



# CODEx

for wind ensemble

Marko Bajzer

Duration circa 10'

2012

## Instrumentation

2 Flutes (2<sup>nd</sup> doubles Piccolo)  
2 Oboes (2<sup>nd</sup> doubles English horn)  
English horn  
2 Bassoons  
Contrabassoon  
Clarinet in E-flat  
6 Clarinets in B-flat  
B-flat Bass Clarinet  
B-flat Contrabass Clarinet  
Soprano Saxophone  
Alto Saxophone  
Tenor Saxophone  
Baritone Saxophone

3 Trumpet in B-flat (3<sup>rd</sup> doubles Flugelhorn)  
4 Horns in F  
2 Trombones  
Bass Trombone  
2 Euphoniums  
Tuba

Harp  
Contrabass

Timpani  
3 Tom-toms  
Bass Drum  
Tam-tam  
Suspended Cymbal  
Triangle  
Vibraslap  
Glockenspiel  
Marimba

Percussion 1: Timpani, Triangle, Suspended Cymbal, Vibraslap  
Percussion 2: Tam-Tam, Bass Drum, Tom-toms, Suspended Cymbal  
Percussion 3: Bass Drum, Marimba, Glockenspiel, Tom-toms

## Performance Notes

-Suspended Cymbal, Tom-toms, and Bass Drum are shared between percussionists.

-Accidentals carry through the bar and apply only to the original octave.

-The upper woodwinds starting in measure 12 should be relatively light, especially if there is a large clarinet section. The E-flat clarinet and the soprano saxophone should exchange the idea seamlessly.

-It is important that the unusual color of the melody at measure 54 be heard above the wet background. Clarinets, horns, tam-tam, euphoniums, etc. may need to be softer than marked.

-In the section from 74-88, it is important that the tempo changes are noticeable. Along with the juxtaposition of texture, orchestration, and key changes, the effect should be slightly jarring.

-In measure 97, the alto saxophone should play a true forte, just bordering strident.

-In the section from 97-115, the background chords should change hands as seamlessly as possible

-In the section starting at 115, of the four background instruments (harp, toms, bass, marimba), the harp and bass should lead this effort, followed by the marimba, and lastly the toms. It may ideal for the marimba and toms to have relatively soft mallets for this section.

-Also in the section starting at 115, the contrabass clarinet color should predominate the trio of low woodwinds responding to the solo bassoon.

### Program Notes

This piece has a rather unusual history. I started writing this piece somewhere about 2009, and it was one of my very first pieces. Later that year and into the next year I started going through a significant stylistic change. I started working on the Wind Sextet, and this piece, which was mostly complete at the time, was more or less left for dead. After several chamber music projects I decided that I wanted to start a large ensemble piece again, and I couldn't help but remember that I felt that some of the most beautiful measures I had ever written at the time were tucked away in this mausoleum of a piece, specifically the oboe duet starting at measure 44 and the flugelhorn solo at measure 76. I decided to dig up and resuscitate this piece, to see if it was salvageable. It was quite the challenge to fuse my old style with what I had evolved to by that point. Most of the old piece was indeed scrapped. The sections that are recognizable from the first version of the piece are the first 58 measures and from 78-97, although they too are quite different.

As far as my works go, this is perhaps the most non-programmatic of them. That being said, when I listen it, I feel as though it should be programmatic. It seems to tell a story (much in the way a book does), although I'm not quite sure what that story is. Thus came the name *Codex*, a mysterious old book, reflecting the fusion with my old style and with a degree of mystery and enigma.

### About the Composer

His music being praised as "a beauty," and "enhancing the program," (*Music in Cincinnati*) Marko Bajzer (b. 1989) is an emerging Croatian-American composer and performer hailing from Minnesota. Bajzer's music often uncovers the beauty of simplicity and creates a rich functionality out of a sterile atonality, existing in the crossroads of post-minimalism and neoromanticism.

Bajzer has written for a variety of media, including wind ensemble, orchestra, chamber music, voice, and electronics. His works have been performed by such ensembles as the Cincinnati College-Conservatory of Music Brass Choir, the CCM Chamber Players, the Blue Lake Festival Orchestra, the Blue Lake Festival Band, and numerous pick-up chamber groups. His piece, "Zrikavac" was a finalist for the ASCAP Morton Gould Young Composers Competition, and "Wind Sextet," was selected as a winner for the CCM SCI Recording Project. His primary teachers include Joel Hoffman, Dan Becker, Douglas Knehans, Ellen Harrison, Michael Fiday, and David Schneider.

Bajzer is also an active performer. His passion stems from sharing with the audience obscure works that are high in quality. He was the principal bassoonist of the Austin (MN) Symphony Orchestra and the Mayo Clinic Chamber Symphony Orchestra, the second bassoonist of the Blue Lake Festival Orchestra, and has performed in a variety of ensembles at the University of Cincinnati as well as the San Francisco Conservatory of Music. An active soloist, Bajzer was featured with the Rochester Chamber Music Society as well Mayo Clinic Chamber Symphony Orchestra. His primary teachers include William Winstead, John Miller, Martin James, and Jennifer Welch. Bajzer also performs on numerous other instruments, most notably the contrabassoon; the horn; with which he played fourth horn with the Blue Lake Festival Band; and the alto flute, with which he was the alto flutist of the Rochester Flute Choir.

Bajzer earned his bachelors degree (B.M.) from University of Cincinnati, College-Conservatory of Music, where he majored in composition, bassoon performance, and music education. He is currently pursuing a masters degree (M.M) in composition from the San Francisco Conservatory of Music. He presently resides in San Francisco with his plant, Alaric.

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# CODEx

Score

for Wind Ensemble

Marko Bajzer

Largo (♩ = 40)

*piu mosso*

10

Allegro (♩ = 108)

This musical score is for a Wind Ensemble and includes the following parts:

- Flute I
- Flute II/Piccolo
- Oboe I
- Oboe II/English Horn II
- English Horn I
- Bassoon I-II
- Contrabassoon
- Clarinet in E♭
- Clarinet in B♭ I
- Clarinet in B♭ II
- Clarinet in B♭ III
- Bass Clarinet
- Contrabass Clarinet
- Soprano Sax.
- Alto Sax.
- Tenor Sax.
- Baritone Sax.
- Trumpet in B♭ I
- Trumpet in B♭ II
- Trumpet in B♭ III/Flugelhorn
- Horn in F I-II
- Horn in F III-IV
- Trombone I-II
- Bass Trombone
- Euphonium
- Tuba
- Harp
- Contrabass
- Timpani/Percussion 1
- Percussion 2
- Percussion 3

The score is written in 2/4 time and features dynamic markings such as *p*, *f*, *ff*, and *mp*. It includes performance instructions like "Solo", "Tam-tam hit in center", "sim.", "to Bass Drum", "to Marimba", and "Marimba". A section marked "10" indicates a tempo change from Largo to Allegro.



19 20

Fl. I  
Fl. II/Pic.  
Ob. I  
Ob. II/E.H. II  
E. H. I  
Bsn. I-II  
C. Bn.  
E♭ Cl.  
B♭ Cl. I  
B♭ Cl. II  
B♭ Cl. III  
B. Cl.  
Cb. Cl.  
S. Sax.  
A. Sax.  
T. Sax.  
B. Sax.  
B♭ Tpt. I  
B♭ Tpt. II  
B♭ Tpt. III/Fhn.  
Hn. I-II  
Hn. III-IV  
Tbn. I-II  
B. Tbn.  
Euph.  
Tuba  
Hp  
Cb.  
Timp./Perc. 1  
Perc. 2  
Perc. 3 (Marimba)

Codex

4

26

This page of the musical score, titled "Codex", is numbered 4 and page 26. It features a full orchestral and woodwind ensemble. The instruments and their parts are as follows:

- Flutes:** Fl. I and Fl. II/Pic. (with a "Flute" box annotation). Both parts begin at measure 25 with a forte (*f*) dynamic.
- Oboes:** Ob. I and Ob. II/E.H. II. Ob. I begins at measure 25 with a forte (*f*) dynamic. Ob. II/E.H. II begins at measure 25 with a forte (*f*) dynamic.
- Clarinets:** E. H. I, Bsn. I-II, C. Bn., E♭ Cl., B♭ Cl. I, B♭ Cl. II, B♭ Cl. III, B. Cl., and Cb. Cl. Most begin at measure 25 with a forte (*f*) dynamic. Bsn. I-II and E. H. I have an *a2* marking.
- Saxophones:** S. Sax., A. Sax., T. Sax., and B. Sax. All begin at measure 25 with a forte (*f*) dynamic.
- Trumpets:** B♭ Tpt. I, B♭ Tpt. II, and B♭ Tpt. III/Fhn. All begin at measure 25 with a forte (*f*) dynamic.
- Trombones:** Hn. I-II, Hn. III-IV, Tbn. I-II, B. Tbn., and Euph. Hn. I-II and Hn. III-IV begin at measure 25 with a forte (*f*) dynamic and an *a2* marking. Tbn. I-II, B. Tbn., and Euph. begin at measure 25 with a forte (*f*) dynamic.
- Percussion:** Tuba, Hp (Harp), Cb., Timp./Perc. 1, Perc. 2, and Perc. 3. Tuba begins at measure 25 with a forte (*f*) dynamic. Perc. 3 begins at measure 25 with a forte (*f*) dynamic and includes a "to Glockenspiel" annotation.

This page of the musical score, titled "Codex", contains 31 measures of music for a large ensemble. The instruments and their parts are as follows:

- Flutes:** Fl. I and Fl. II/Pic. both play a melodic line with grace notes and slurs.
- Oboes:** Ob. I and Ob. II/E.H. II play a rhythmic pattern of eighth notes.
- Woodwinds:** E. H. I, Bsn. I-II, C. Bn., E♭ Cl., B♭ Cl. I, B♭ Cl. II, B♭ Cl. III, B. Cl., Cb. Cl., S. Sax., A. Sax., T. Sax., and B. Sax. all play rhythmic patterns, with some having slurs and accents.
- Brass:** B♭ Tpt. I, B♭ Tpt. II, B♭ Tpt. III/Fhn., Hn. I-II, Hn. III-IV, Tbn. I-II, B. Tbn., Euph., and Tuba. The brass section provides harmonic support with various rhythmic figures.
- Percussion:** Timp./Perc. 1, Perc. 2, and Perc. 3. Perc. 2 has a specific instruction: "Bass Drum" with a dynamic marking of *mf*, and a note "to Tam-Tam" at the end of the measure.

The score includes dynamic markings such as *fp* (fortissimo piano) and *mf* (mezzo-forte). The time signature is 6/4. The key signature has two sharps (F# and C#). The page number 31 is indicated at the beginning of each staff.



Codex

6

39 Andante (♩ = 72)

Fl. I

Fl. II/Pic.

Ob. I

Ob. II/E.H. II

E. H. I

Bsn. I-II

C. Bn.

E♭ Cl.

B♭ Cl. I

B♭ Cl. II

B♭ Cl. III

B. Cl.

Cb. Cl.

S. Sx.

A. Sx.

T. Sx.

B. Sx.

B♭ Tpt. I

B♭ Tpt. II

B♭ Tpt. III/Fhn.

Hn. I-II

Hn. III-IV

Tbn. I-II

B. Tbn.

Euph.

Tuba

Hp.

Cb.

Timp./Perc. 1

Perc. 2

Perc. 3

Solo

*p*

to Flugelhorn

*mp*

Triangle l.v. sempre

*pp*

Glockenspiel

*pp*

