

to Amalinda, Budapest.

VILLAGE BURIAL WITH FIRE

Percussion Quartet

1989

JAMES WOOD

Preview File Only

## Village Burial with Fire

James Wood

## Percussion 1

Grand Piano

8 cowbells:



4 crotales:



6 bottles:



(fine-tuning achieved with water)

Small opera gong

Large thundersheet (thin brass)

Metal shaker (eg coke can)

Chinese tiger gong

1 large timpano (30" or 32")

3 strings of bow hair (rosined), threaded through the following string groups:



Ankle bells (kernel rattles or 'ekpiri')

Bow

## Percussion 2

Marimba:



Xylophone:



4 microxylys:

(see pp 4 and 5)



Large maraca [dark sound] (hanging)

Suspended cymbal

Low drum

(very large chinese or korean drum, or bass drum with calf head)

Bell tree

Crotale:



Small (6") (cuban) hand drum (played with timbale stick)

(This is the drum used in Puerto Rican and Cuban 'Plena', and is like a tambourine without jingles)

Ankle bells (kernel rattles or 'ekpiri')

Bow

## Percussion 3

Marimba:



Vibraphone:



4 temple bells - if possible:



Suspended cymbal (ride cymbal - dark sound)

4 woodblocks

Chinese cymbalettes (clashed)

Sistrum

Sleighbells (very high)

Large maraca (hanging)

Bamboo chimes

Large tam-tam (preferably chinese)

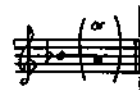
Ankle bells (kernel rattles or 'ekpiri')

Low tubular bell: (not octave higher)



## Percussion 4

6" roto-tom:



1 pair bongos

2 congas

Very deep african drum (played with sticks)

Small (6") tambourine (mounted horizontally)

Shekere (placed on small cushion)

2 woodblocks (medium and very large)

Simantra (solid slab of hardwood, approx 58cm x 15cm x 3.5cm)

(laid on foam rubber and struck on the end with heavy wooden mallets)

5 temple blocks

Sleighbells (high)

Large maraca (hanging)

4 sets bamboo chimes (graduated, high to low)

Bamboo clapper (mounted on wooden base)

Bamboo guiro

Small, high, (thin brass) thundersheet

Ankle bells (kernel rattles, or 'ekpiri')

Miniature chinese temple block:



Xylophone:



Elliptical microxyl:

(see pp 4 and 5)



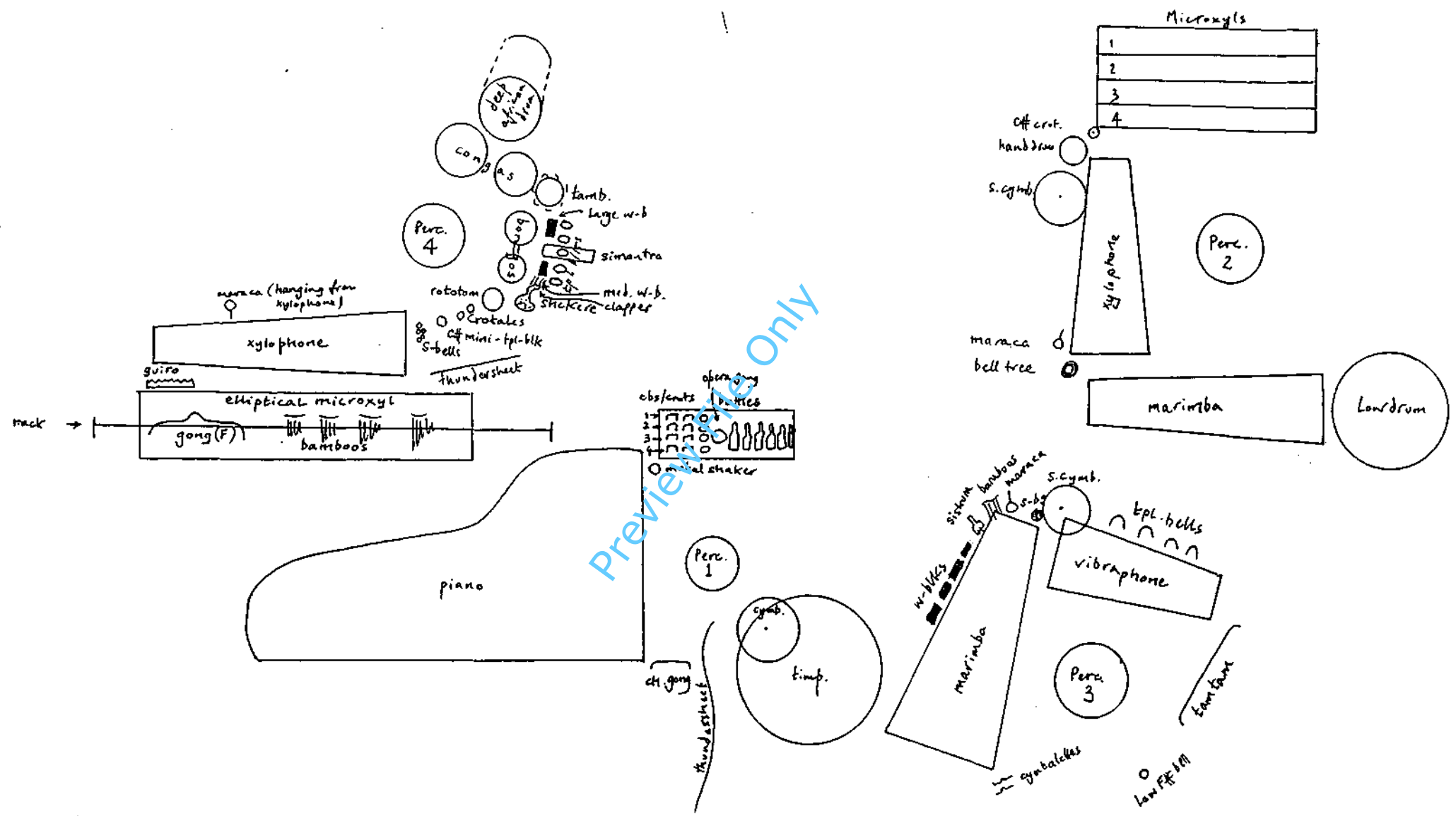
2 crotales:



Thai gong:



Layout of instruments



Duration: 13 minutes

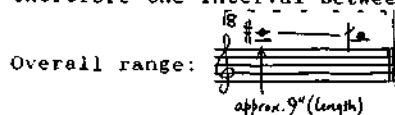
## Instructions for building the Microxyls

### Straight Microxyls [nos. 1 - 4] (Player 2)

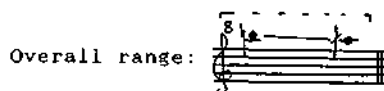
Microxyls nos. 1-4 (for player 2) each consist of 36 pieces of Ramin dowel (1.25" diameter) laid horizontally over a resonating box. The approximate dimensions of the resonating boxes are given on page 7.

The interval between adjacent dowels of the Straight Microxyls should be approximately the same throughout their overall range.

The overall range of Microxyl 1 is 0.75 tones (= 150 cents), therefore the interval between adjacent dowels will be about 4 cents.



The overall range of Microxyl 2 is also 0.75 tones (=150 cents), therefore the interval between adjacent dowels is also about 4 cents.



The overall range of Microxyl 3 is 1 tone (= 200 cents), therefore the interval between adjacent dowels will be about 5.5 cents.



The overall range of Microxyl 4 is 1.25 tones (= 250 cents), therefore the interval between adjacent dowels will be about 7 cents.



### Elliptical Microxyl [no. 5] (Player 4)

Microxyl no. 5 (for player 4) consists of 47 pieces of Ramin dowel (1.25" diameter) laid over a resonating box.

The intervals between the individual dowels form an elliptical curve, ranging from 2 cents (at the bottom) to 440 cents (at the top). The precise pitches of the dowels are shown on the graph on page 6, and the approximate dimensions of the resonating box are given on page 7.



## The following method of making and tuning the dowels is recommended:

### Materials needed:

Approximately 200' of 1.25" ramin dowel will be needed altogether.

387 2.5" round wire nails

191 small rubber washers (c. 0.5" diameter)

387 1" lengths of rubber tube, just big enough to fit tightly over the shaft of the nails.

Approx 50' of rubber (half-round) strip:  
(Alternatively, use piano felt)



0.5" Plywood (for resonator-box bases): 2 pieces - 11" x 56"

2 pieces - 13" x 56"

1 piece - 18" x 71.5"

3" x 0.5" softwood (for note-bearers): approx. 55' altogether.

It will be found that the Ramin dowel is extremely inconsistent in quality and density, and therefore each length of dowel that is cut may have a variety of pitches (ranging over about a semitone) depending on which side it is struck. If this is the case, strike the dowel repeatedly with a fairly soft, yarn-covered xylophone mallet (with one hand) whilst turning the dowel through 360° (with the other) to find the optimum sound quality. Once decided, mark the playing side with a pencil cross. This will avoid confusion in the later stages of fine tuning!

### Stage 1a (Straight Microxyls, nos. 1 - 4)

Cut out the basic lengths required, starting with the longest (ie the bottom Eb of microxyl no. 4, and ending with the top C# of microxyl no. 1, laying them out in pitch order by inserting each new dowel in its place relative to those already cut. (Note that because of the inconsistency of the wood, it is unlikely that two dowels of identical length will sound the same, so that care will be needed in finding the correct position of each new dowel in growing line of dowels). Do not attempt to fine-tune the dowels at this stage.

### Stage 1b (Elliptical Microxyl, no.5)

Now cut out the basic lengths required for no. 5, again starting with the lowest and working upwards, and laying them out as before, but keeping them separate from the dowels for the straight microxyls. For this instrument, it will be necessary to do a little more fine tuning at this stage as you near the top of the range.

### Stage 2 (Nodal Points)

Find the nodal point of each dowel by holding it (vertically) loosely with thumb and third finger of one hand, and tapping it with soft xylophone stick (other hand) whilst letting it gradually slip through your fingers, thus changing the point of suspension. Do this a couple of times to find the most resonant holding position, and then mark it with a pencil.

### Stage 3 (Nail sleeves and washers)

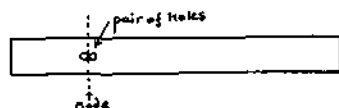
First insulate the head of 191 of the nails with a rubber washer, then insulate the shaft of these and the remaining 196 nails with the rubber sleeves:



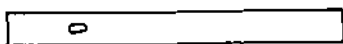
Then measure the resulting diameter of the insulated nails, in order to determine the diameter of the hole needed in the dowels.

### Stage 4 (Drilling)

For best results, each dowel will need an oblong hole, of which the diameter is slightly greater than that of the insulated nails, and of which the length should be about twice this measurement. Therefore, drill two holes immediately either side of the nodal point:



...and then smooth the edges of the oblong hole with a chisel:



Make sure that the nails can fit easily and loosely inside the holes.

### Stage 5 (Resonating boxes)

Build all the resonating boxes (approximate dimensions on page 1, but these should be checked so that the position of the note-bearers corresponds to the nodal points of your dowels), and coat the inside of each box with at least two coats of high gloss paint or varnish. (This will increase the resonance of the instruments considerably).

Glue the rubber strip (or piano felt) to the note-bearers:

When glue is dry, drill guiding holes for all the nails.

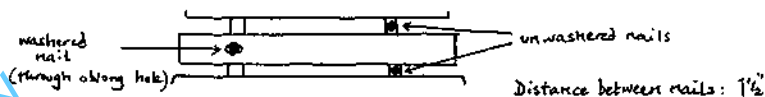


### Stage 6 (Fine-tuning)

After drilling the oblong holes in the dowels, they will now sound slightly flatter than they were before. This provides the opportunity for sanding the ends (which will sharpen them again slightly) and fine tune them as required. If you need to sharpen them by more than that achieved by sanding, make sure to do so equally from both ends, otherwise the optimum nodal point will be lost. Flattening the dowels is done by shaving underneath the middle area of the dowel (cf xylophone/marimba bar), but note that this is extremely sensitive - a small amount of shaving underneath will prove effective very quickly.

### Stage 7 (Mounting)

Nail the dowels in position using the washed nails through the holes in the dowels, and then using the un-washed nails either side of the other end of the dowel:



In order to preserve the mellow sound quality that is desired, the dowels should not be laquered or varnished, but should remain bare.

### Playing the microxyls

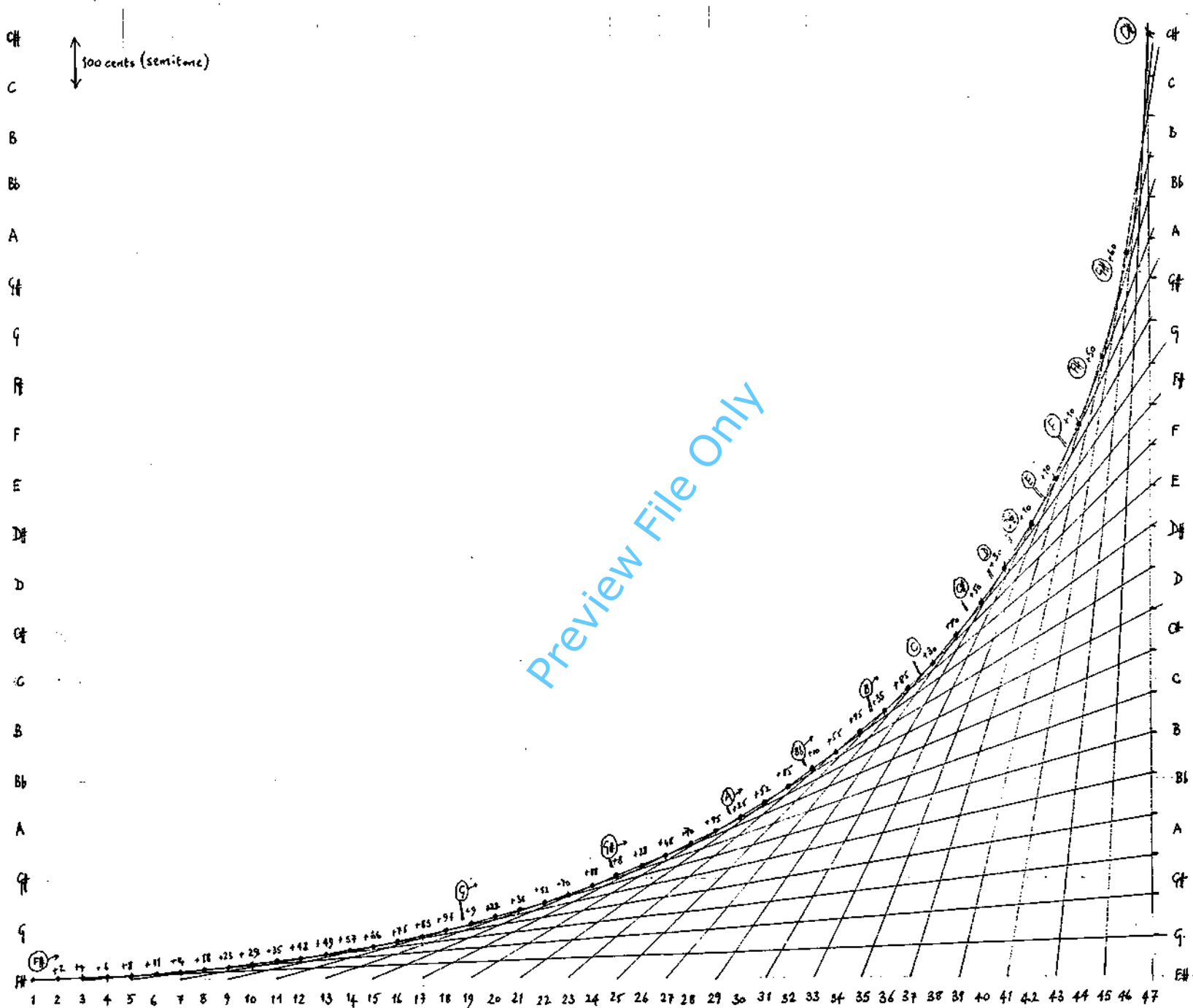
The microxyls are 'stroked' (not 'struck'), and therefore belong to the same family as the guiro. The playing technique is not unlike that used in harp glissandos - when the dynamic is very soft, a slow single-handed sweep will suffice (eg bars 343 to the end), but elsewhere the instrument should be played with both hands, in alternating overlapping sweeps. The louder the dynamic the quicker the sweep and therefore the quicker the alternations of each hand. For example, in bar 319, great intensity can be achieved in the crescendo by speeding up the alternating sweeps as well as applying greater pressure, as the player nears the end of the duration, and the top of the instrument.

Obviously the direction and shape of each notated glissando should be apparent both from the direction of the individual sweeps, and in the overall movement of overlapping sweeps in that same direction.

Mallets - use wooden xylophone mallets, preferably the oval shaped one supplied by Kolberg.

If further information is required, please contact the composer.

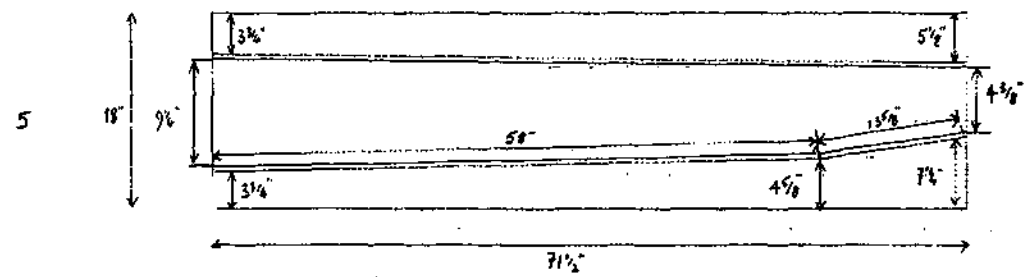
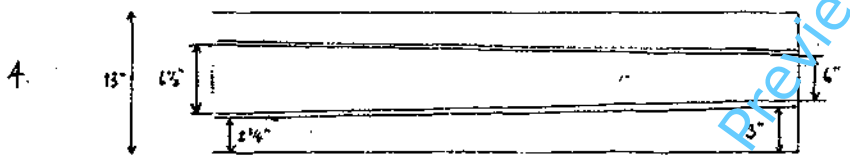
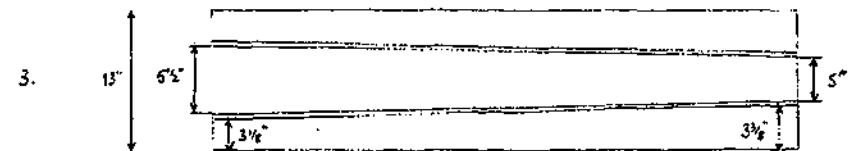
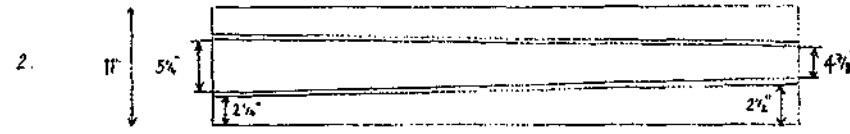
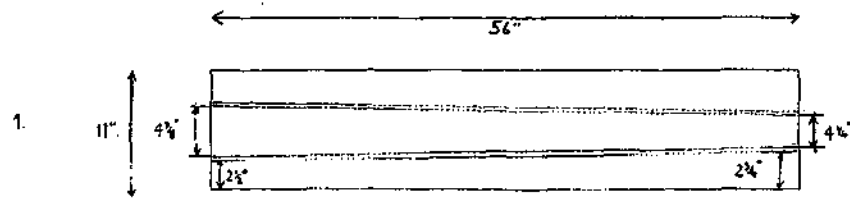
Elliptical Microtonal Pitch chart



List of pitches (top to bottom):

- 47 C#
- 46 G# + 60 cents
- 45 F# + 50 cents
- 44 F + 10 cents
- 43 E + 10 cents
- 42 D# + 10 cents
- 41 D + 30 cents
- 40 C# + 50 cents
- 39 C + 90 cents
- 38 C + 30 cents
- 37 B + 85 cents
- 36 B + 35 cents
- 35 Bb + 95 cents
- 34 Bb + 55 cents
- 33 Bb + 10 cents
- 32 A + 85 cents
- 31 A + 52 cents
- 30 A + 25 cents
- 29 G# + 95 cents
- 28 G# + 70 cents
- 27 G# + 48 cents
- 26 G# + 28 cents
- 25 G# + 8 cents
- 24 G + 88 cents
- 23 G + 70 cents
- 22 G + 52 cents
- 21 G + 38 cents
- 20 G + 22 cents
- 19 G + 9 cents
- 18 F# + 97 cents
- 17 F# + 85 cents
- 16 F# + 75 cents
- 15 F# + 66 cents
- 14 F# + 57 cents
- 13 F# + 49 cents
- 12 F# + 42 cents
- 11 F# + 35 cents
- 10 F# + 29 cents
- 9 F# + 23 cents
- 8 F# + 18 cents
- 7 F# + 14 cents
- 6 F# + 11 cents
- 5 F# + 8 cents
- 4 F# + 6 cents
- 3 F# + 4 cents
- 2 F# + 2 cents
- 1 F#

RESONATING BOXES (MICROXYLS)



Plywood bases: 1/2"

Note-benches: 3 1/2"

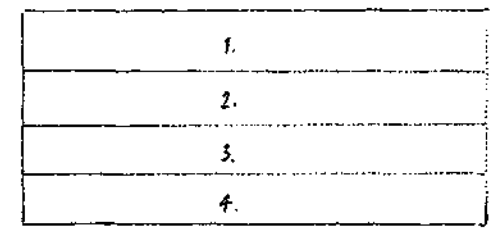
Nails: 2 1/2"

NA Distance between each peg (nail): 1 1/2"

Rubber sleeves: 1" long

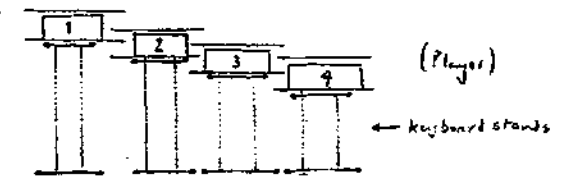
Half-round rubber strip: 1/2" (max)

Layout of Microxyls 1-4 (Player 2):



(Player)

Seen end-on:



\* Plena drum = Cuban hand drum

Vocal notations:

all vocal notation (with the 'a' def) is related to the range of each voice - relative spoken (shouted or  $\frac{1}{2}$  or  $\frac{3}{4}$ -voiced) 'pitcher'. a  $\rightarrow$  i : continual transformation from 'a' to 'i'

These subdivisions show the highest and lowest effective 'pitcher' for the type of voice production required.  $\bullet$  = shouted head-voice.

Plena drum (small Cuban/Puerto Rican hand drum) - play with timbale beater, or butt end of oak snare drum stick

strike head near the rim - the rim itself (guava rimshot) AND direct fingertip (raising the pitch with hand) with the finger of left hand, behind the drum.

strike normal striking area (x) - release l.h. finger - (open stroke)

Gonga strike by pressing heel of hand into centre of skin. 'kung'

Clapper: strike downwards with timbale beater or oak sd. stick.

rubber clapper: Bamboo clapper mounted on wooden block - 4 or 5 tongues of bamboo tied with rubber string.

Shakere = Place shakere on cushion (eg. temple bell cushion) and 'shake' with hand. 'shk'



1. Voice  
 3/4 + 1/4 diko  
 chika (piano)  
 (i)  
 3/4 + 5/16 # chikiso (sost.)  
 7/8 (a)

2. Voice  
 3/4 + 1/4 diko  
 chika  
 3/4 + 5/16 # chikiso  
 7/8 hu  
 8 f

3. Voice  
 3/4 + 1/4 diko  
 chika  
 3/4 + 5/16 # chikiso  
 7/8 hu  
 8 f

4. Voice  
 3/4 + 1/4 diko  
 chik  
 3/4 + 5/16 # chik  
 7/8 hu  
 8 f

piano

\* Here the song pitch is approximate - it is important that players 2,3,4. all sing the same pitches, and that the relationship of D $\flat$ /A $\flat$  be a 5 $^{\text{th}}$  - the precise pitches may be different, however, and should be 2 pitches that suit the voices concerned.

**A**

1. voice  
stamp

2. voice  
stamp

3. voice  
stamp

4. voice  
stamp

Tempo markings:  $d = 108$ ,  $d = 168$ ,  $d = 108$ ,  $d = 168$ ,  $d = 108$

Lyrics: chatak, kuntak tak, chak, cha → i, tak, kunc... tak, kuntak tak, cha... su... di, ta ke te, kum takete, kuntak tak, chak, take te, kum takete, chak, take te, chak chi, chak, take te, kum takete, kuntak tak, chak, take te

Performance instructions: gradually to shouted:

\* 1,2,3 should have ankle bells attached to right (left) ankle.

stamp the ground with right (left) foot. When the stage is hushed, the stamping will resound the stage - this is desirable, but it is best to wear soft shoes, or 'leathers'.

NB PRONUNCIATION: 'tak' - the 'k' is not pronounced - use to cut off the sound of the 'a' very sharply; so 'tak(i)'. (when followed by 'take te' - the 'k' is pronounced, however).

Metric Modulations:  $d = 108$  ( $d = 144$ ) is  $d = 108$   $d = 144$  also  $d = 108$   $d = 168$  is slightly faster than  $d = 108$

16

♩ = 168    ♩ = 108    ♩ = 168    ♩ = 108    ♩ = 168    ♩ = 108

1. Voice: 5/16 Kung tak chi 2/8 ka 3/16 tak 5/16 kuntak tak Kung tak chi 3/8 ka → o 3/16 tak chi 2/8 ka → i 3/16 chatak 5/16 kung tak 8/8

2. Voice: 5/16 kun takete 2/8 cha 3/16 tak chi 5/16 ku taketeke tak kunteketak chi 3/8 ka 3/16 tak chi 2/8 ka 3/16 chatakete 5/16 kunteketak 8/8

3. Voice: 5/16 kun takete 2/8 cha 3/16 tak chi 5/16 kutaketeke tak kunteketak chi 3/8 ka 3/16 takechi 2/8 tak 3/16 chatakete 5/16 kunteke tak 8/8

4. Voice: 5/16 kun take te 2/8 cha 3/16 tak chi 5/16 kütak tak kunteketak chi 3/8 ka 3/16 takechi 2/8 tak 3/16 chatakete 5/16 kunteke tak 8/8

Stomp: # mf # mf # mf #

Shakere (clapper canga):

$\text{♩} = 168$

$\text{♩} = 108$

$\text{♩} = 168$

$\text{♩} = 108$

$\text{♩} = 72$

28

1. Voice:  $\text{♩} = 168$  chika → o su . . .  $\text{♩} = 108$  chatak  $\text{♩} = 168$  kumtak tak kun tak chi  $\text{♩} = 108$  kaila la  $\text{♩} = 72$  La ku  
 Crotals Stamp:  $\text{♩} = 168$   $\text{♩} = 108$   $\text{♩} = 168$   $\text{♩} = 108$   $\text{♩} = 72$  2 crotals (F/C) chimes: (♩ = damped)

2. Voice:  $\text{♩} = 168$  chatak  $\text{♩} = 108$  chatakete  $\text{♩} = 168$  kumtak tak kun takete  $\text{♩} = 108$  chak  $\text{♩} = 72$  chakete kumte ke  
 Horn Stamp:  $\text{♩} = 168$   $\text{♩} = 108$   $\text{♩} = 168$   $\text{♩} = 108$   $\text{♩} = 72$

3. Voice:  $\text{♩} = 168$  chak  $\text{♩} = 108$  chatakete  $\text{♩} = 168$  kumtak tak kun takete  $\text{♩} = 108$  chak  $\text{♩} = 72$  chakete kumte ke  
 Cymbals Stamp:  $\text{♩} = 168$   $\text{♩} = 108$   $\text{♩} = 168$   $\text{♩} = 108$   $\text{♩} = 72$  4 tak cymbalites (chinese) - clashed (♩ = damped)

4. Voice:  $\text{♩} = 168$  chak  $\text{♩} = 108$  chatakete  $\text{♩} = 168$  kumtak tak kun takete  $\text{♩} = 108$  chak  $\text{♩} = 72$  chakete kumte ke  
 Stamp:  $\text{♩} = 168$   $\text{♩} = 108$   $\text{♩} = 168$   $\text{♩} = 108$   $\text{♩} = 72$  \* with oak s.d. sticks (diff end) \*  
 mof 3 3

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\*\* take top and bottom crotals (C and C) from the set up, and stack lightly together. Then replace into set up.

simon bongos bongos conga

1.

2.

3.

4.

The image shows a musical score for four staves. Staff 1 contains a simple melody in treble clef. Staff 2 is mostly empty. Staff 3 contains a simple melody in treble clef. Staff 4 contains a complex accompaniment in treble clef, featuring numerous triplets, slurs, and dynamic markings. A large blue watermark 'Preview File Only' is overlaid diagonally across the score.

**B**

$\text{♩} = 108$

$\text{♩} = 168$

40

1. voice  
 cont. stamp  
 3/8 + 1/32  
 chak chak  
 5/16 kung tak kintak tak 3/16 chako 3/8 cha → o 3/16

2. voice  
 pena stamp  
 3/8 + 1/32  
 chak chak  
 5/16 kunteke tak kintak takete 3/16 chako 3/8 chak 3/16

3. voice  
 cont. stamp  
 3/8 + 1/32  
 chak chak  
 5/16 kunte ke tak kintak takete 3/16 chako 3/8 chak 3/16

4. voice  
 shesha chakra bharani 1 ang 2  
 3/8 + 1/32  
 chak chak  
 5/16 kunte ke tak kintak takete 3/16 chako 3/8 chak 3/16  
 can primo

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49

1. voice 3/16 chak 5/16 ku chi tak chi 2/8 ka... 3/16 tak chi 5/16 kun tak 3/16 chak ki 4/8 cha... 3/16 chak chi 5/16 kintak tak kun... tak 5/8 cha... chiko 3/16

2. voice 3/16 chakete 5/16 ku chi take 2/8 tak 3/16 taketechi 5/16 kun take te 3/16 chak ki 4/8 chak 3/16 chaketechi 5/16 kintak take te kunteketak 5/8 chak 3/16

3. voice 3/16 chakete 5/16 kun\* take 2/8 tak 3/16 taketechi 5/16 kun take te 3/16 chak ki 4/8 chak 3/16 chaketechi 5/16 kintak take te kunteketak 5/8 chak 3/16

4. voice 3/16 chakete 5/16 kun\* take 2/8 tak 3/16 taketechi 5/16 kun take te 3/16 chak ki 4/8 chak 3/16 chaketechi 5/16 kintak take te kunteketak 5/8 chak 3/16

stamp

stamp

stamp

stamp

shakare dappor oonga

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\* kun... : always sustain on the 'ri'

♩ = 108

♩ = 168

♩ = 108  
♩ = 144

♩ = 72  
♩ = 144

58

1. Voice  
 3/16 chatak 5/16 kumtak taketi 7/8 ka → o . . . su . . . 6/16 chatak chak 4/8 *crotales:*  
 crot. stamp

2. Voice  
 3/16 chatakete 5/16 kumtak takete 7/8 chak so ko no 6/16 chatakete chak 4/8  
 Hand stamp

3. Voice  
 3/16 chatakete 5/16 kumtak takete 7/8 chak chako . . . ko 6/16 chatakete chak 4/8 *cymbal strokes*  
 crot. stamp

4. Voice  
 3/16 chatakete 5/16 kumtak takete 7/8 chak so ko lo 6/16 chatakete chak 4/8  
 shaker  
 chaffer  
 simba  
 bang  
 congas

5:3  
 mezzo f

3-3 3  
 2-1 8

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80

1. voice:  $\frac{2}{8}$  sa → o  $\frac{3}{16}$  chi tak  $\frac{5}{16}$  kun tak  $\frac{3}{8}$  chai o → u  $\frac{3}{16}$  tak  $\frac{5}{16}$  ku chi tak  $\frac{5}{8}$  chai → o → u sata  $\frac{3}{16}$  tak chi  $\frac{5}{16}$  kun takechi kun tak  $\frac{2}{8}$  sa → o  $\frac{3}{16}$

stand

2. voice:  $\frac{2}{8}$  chak  $\frac{3}{16}$  chatake  $\frac{5}{16}$  kun takeke  $\frac{3}{8}$  tak  $\frac{3}{16}$  tak  $\frac{5}{16}$  ku chi tak  $\frac{5}{8}$  chak  $\frac{3}{16}$  takechi  $\frac{5}{16}$  kun takechi  $\frac{3}{16}$  kuntekakeke  $\frac{2}{8}$  chak  $\frac{3}{16}$

plena stand: # mf # mf # mf #

3. voice:  $\frac{2}{8}$  chak  $\frac{3}{16}$  cha takeke  $\frac{5}{16}$  kun takekeke  $\frac{3}{8}$  tak  $\frac{3}{16}$  tak chi  $\frac{5}{16}$  kun takeke  $\frac{5}{8}$  chak  $\frac{3}{16}$  takechi  $\frac{5}{16}$  kun takechi kun takeke  $\frac{2}{8}$  chak  $\frac{3}{16}$

stand

4. voice:  $\frac{2}{8}$  chak  $\frac{3}{16}$  cha takeke  $\frac{5}{16}$  kun takekeke  $\frac{3}{8}$  tak  $\frac{3}{16}$  tak chi  $\frac{5}{16}$  kun takeke  $\frac{5}{8}$  chak  $\frac{3}{16}$  takechi  $\frac{5}{16}$  kun tak chi kuntekakeke  $\frac{2}{8}$  chak  $\frac{3}{16}$

shakori chiffer conga

TUTTI: poco a poco più f e più agitato (a  $\text{C}$ )

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$\text{♩} = 144$  |  $\text{♩} = 168$  |  $\text{♩} = 144$  |  $\text{♩} = 168$  |  $\text{♩} = 108 (\text{♩} = 144)$  | **C**

1. voice: tak chi cha → o tak chi cha → o u cha mo → l lili li lili chatak kuntak takete (ku) (crotales/c. bs)  
 stamp: replace crotales in setup! Take 11

2. voice: takechi chak takechi chak so ko mo so ko chatak kuntak takete (ku) (xylo)  
 plena stamp: plena drum down! Take xylo mallets.

3. voice: takechi chak tak chi chak choko ko no mo chatakete kintak tak (ku) (marimba)  
 stamp: cymbalottes down! Take marimba mallets.

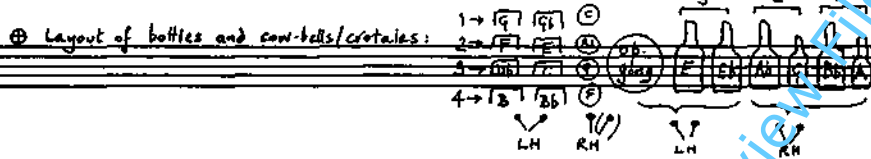
4. voice: takechi chak takechi chak so ko la so lai → o chatakete kintak tak (ku) (drums)  
 shakore clapper bongo conga: bongo 2: oak s → sticks bongo! (conga)

#  $\text{mf}$   $\text{p}$

\* imitate plena drum - strike the rim and the skin near the rim.

C ♩ = 168

1. voice 97  
 ① kullu (p) (v. sampra (crotals))  
 2. voice  
 Xylophone (sounds for higher)  
 3. voice  
 marimba  
 4. voice  
 mf oak 3D sticks (bottoms)



102

1.

2.

3.

4.

107

1. 

2. 

3. 

4. 

112

1. 

2. 

3. 

4. 

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D

117

1. *mf* 3 3 3 3

2. *f*

3. *f*

4. *csa 1*

E

122

1. *f. con primo* 3 5/4

2. *f*

3. *f*

4. *sub. mf. con primo* *(lung. 2)*

127

1. 

2. 

3. 

4. 

132

1. 

2. 

3. 

4. 



137

F

(1st)

1. *molto f*

2. *poco cresc.*

3. *poco cresc.*

4. *molto f* *molto f*  
 (L.H. to stick) (rimata) (tom 1)

G

(♩.168/♩.84)

142

1. *f*

2. *to microxylo:* *mf*

3. *1<sup>st</sup> or 2<sup>nd</sup>*  
*(start from nothing)* *f*

4. *1<sup>st</sup> + 2<sup>nd</sup> bamboos:*  
*(start from nothing)* *f*

(Congo 2)

148

full voice:

$\text{♩} = 108$

$\text{♩} = 168$

1. Voice

Staff

3/4  $\frac{3}{4}$   $\frac{5}{16}$  chika → o chichi

5/16 ka chak ku tak ch: 3/8 ka (sost) o... 4/8

2. Voice

Staff

(mysterious) sung (1/4 voice)

gradually → shouted: 3

3/4  $\frac{3}{4}$   $\frac{5}{16}$  sa... chichi

5/16 ku chak ku chak take te 3/8 chak 4/8

3. Staff

take plectrum (timbale beater)

3. Voice

Staff

(mysterious) sung (1/4 voice)

gradually → shouted: 3

3/4  $\frac{3}{4}$   $\frac{5}{16}$  sa... chichi

5/16 ku chak ku chak take te 3/8 chak 4/8

3. Staff

take sistrum

4. Voice

Staff

(mysterious) sung (1/4 voice)

gradually → shouted: 3

3/4  $\frac{3}{4}$   $\frac{5}{16}$  sa... chichi

5/16 ku chak ku chak take te 3/8 chak 4/8

4. Staff

bamboo shaken (chaffer conga)

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154  $\text{♩} = 72$

1. Voie: 4 chak, 8 chika, i su.  $\frac{3}{16}$

2. Voie: 4 chak, 8 chak, plena dasta! → large marca (sust.)  $\frac{3}{16}$

3. Voie: 4 chak, 8 sistrum: chika, su.  $\frac{3}{16}$

4. Voie: chak  $\frac{3}{16}$

Drums: *molto f*,  $3:2\frac{1}{2}$ ,  $2:1\frac{1}{4}$ ,  $3:2\frac{1}{2}$ ,  $3:1\frac{1}{3}$ ,  $2:1\frac{1}{3}$

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159  $\text{♩} = 108$   $\text{♩} = 168$

1. Voice:  $\frac{3}{16}$  chak  $\frac{5}{16}$  kun tak chi  $\frac{3}{16}$  tak  $\frac{2}{8}$  kechi  $\frac{6}{8}$  ku so ko lo su  $\frac{6}{8}$  ko sa ko lu ko lu ko lu sa la  
 THUNDERSTREET: Lv. (to counter/counter)

2. Voice:  $\frac{3}{16}$  chakete  $\frac{5}{16}$  kun ta ke chi  $\frac{3}{16}$  tak hu  $\frac{2}{8}$  chi large maraca  $\frac{6}{8}$  pa so ko mo su ka  $\rightarrow$  (i) so ko mu . . . . Sa ka  $\rightarrow$  (i) so ka  $\rightarrow$  (i)  
 (as smooth as possible)

3. Voice:  $\frac{3}{16}$  chakete  $\frac{5}{16}$  kun ta ke chi  $\frac{3}{16}$  tak hu  $\frac{2}{8}$  li li li li li  $\frac{6}{8}$  pa cho ko lo aha cho ku lu cha ka  $\rightarrow$  (i) cha ka  
 gradually to  $\frac{3}{4}$  voiced

4. Voice:  $\frac{3}{16}$  chakete  $\frac{5}{16}$  kun ta ke chi  $\frac{3}{16}$  tak hu  $\frac{2}{8}$  chi  $\frac{6}{8}$  so ko lo so ko sa ka la  $\rightarrow$  (i) ko mu ko mu sa ka lai  
 shakers chippa bangos conga

1/2 voiced (1/2 whisper) gradually to 3/4 voiced

1/2 voiced (1/2 whisper) gradually to 3/4 voiced

1/2 voiced (1/2 whisper) gradually to 3/4 voiced

1/2 voiced (1/2 whisper) gradually to 3/4 voiced

For this passage it is better to pick up the shakers (rather than nudge it down onto its cushion) - N.B. single sounds always.

166  $\text{♩} = 108$  **H**

1. voice (prot. 4/8) *ka ka ka so ko* *chak chak chak chak*

2. voice (mar.) *so ko mu... sha* *chak chak chak chak*

3. voice (mar.) *(i) chokulu... ko* *chak chak chak chak*

4. voice *lai lai so ko to* *chak chak chak chak*

shakere *chak chak chak chak*

shouted: *to xyl.*

to marimba

to

166  $\text{♩} = 108$  **H**

\*shakere: take care not to cover the voices

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**H** ♩ = 168

1. *(batter) (op. 8) (c. 85)* 768 *(or sempre)*

2. *xylo*

3. *mar.*

4. *able (mb) raba simantra kongas wibla (log) tamb. sangas aji drum* *(P)\** *mf* *(bamb.)*

\* If possible, continue with the oak s.d. sticks (butt ends) - however the passage at **H** may require (P), in which case this passage (from **H**) may also be played with (P) if necessary.

1. 773

2.

3.

4.

178

Musical score for measures 178-182, consisting of four staves. The notation includes various rhythmic values, accidentals, and articulation marks. A triplet of eighth notes is marked with a '3' and a slur in the fourth staff at measure 180. A large blue watermark 'Preview File Only' is overlaid diagonally across the score.

183

Musical score for measures 183-187, consisting of four staves. The notation includes various rhythmic values, accidentals, and articulation marks. A triplet of eighth notes is marked with a '3' and a slur in the fourth staff at measure 185. A large blue watermark 'Preview File Only' is overlaid diagonally across the score.

188


Musical score for measures 188-192, consisting of four staves. The notation includes various rhythmic values, accidentals, and articulation marks. A triplet of eighth notes is indicated in measure 191 of the fourth staff.


193


Musical score for measures 193-197, consisting of four staves. The notation includes various rhythmic values, accidentals, and articulation marks. A tempo change is indicated by a double bar line and the marking  $\text{♩} = 152 \text{ subito}$  above the first staff in measure 195. Dynamic markings *f* and *molto f* are present throughout. A triplet of eighth notes is indicated in measure 196 of the fourth staff. The piece concludes with the marking *molto f* and *(lungo 1<sup>a</sup>)* below the fourth staff.






198

1. 

2. 

3. 

4. 

(conga 1)  (conga 2) 

203

1. 

2. 

3. 

4. 

(conga 1) 

208

1. 

2. 

3. 

4. 

tom 1. bongo 1

213

1. 

2. 

3. 

4. 

bongo 2  
(carga 1)  
bamb (senza pausa)

J ♩ = 92-100

216

1. piano

2. xylo.

3. vibraphone

4. tpc. blocks

med. vtblk.  
ruba  
sintetiz.  
bongo  
large vtblk.  
compas

*f, poco a poco cresc.*

*con ped; p, poco a poco cresc.*

*mf poco a poco cresc.*

K

220

1.

2.

3.


4.


*(tr. sempre)*

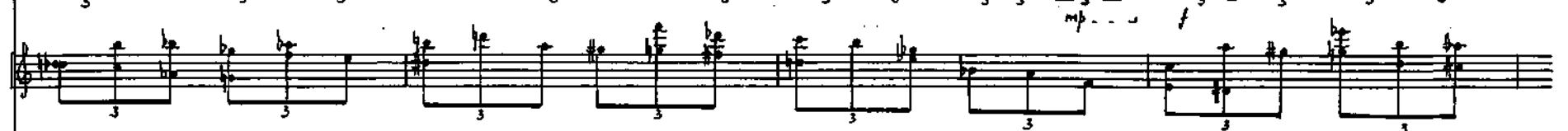
*con ped; p, poco a poco cresc.*

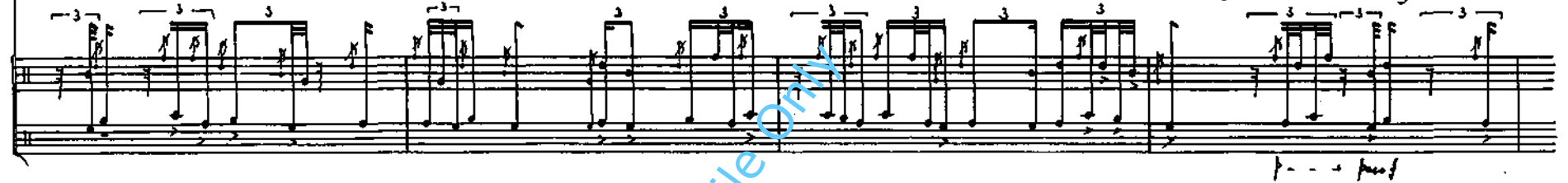
*(mf) sempre poco a poco cresc.*

224

1.  Musical staff 1 for measure 224, featuring a sequence of eighth notes with triplet markings.

2.  Musical staff 2 for measure 224, featuring a sequence of eighth notes with triplet markings.


3.  Musical staff 3 for measure 224, featuring a sequence of eighth notes with triplet markings.


4.  Musical staff 4 for measure 224, featuring a sequence of eighth notes with triplet markings.


*mp - - - f*

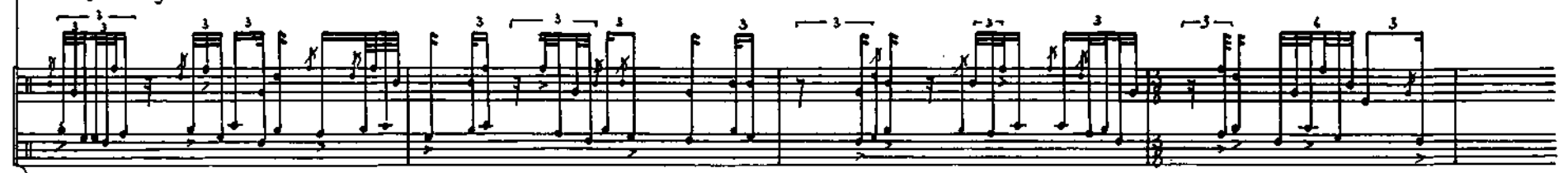
*f - - - f*

228

1.  Musical staff 1 for measure 228, featuring a sequence of eighth notes with triplet markings.

2.  Musical staff 2 for measure 228, featuring a sequence of eighth notes with triplet markings.

3.  Musical staff 3 for measure 228, featuring a sequence of eighth notes with triplet markings.

4.  Musical staff 4 for measure 228, featuring a sequence of eighth notes with triplet markings.

232

1. *to bellas, a-gosa, a-be* (triplets) *start* *lv.* *(keep pedal down while playing bellas etc.)* *start*

2. *f* *4. 3/8* *start*

3. *start* *lv.* *f*

4. *start*

The score consists of four staves of music. Staff 1 is the vocal line with lyrics and performance instructions. Staff 2 is the piano accompaniment, featuring numerous triplet markings and a dynamic marking of *f*. Staff 3 and 4 are also piano accompaniment parts, with Staff 3 including a dynamic marking of *f*. The music is written in a common time signature (C) and includes various rhythmic values and articulation marks.

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♩ = 168 subito

(as) *trun. (as)*  
*combs (as)*

*ff*

*Large marnca:*

*vibr.*  
*4 fl. beds*

*ff (Lv. sampre)*

*high sleighbells:*



♩ = 114 (♩ = 76)

*piano*

*243*

*susp. cymb. (bowed - high harmonic - stop near rim)*

*Ped. sampre*

*(p)*

*Microxyli:*

*mf*

*mp*

*to marimba:*

*(p)*

*bamboos:*

*marimba:*

*4<sup>th</sup> bamboos*

*s. ts*

*Microxyli:*

*f*

**N** ♩ = 108

252

susp. gymb. *lv.* *f* *piano:* *chinese gong:*

microxyls *belltree:* *lv.* *(med. soft) mallets* *lv. sample* *low drum:* *if using Bass Drum, damp slightly with heavy cloth*

marimba *mp* *(med. soft) mallets*

bamboos *miniature fld. block (1)* *thunderstick: (shaken)* *simantira: (heavy wooden beaters)*

259

chinese gong *gong: (9) (damp lightly just before each stroke, so that each attack sounds clearly in pp)*

marimba

marimba

simantira

264

ch. gong

\* susp. cymb. (bowed) (med. harmonia) (l.v.)

\* modulations

mar.

low drum

mar.

Very high sleighbells:

mf

simandha

Sycorale: (f)

af. drum

Large maraca:

mf

pp

\* If possible, cymbal to be placed on timp. - gradually work pedal up and down. (If timp. is not available, the modulations may be omitted).

269

cymb. th. ckt. pft.

thunderstick: (shaken) (l.v.)

f

finis (l.v.)

ch. gong:

(Continue modulations until cymb. sound has ended)

mar.

low drum

18

Pod. sambre

pp

s-bells: mar.

pp

maraca

simandha:

mf

f



274

di gong

mar.

low drum

mar.

Siwandra

279

di gong

mar.

low drum

mar.

Siwandra

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284

cl. gong

mar.  
loud drum

mar.

simantra

Microtals:

7-4

str. drum

289

piano

(1°) (draw cotton through strings)

xylophone

(hals x x x)

(9)

sistrum: (stacc. single sounds only)

mp

crotale

P

