

EWA TRĘBACZ

# A MACHINE FOR ENTROPY

for 2 clarinets, strings, percussion and electronic sounds

**(2022)**

[duration: ca 11 min.]

Written for and dedicated to  
North Corner Chamber Orchestra (NOCCO), Seattle

**score**



## INSTRUMENTATION

2 Clarinets in B,

### PERCUSSION:

Player 1: Timpani, Tom-toms (4)

Player 2: Xylophone, Tam-tam (medium to large size)

### STRINGS: 6/6/4/4/2 (or more)

Violins I (6)

Violins II (6)

Violas (4)

Cellos (4)

Double Basses (2)

## THE ELECTRONIC LAYER

- The electronic part is **not** directly notated in the score.
- Materials for the electronic layer and further instructions are provided separately, along with the related media files.
- The synchronization between the instrumental parts and the electronic layer is **approximate**.



# A MACHINE FOR ENTROPY

written for and dedicated to  
NOCCO - North Corner Chamber Orchestra  
(2022)

EWA TRĘBACZ

♩ = 78-85

6

Cl.1 in B $\flat$   
*p* *mf* *p* *mp* *mf*

Cl.2 in B $\flat$   
*p* *mf* *p* *mp* *mf*

T-tam  
*ppp* *mf* *pp*

VI.  
*Solo*  
*mp*

Vc.  
*Solo*  
*mp*



9

Cl. 1 in B $\flat$   
*mf*

Cl. 2 in B $\flat$   
*mf*

(+) (-) 1/4 tone Oscillate pitch about 1/4 tone up or down from the base

Timp.  
*pp* *p* *cresc.*  
Scrape (w. triangle beater or coin)

T-tam  
*mp*

Vn. 1  
*mf*

Vn. 2  
*mf*

VI.  
*Tutti*  
*mf*

Vc.  
*Tutti*  
*mf*

15

Cl. 1 in B $\flat$

Cl. 2 in B $\flat$

Timp.

T-tam

Vn. 1

Vn. 2

Vi.

Vc.

Db.

*cresc.*

*cresc.*

(+)(-)  $\frac{1}{4}$  tone

Scrape

*mf*

*mf*

sul E

(restez.)

*f*

*f*

*f*

*f*

*f*

*f*

20

24

Cl. 1 in B $\flat$

Cl. 2 in B $\flat$

Timp.

Vn. 1

Vn. 2

Vi.

Vc.

Db.

*ff*

*f*

(+)(-)  $\frac{1}{4}$  tone

*f*

*sfp*

*f*

End pitch oscillation

*ff*

*ff*

*ff*

*ff*

*ff*

**27**

Cl. 1 in B $\flat$   
Cl. 2 in B $\flat$   
Vn. 1  
Vn. 2  
VI  
Vc  
Db

dim. *mf* dim. *mf* dim.  
dim. *mf* *f* dim. *mf* dim.  
dim. *mf* *f* dim. *mf* dim.

*f* dim. *mf* dim.

**33**

Cl. 1 in B $\flat$   
Cl. 2 in B $\flat$   
Timp.  
T-tam  
Vn. 1  
Vn. 2  
VI  
Vc  
Db

*p* *f*  
*p* *mf* *f*  
*sfpp* *f*  
*ppp* *f*  
*mp* *p* *mf* *f*  
*mp* *p* *mf* *f*  
*mp* *p* *mf* *f*  
*Solo* *f*  
*mp* *p* *mf* *f*  
*p* *mf* *f*  
*pizz.*

39

Cl. 1 in B $\flat$

Cl. 2 in B $\flat$

Timp.

T-tam

Vn. 1

Vn. 2

Vl.

Vc.

Db.

45

48

Cl. 1 in B $\flat$

Cl. 2 in B $\flat$

Xyl.

Vn. 1

Vn. 2

Vl.

Vc.



50

Cl. 1 in B $\flat$

Cl. 2 in B $\flat$

Xyl.

Vn. 1

Vn. 2

VI.

(full.)

cresc.

*f*

*f*

*cresc.*

*mf*

*f*

*mf*

*fp*

*f*

*f*

55

58

Cl. 1 in B $\flat$

Cl. 2 in B $\flat$

Timp.

Xyl.

Vn. 1

Vn. 2

VI.

Vc.

Db.

(+)(-)  $\frac{1}{4}$  tone

*p*  $\rightarrow$  *mf*

*p*  $\rightarrow$  *mf*

*p*

*p*

*mf*

*mp*

*mf*

*p*

*mf*

*mf*

*mf*

*mp*

*mf*

61 63

Cl. 1 in B $\flat$

Cl. 2 in B $\flat$

(+)(-)  $\frac{1}{4}$  tone

Timp. *mf* *p* *dim.*

Xyl. *mp*

Vn. 1 *dim.*

Vn. 2 *mp* *dim.*

VI. *mp*

Vc. *mp*

Db. *mp*

67

Cl. 1 in B $\flat$

Cl. 2 in B $\flat$

(+)(-)  $\frac{1}{4}$  tone

Timp. *pp*

Xyl. *p*

Vn. 1 *p* *sfz*

Vn. 2 *p* *sfz*

VI. *p*

Vc. *p*

Db. *p*

71

Cl. 1 in B $\flat$  *p* *mf*

Cl. 2 in B $\flat$  *p* *mf*

Xyl. *mf*

Vn. 1 *mf* Solo *mf*

Vn. 2 *mf*

Vi. *mf*

Vc. *mf*

Db. *mf*

77

Cl. 1 in B $\flat$  *mp*

Cl. 2 in B $\flat$  *mp*

Xyl.

Vn. 1

Vn. 2

Vi.

Vc.

Db.

82

Cl. 1 in B $\flat$  *mf* *f*

Cl. 2 in B $\flat$  *mf* *f*

Vn. 1

Vn. 2

VI.

Vc.

Db.

88

91

Cl. 1 in B $\flat$  *ff* *p*

Cl. 2 in B $\flat$  *ff* *p*

Vn. 1 *ff* *p*

Vn. 2 *ff* *p*

VI. *ff* *p*

Vc. *ff* *p*

Db. *ff* *p*

94

Cl. 1 in B $\flat$   
*pp*

Cl. 2 in B $\flat$   
*pp*

Vn. 1  
*p*

Vn. 2  
*p*

Vi.  
*p*

Vc.  
*p*

Db.  
*p*



99

Cl. 1 in B $\flat$   
*p*

Cl. 2 in B $\flat$   
*p*

Vn. 1

Vn. 2

Vi.

Vc.

Db.

103

Cl. 1 in B $\flat$

Cl. 2 in B $\flat$

Xyl.

Vn. 1

Vn. 2

VI.

107

112

Cl. 1 in B $\flat$

Cl. 2 in B $\flat$

Xyl.

Vc.

Db.

Solo

114

Cl. 1 in B $\flat$

Cl. 2 in B $\flat$

T-toms

*p* *cresc.*

Vc. (Solo) *f*

Db. *mf*



118

Cl. 1 in B $\flat$

Cl. 2 in B $\flat$

T-toms

Xyl.

Vn. 1 Solo *f* Tutti *f*

Vn. 2 *f*

VI. *f*

Vc. (Solo) *ff* Tutti *f*

Db. *ff* pizz.

121

Cl. 1 in B $\flat$

Cl. 2 in B $\flat$

T-toms

Xyl.

Vn. 1

Vn. 2

Vi.

Vc.

Db.

126

T-toms

Xyl.

Vn. 1

Vn. 2

Vc.

*dim.*

*fp* — *f*

*mp*



131

Cl. 1 in B $\flat$   
*pp* *mp* *mf*

Cl. 2 in B $\flat$   
*pp* *mp* *mf*

Xyl.  
*p*

Vn. 1  
*p*

Vn. 2  
*p*



135

Cl. 1 in B $\flat$   
*f*

Cl. 2 in B $\flat$   
*f*

Xyl.  
*f* *dim.* *p* *pp*

Vn. 1  
*dim.* *pp*

Vn. 2  
*mf* *dim.* *pp*

VI.  
*mf* *dim.* *pp*

140

Xyl. *p*

Vn. 1 *p*

Vn. 2 *sfpp* *mp* *p*

Vi. *p*

Vc. *p*

144

149

Cl. 1 in B $\flat$  *p* *mf* *mf* *f* *p*

Cl. 2 in B $\flat$  *p* *mp*

Vn. 1 *pp* *mp* *f*

Vn. 2 *pp* *mp* *f*

Vi. *mf* *p* *f*

Vc. *mf* *p* *f*

150

Cl. 1 in B $\flat$

Cl. 2 in B $\flat$

Timp.

Xyl.

Vn. 1

Vn. 2

Vi.

Vc.

*ff*

*mf*

*ff*

*f*

*f*

Solo

*ff*

Solo

*ff*



155

Cl. 1 in B $\flat$

Cl. 2 in B $\flat$

Timp.

Xyl.

Vn. 1

Vn. 2

Vi.

Vc.

*p*

*f*

*fff*

*fp*

*pp*

Tutti

*ff*

Tutti

*ff*

*pp*

160

Cl. 1 in B $\flat$

Cl. 2 in B $\flat$

Timp.

Xyl.

Vn. 1

Vn. 2

VI.

Vc.

Db.

*f*

*f*

*sfp* *f* *sfp* *f*

*ff*

Solo

Tutti

*f*

*f*

*f*

Solo

Tutti

*f*

arco

*f*

*f*

166

170

Cl. 1 in B $\flat$

Cl. 2 in B $\flat$

Timp.

Xyl.

Vn. 1

Vn. 2

VI.

Vc.

Db.

*ff*

*ff*

*ff*

*ff*

*mf*

*ff*

*f*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

Solo

Tutti

Solo

Tutti

pizz.

*ff*

171

173

Cl. 1 in B $\flat$

Cl. 2 in B $\flat$

Timp.

Xyl.

Vn. 1

Vn. 2

VI.

Vc.

Db.

*p*

*f*

*mp*

*pp*

*Tutti*

177

Cl. 1 in B $\flat$

Cl. 2 in B $\flat$

Xyl.

*pp*

*pp*

*p*

183

187

Cl. 1 in B $\flat$  *f* *p*

Cl. 2 in B $\flat$  *f* *p*

Timp. *mf* *p*

Xyl. *f*

Vn. 1 *mf*<sup>3</sup>

Vn. 2 *mf*

VI. *f* *mf*

Vc. *Solo* *f* *Tutti* *mf* *Tutti*

Db. *f*

188

Cl. 1 in B $\flat$

Cl. 2 in B $\flat$

Timp.

Xyl.

Vn. 1

Vn. 2

VI.

Vc.

Db.

*mf*

*sfp*

*mf*

*mf*

*arco*

*mf*

192

Cl. 1 in B $\flat$

Cl. 2 in B $\flat$

Timp.

Vn. 1

Vn. 2

VI.

Vc.

Db.

*f*

*f*

*f*

*f*

*f*

*f*

*f*

196 200

Cl. 1 in B $\flat$

Cl. 2 in B $\flat$

Timp.

Vn. 2

VI.

Vc.

Db.

*pp*

*p*

*Solo*

*Solo*

*p*

*Tutti*

*p*

201 205

Cl. 1 in B $\flat$

Cl. 2 in B $\flat$

Xyl.

Vn. 1

Vn. 2

VI.

*p*

*p*

*Solo*

*mp*

*p*

*(Solo)*



**207**

Cl. 1 in B $\flat$

Cl. 2 in B $\flat$

Timp.

Xyl.

Vn. 1

Vn. 2

Vi.

Db.

*mf*

*mf*

*p*

*mf*

**Tutti**

*mf*

**Tutti**

*mf*

*mf*

(+)(-) 1/4 tone

**210**

Cl. 1 in B $\flat$

Cl. 2 in B $\flat$

Timp.

Xyl.

Vn. 1

Vn. 2

Vi.

Vc.

Db.

(+)(-) 1/4 tone

214

Cl. 1 in B $\flat$

Cl. 2 in B $\flat$

(+) (-)  $\frac{1}{4}$  tone

Timp.

Xyl.

Vn. 1

Vn. 2

VI.

Vc.

Db.

*cresc.*

*f*

*mf*

*f*

*f*

*f*

*f*

*f*

218

221

Cl. 1 in B $\flat$

Cl. 2 in B $\flat$

(+) (-)  $\frac{1}{4}$  tone

Timp.

Xyl.

Vn. 1

Vn. 2

VI.

Vc.

Db.

*f*

223 225

Cl. 1 in B $\flat$

Cl. 2 in B $\flat$

Timp.

Xyl.

Vn. 1

Vn. 2

VI.

Vc.

Db.

(+)(-)  $\frac{1}{4}$  tone

*ff*

*ff*

*f*

*ff*

*ff*

*ff*

*ff*

*ff*

Detailed description: This block contains the musical notation for measures 223 to 225. It includes staves for Clarinet 1 and 2 (both in B-flat), Timpani, Xylophone, Violin 1 and 2, Viola, Violoncello, and Double Bass. The woodwinds and strings play a complex, rhythmic pattern. The percussion includes a steady timpani roll and xylophone patterns. Dynamics range from fortissimo (ff) to f. A performance instruction '(+)(-) 1/4 tone' is present above the Timpani staff.

227 229

Cl. 1 in B $\flat$

Cl. 2 in B $\flat$

Timp.

Xyl.

Vn. 1

Vn. 2

VI.

Vc.

Db.

*fff*

*fff*

*f*

*fff*

*fff*

*fff*

*fff*

*fff*

*fff*

Detailed description: This block contains the musical notation for measures 227 to 229. It includes staves for Clarinet 1 and 2 (both in B-flat), Timpani, Xylophone, Violin 1 and 2, Viola, Violoncello, and Double Bass. The woodwinds and strings play a complex, rhythmic pattern. The percussion includes a steady timpani roll and xylophone patterns. Dynamics range from fortissimo (fff) to f.

231

234

Musical score for measures 231 to 234. The score is in the key of B-flat major and 3/4 time. It features parts for Cl. 1 in Bb, Cl. 2 in Bb, Timp., Xyl., Vn. 1, Vn. 2, VI., Vc., and Db. Measure 231 starts with Cl. 1 and 2 playing a melodic line, and Timp. playing a rhythmic pattern. Measure 232 continues the melodic lines with dynamics of *f* and *ff*. Measure 233 shows a change in dynamics to *ff* and *f*. Measure 234 concludes the section with dynamics of *mf* and *ff*.



240

Musical score for measures 240 to 243. The score continues with the same instruments. Measure 240 starts with Cl. 1 and 2 playing a melodic line, and Timp. playing a rhythmic pattern. Measure 241 continues the melodic lines with dynamics of *f* and *p*. Measure 242 shows a change in dynamics to *p* and *mp*. Measure 243 concludes the section with dynamics of *f* and *p*. The Vn. 2 part includes markings for *Solo* and *Tutti*.

244

Cl. 1 in B $\flat$

Cl. 2 in B $\flat$

Xyl.

Vn. 1

Vn. 2

Db.

*p*

*p*

*pp*

*pp*

pizz.

*mp*

248

252

Cl. 1 in B $\flat$

Cl. 2 in B $\flat$

Timp.

T-tam

Vn. 1

Vn. 2

VI.

Vc.

Db.

*mf*

*f*

*mf*

*f*

*Scrape*

*f*

*mp*

*fp*

*f*

*mp*

*fp*

*f*

(Tutti)

*f*

Solo

*f*

*f*

256

Cl. 1 in B $\flat$

Cl. 2 in B $\flat$

*ff*

*f*

(+) (-)  $\frac{1}{4}$  tone

Timp. *f*

T-tam *ff*

Vn. 1 *ff*

Vn. 2 *ff*

Vl. *ff*

Vc. *Tutti*

Db. *ff*

261

Cl. 1 in B $\flat$

Cl. 2 in B $\flat$

Timp.

T-tam

Vn. 1 *ff*

Vn. 2 *ff*

Vl. *ff*

Vc. *f*

Db. *ff*

arco

263 266

Cl. 1 in B $\flat$

Cl. 2 in B $\flat$

Timp.

T-tam

Vn. 1

Vn. 2

VI.

Vc.

Db.

*Scrape*

*f*

268 272

T-toms

Vn. 1

Vn. 2

VI.

Vc.

Db.

*p*

*mf*

*p*

*pp*

*p*

*mf*

*p*

*mf*

*mf*

*p*

*mf*

*mp*

274

Cl. 1 in B $\flat$  *p*

Cl. 2 in B $\flat$  *p*

T-toms *mp*

T-tam *p* *pp* *mp*

Vn. 1

Vn. 2

Vi.

Vc.

278

281

Cl. 1 in B $\flat$  *p* *f*

Cl. 2 in B $\flat$  *p* *f*

T-toms *p*

T-tam *pp*

Vn. 1 *p* *cresc.* *f*

Vn. 2 *mf* *cresc.* *f*

Vi. *p* *cresc.* *f*

Vc. *f*



285

288

Cl. 1 in B $\flat$

Cl. 2 in B $\flat$

T-toms

Vn. 1

Vn. 2

VI.

Vc.

Db.

*f*

*mp*

*p*

290

295

Cl. 1 in B $\flat$

Cl. 2 in B $\flat$

T-toms

Vn. 1

Vn. 2

VI.

Vc.

Db.

*f*

*mp*

*p*

*f*

*f*

*f*

*f*

*f*

297

Cl. 1 in B $\flat$

Cl. 2 in B $\flat$

T-toms

Vn. 1

Vn. 2

VI.

Vc.

Db.

*mf*

*mp*

*mf*

*mp*

*p*

*p*

*mf*

*mf*



302

306

Cl. 1 in B $\flat$

Cl. 2 in B $\flat$

T-toms

Xyl.

Vn. 1

Vn. 2

VI.

Vc.

*p*

*mf*

*mp*

*mp*

*pp*

*pp*

*mf*

*mf*

*mf*

*mf*



318

Cl. 1 in B $\flat$

Cl. 2 in B $\flat$

(+)(-)  $\frac{1}{4}$  tone

Timp. *cresc.* *mf*

Xyl. *f*

Vn. 1 *f*

Vn. 2 *f*

Vi. *f*

Vc. *f*

Db. *f*



(+)(-)  $\frac{1}{4}$  tone

324

Timp.

Xyl.

Vn. 1

Vn. 2

Vi.

Vc.

Db.

327

Cl. 1 in B $\flat$

Cl. 2 in B $\flat$

Vn. 1

Vn. 2

VI.

Vc.

Db.

*mf*

*cresc.*

333

Cl. 1 in B $\flat$

Cl. 2 in B $\flat$

Timp.

Vn. 1

Vn. 2

VI.

Vc.

Db.

*ff*

*f*

*ff*

*ff*

*ff*

*ff*

(+)(-) 1/4 tone

338

342

Cl. 1 in B $\flat$

Xyl.

Vn. 1

Vn. 2

Db.

*f* *mf* *p*

*mf* *mp* *p*

*mf* *mp* *p*

343

Cl. 1 in B $\flat$

Cl. 2 in B $\flat$

Xyl.

Vn. 1

Vn. 2

VI.

Db.

*p*

*p*

**347** **350**

Cl. 1 in B $\flat$

Cl. 2 in B $\flat$

Xyl.

Vn. 1

Vn. 2

Vi.

Db.

*pp*

*pp*

*pp*

*pp*

**351** **354**

Cl. 1 in B $\flat$

Cl. 2 in B $\flat$

Vn. 1

Vn. 2

Vi.

Vc.

Db.

*p*

*p*

*p*

*pp*

*pp*

*pp*

*pp*

355

Cl. 1 in B $\flat$  *mp*

Cl. 2 in B $\flat$  *mp*

Timp. *pp* *mf* *pp*

T-tam *ppp* *mp* *ppp* *mf*

Vn. 1 *mp*

Vn. 2 *mp*

VI. *mp*

Vc. *mp*

Db. *mf* pizz.

359

Cl. 1 in B $\flat$  *sempre crescendo*

Cl. 2 in B $\flat$  *sempre crescendo*

Timp. *pp* *mf* *pp*

T-tam *ppp* *mp* *ppp*

Vn. 1 *sempre crescendo*

Vn. 2 *sempre crescendo*

VI. *sempre crescendo*

Vc. *sempre crescendo*

Db. *sempre crescendo*



Musical score for measures 363-366, featuring Cl. 1 & 2, Timp., T-tam, Vn. 1 & 2, Vl., Vc., and Db.

**Cl. 1 in B $\flat$** : *f* (measures 363-364), *ff* (measures 365-366)

**Cl. 2 in B $\flat$** : *f* (measures 363-364), *ff* (measures 365-366)

**Timp.**: *p* (measure 364), *f* (measures 365-366)

**T-tam**: *pp* (measure 363), *mf* (measures 363-364), *p* (measures 364-365), *f* (measures 365-366), *p* (measure 366), *f* (measure 366)

**Vn. 1**: *f* (measures 363-364), *ff* (measures 365-366)

**Vn. 2**: *f* (measures 363-364), *ff* (measures 365-366)

**Vl.**: *f* (measures 363-364), *ff* (measures 365-366)

**Vc.**: *f* (measures 363-364), *ff* (measures 365-366)

**Db.**: *f* (measures 363-364), *ff* (measures 365-366)