

Jakub Rojek

Along With Everybody

2017, c. 7

Instrumentation:

flute

oboe

bass cl.

2 **percussions** (perc. 1: glockenspiel, xylophone)

(perc. 2: snare drum, bass drum, bell tree)

harp

mezzo- soprano

piano

violin

cello

Written to the poetry of Charles Bukowski

Along With Everybody

the flesh covers the bone
and they put a mind
in there and
sometimes a soul,
and the women break
vases against the walls
and the men drink too
much
and nobody finds the
one
but keep
looking
crawling in and out
of beds.

flesh covers
the bone and the
flesh searches
for more than
flesh.

there's no chance
at all:
we are all trapped
by a singular
fate.

nobody ever finds
the one.

the city dumps fill
the junkyards fill
the madhouses fill
the hospitals fill
the graveyards fill

nothing else
fills.

Alone With Everybody

based on the poem by Charles Bukowski

Jakub K. Rojek

Musical score for the first system, measures 1-5. The score includes parts for Flute, Oboe, Bass Clarinet in B \flat , Piano, Violin, and Violoncello. The tempo is marked $\text{♩} = 75$. The key signature has one sharp (F#). The time signature is 3/4. Dynamics include *mp*, *f*, *p*, and *mf*. The Piano part features dynamic markings *pp*, *p*, *ff*, and *mf*, with time signature changes to 6:4, 7:4, and 9:8. The Violin and Violoncello parts also have dynamic markings *mp*, *mf*, and *f*, with time signature changes to 6:4 and 5:4. There are rehearsal marks Led. and $*$ below the Piano and Violoncello staves.



Musical score for the second system, measures 6-10. The score includes parts for Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl.), Saxophone (S.), Piano (Pno.), Violin (Vln.), and Violoncello (Vc.). The tempo is marked *slower*. The key signature has one sharp (F#). The time signature is 3/4. Dynamics include *mf*, *p*, *sub. p*, *mf*, *mp*, *espressivo*, *quasi rubato*, *rit.*, *pp*, *mf*, and *sfz*. The Piano part features dynamic markings *mp*, *rit.*, *pp*, and *mf*, with time signature changes to 6:4 and 5:4, and a 21:16 measure. The Saxophone part has lyrics: "the flesh co-vers the bone" and "and they put a mind in there and". There are rehearsal marks Led. and $*$ below the Piano and Violoncello staves.

♩=82

11

Fl. *mf* *sub. p* *mf*

Ob. *mf* *sub. p* *mf*

B. Cl. *mf* *sub. p* *mf*

S. *mf* *sub. p* *mf*
som - times a soul

Pno. *mf* *p leggiero*

5:4 5:4 5:4 5:4

♩=82

ℳ

*

15

Fl. *f* *p* *ff* *molto rit* *mp*

Ob. *f* *p* *ff* *molto rit*

B. Cl. *f*

S. D. *f* *molto rit*

Glock. *mp* *mf*

Hp. *mp* *mf*

S. *mp* *mf* *p*
some-times a soul

Pno. *mf* *ff* *molto rit* *mp* *sfz* *sfz*

Vln. *pizz.* *f* *molto rit* *arco* *mp*

Vc. *pizz.* *f* *molto rit*

5:4 5:4 5:4 5:4 5:4

3:2 3:2

♩=75

ℳ

*

ℳ

*

ℳ

19

Fl. *6:4* *5:4* *5:4*

Ob. *11:8* *5:4* *f*

B. Cl. *11:8* *5:4* *f*

Glock. *mf* *7:4*

Hp. *mf* *7:4*

S. *mf* *7:4* *f*
and the wo - men break va - ses a - gainst the wall

Pno. *sfz* *mf* *sfz*

Vln. *mf* *6:4* *5:4* *mp* *mf*

Vc. *mp* *mf*

*Red. * Red. * Red. * Red. * Red.*

(harp+glock) 7:4

25

Fl. *f* *5:4* *p* *14:8* *f* *p* *14:8* *f* *tr*

Ob. *f* *5:4* *p* *14:8* *f* *p* *14:8* *f* *tr*

B. Cl. *mf* *molto cresc.* *f*

Glock. *f*

Hp. *f*

S. *7:4* *f*
a gainst the wall and the men drink too much

Pno. *sfz* *p* *14:8* *f* *tr*

Vln. *espressivo* *mf* *molto cresc.* *f* *Red. **

Vc. *espressivo* *mf* *molto cresc.* *f*

** Red. * Red. **

31

Fl. *mp* *f* *f* *mp* 9:8

Ob. *mp* *f* *f* *mp* tr

B. Cl. *mp* *f* tr

Glock. *mf* 5:4 *mp*

Hp. *mf* 5:4

S. *mp* 5:4
and no-bo- dy finds the one but keep look ing

Pno. *pp* *mf* 6:4 *sub. p* 6:4

Vln. *mf* *f* *mf* *f*

Vc. 4:6 *mf* *f* *mf* *f*

38 $\text{♩} = 62$

Ob. *f* 11:8

B. Cl. *mf*

S. *pp* *molto rit.* 7:4 *mf*
craw-ling in and out of beds.

Pno. *pp* 6:4 *f* 7:4 *rubato ritard.* 9:8 *f* 7:4 *p* *mf*

Vln. *p* *mf* *f* $\text{♩} = 62$

Vc. *p* *mf* *f*

42

Fl. *mf* *f* *p* *mf* *f*

Ob. *mf* *f* *p* *mf* *f*

B. Cl. *mf* *f* *p* *mf* *f*

Hp. *mp*

S. *mp*
fle - - - sh co - - - vers

Pno. *mf* *ff* *mf* *ff*

Vln. *mf* *mf*

Vc. *ff* *ff*



48

Fl. *mf* *f* *mf* *mf*

Ob. *mf* *f* *mf* *mf*

B. Cl. *mf* *f*

Hp. *p*

S. *p*
the bone and the flesh search - es for more than — flesh.

Pno. *mp* *mf* *mf* *ff* *fff*

Vln. *mp* *mf*

8va

sfz 3:2 *sfz* *fff*

*Ped. ** *Ped.*

catch the staccato note with a sustain pedal after the attack, so that only sound of the overtones is heard

52

B. Cl. *p* 5:4

Glock. *p* 5:4

Hp. *p*

Pno. *p*

Vln. *p* *espressivo*

Vc. *p* *espressivo*

56

Fl. *p* *f*

Ob. *p* *f*

B. Cl. *p* 5:4

Glock. *p* 5:4

Hp. *mp*

Pno. *p* *f*

Vln. *p* *espressivo* *mf* *f*

Vc. *p* *espressivo* *mf* *f*

59

Glock. *mf* *f* 5:4

Hp. *mf* *f*

S. *mf* *f* 5:4
there's no chance at all: there's no chance at all:

Pno. *mf* *f* *pp* *poco rubato* 12:8 *p* *f* 5:4

Vln. *p* *espressivo* *tempo rubato*

Vc. *p* *espressivo*

63

Fl. *p* *pp* *p* *pp*

Ob. *p* *pp* *p* *pp*

B. Cl. *mf* *p* *pp*

Pno. *mf* *p* *pp*

Vln. *f* *sub. p* *f* *mp*

Vc. *f* *sub. p* *f* *mp*



73

B. Cl. *mf* *p*

Hp. *p* *pp*

Pno. *pp* *p leggiero* *pp*

Vln. III

Vc. IV



77

Fl. *p* *mf*

Ob. *p* *mf*

Pno. *p* *pp* *6:4* *4:6*

80

Fl. *p* *f* *tr* *tr* *tr* $\text{♩} = 90$

Ob. *p* *f* *tr* *tr* *tr*

B. Cl. *p* *f* *tr* *tr* *tr*

S. D. *p*

Glock. *p* 5:4

Hp. *p* *mf* *mf*

S. *p* 5:4
we are all trapped

Pno. *f* *p* *pp*
* *pp* *
con sord. senza sord. $\text{♩} = 90$

Vln. *pp* con sord. senza sord. $\text{♩} = 90$

Vc. *pp* senza sord. *pizz.* *mf*

85

B. Cl. *mf*

S. D. *mf* *cresc.*

Glock. *f* 3:2

Hp. *f* *p* *mf* 3:2

S. *mf* 3:2
by a sin - - - gu-lar fate.

Pno. *mf* * *mf* *

Vln. *mf* *pizz.*

Vc. *mf*

92

Fl. *mf* *10:8*

Ob.

B. Cl. *f* *mf* *10:8*

B. D. *mf* *muted with a rug and played with a stick instead of mallet*

S. D. *f* *mf*

B. Tr.

Glock. *f* *3:2*

Hp. *f*

S. *f* *3:2*
fa - - - te.

Pno. *mf* *arco*

Vln. *mf* *11:8* *mf* *75*

Vc. *mf*



98

Fl.

Ob.

B. Cl. *mf*

B. D.

S. D.

Xyl. *mf*

S. *mf* *approx. pitches (sprechgesang)*
tooh tooh simile

Pno.

Vln. *mf* *pizz.*

Vc. *mf* *pizz.*

102

Fl. *f* *mf* *ff* 6:4

Ob. *f* *mf* *ff* 6:4

B. Cl. *f* *mf* *ff* *trm*

B. D. *f*

S. D.

Glock. *f* *ff* 3:2

Hp. *f* *p* *mp* *p* *mf* *mf*

S. *normal* 3:2 *gliss.*
 no - bo - dy fin - ds the one. the ci - ty ci - ty du - mps fills

Pno. *ff* *sfz*

Vln. *f* *arco* *ff* *mf* *Ped.* *

Vc. *f* *arco* *ff* *mf* *trm*



105 *♩=63*

Fl. *mf* *ff* 6:4

Ob. *mf* *ff* 6:4

B. Cl. *mf* *ff* *trm*

B. Tr.

Hp. *f*

Pno. *f* *ff* *sub. p* *♩=63*

Vln. *f* *trm* *mf* *f*

Vc. *f* *trm* *mf* *f*

110

Fl. *mp*

Ob. *mp*

B. Cl.

Glock. *sempre p*

Hp. *p*

Pno. *sub. p* *p* *pp* *pp*

Vln. *pizz.*

Vc. *pizz.* *p* *mp*

117

Fl. *poco cresc.* *mf* *ff*

Ob. *poco cresc.* *mf* *ff*

Glock. *poco cresc.* *mf* *ff*

Hp. *poco cresc.* *mf* *ff*

S. *mf* *5:4* *5:4* *3:2* *ff*

the junk yard fill the mad-housefill the grave yards fill

Pno. *poco cresc.* *mf* *ff*

Vln. *ff*

Vc. *poco cresc.* *mf* *ff*

126

Fl. *ff* *f* *p* *p* *tr*

Ob. *p* *tr*

B. Cl. *ff* *f* *p*

Glock. *p*

Hp. *p* *p*

S. *f*
no - thing fills.

Pno. *ff* *ff* *p* *ped.*

Vln. *3:2*

Vc. *3:2*

140 $\text{♩} = 110$

Fl. *mf* *mf* *affrettando* *poco cresc.*

Ob. *affrettando* *poco cresc.*

B. Cl. *mf* *f* *affrettando* *poco cresc.*

Glock. *mf* *tr*

Hp. *mf* *mf*

Xyl. *mf* *poco cresc.*

Pno. *mf* *f* *mf* *poco cresc.* *ped.*

Vln. *mf* *f* *arco* *mf*

Vc. *mf* *f*

145

Fl. *ff*

Ob. *f* *ff*

B. Cl. *f* *ff*

B. D. *sfz*

Glock. *sfz*

Xyl. *f* *ff*

Pno. *f* *ff*

Vln. *f* *sfz*

Vc. *f* *sfz*

152

Fl. *p* *f* *f* *ff* *p* *tr*

Ob. *p* *f* *f* *ff* *p* *tr*

B. Cl. *p* *f* *molto rall.* *p*

Glock. *mf* *f* *molto rall.* *ff*

Hp. *p* *f* *ff* *p*

Xyl.

S. *ah* *ah* *mf* *molto rall.* *a tempo*

Pno. *f* *molto rall.* *a tempo* *p* *Red.* *

Vln. *p* *f* *molto rall.* *ff* *p* *tr*

Vc. *f* *molto rall.* *ff*

♩ = 60

158 $\text{♩} = 60$ $\text{♩} = 60$

Fl. *mf* *sub. p* *p* *mf* *f*

Ob. *mf* *sub. p* *p* *mf* *f*

B. Cl. *mf* *sub. p* *mf*

Glock. *mf* *sub. p*

Hp. *mf* *sub. p* *p*

S.

Pno. *mf* *sub. p* *p* *sfz*

Vln. $\text{♩} = 60$ $\text{♩} = 60$ *sfz* *sfz*

Vc. *mf* *sfz* *sfz*

6:4 *6:4*

tr *tr* *tr*

Red. ** Red.* ** Red.* ** Red.* ** Red.*

arco

164

Fl. *mf* *p* *mp* *mf* *p* *mf* *p* *mf*

Ob. *mf* *p* *mp* *mf* *p* *mf* *p* *mf*

B. Cl. *p*

Glock. *p* *mf*

Hp. *p* *8va*

Pno. *p* *sfz* *sfz* *sfz*

Vln. *p* *f* *p* *mf* *p* *mf*

Vc. *p* *f* *sub. p* *mf* *p* *mf*

10:8 *10:8* *9:8* *9:8* *9:8* *9:8* *9:8* *9:8*

tr *tr* *tr* *tr* *tr* *tr* *tr* *tr*

feels a tad faster *feels a tad faster* *feels a tad faster* *feels a tad faster*

con sord. *con sord.*

169 $\text{♩} = 70$

Fl. *p* 7:4 7:4 *pp* 7:4 7:4

Ob. *p* 7:4 7:4 *pp* 7:4 *poco decresc.* 7:4

B. Cl. *p* 7:4 7:4 *pp* 7:4 *poco decresc.* 7:4

Glock. *p* *pp* *poco decresc.*

Hp. *p* *pp* *poco decresc.* 8^{va}

Pno. *p* *pp* *poco decresc.* 8^{va} Led. * 8^{va} *

Vln. $\text{♩} = 70$ *p* *pp* *poco decresc.* 8'01.5"