f* *fff*

Tbn. 2 *p* *f* *fff*

B. Tbn. *p* *f* *fff*

Tba. *p* *f* *fff*

Timp. *mp* dampen!!! *fff*

Perc. *p* *mp* dampen!!! *fff*

Vib. *p* *fff*

Hp. *mf* *f* *fff* *gliss.*

Vln. I *p* *f* *fff* *div.*

Vln. II *mf* *f* *fff* *div.*

Vla. *p* *f* *fff*

Vc. *p* *div.* *f* *fff*

Db. *p* *div.* *f* *fff*