Spirit Festival with Lamentations

(1992)

for quartertone marimba and percussion quartet

Preview File Only

James Wood

Spirit Festival with Lamentations (1992) — **James Wood**

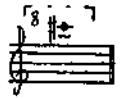
Instrumentation

Solo Marimba

5-octave marimba

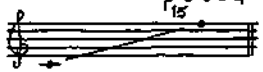
plus: four octave single row quartertone bars (see page 5)

Large bamboo (similar to D's)
Ankle bells (kernel rattles (ekpiri) for one ankle only)
Seighbells - approx pitch:

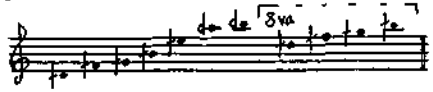


Player A

Cowbells (chromatic):



plus: 11 extra quartertone cowbells:



5 Crotales*
2 'Constellation bells'*
3 Temple bells*
2 Obertino bronze bells (or temple bells)*
Javanese or Thai Gong (F)*
7 Bottles*
1 Chinese opera gong
5 Flower Pot Rattles* (see notes on page 6)
Hand-drum (6"-8") and timbale beater
Ankle bells (kernel rattles (ekpiri) for one ankle only)
Bamboo chimes
Bow

Player B

Prepared Piano (see special instructions, pp 3 and 4)
(Preferably Steinway B, with 3 pedals)

4 sets of bamboo chimes
1 Thundersheet
3 Crotales*
Chinese cymbalettes (clashed - 6" diametre)
Ankle bells (kernel rattles (ekpiri) for one ankle only)
Bow

* See chart on page 7 for pitches

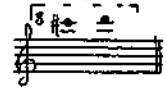
Player C

Vibraphone

plus: extra row of quartertone vibraphone bars (see page 5)

Bars should be as well matched as possible to the main instrument, and mounted in a single row. The bars will need corresponding resonators, but no motor or pedal is needed. (Any damping to be done with mallets or hands).

8 Cowbells* (different kind to those used by A)
5 Crotales*
8 'Constellation bells'*
(small tubes of brass or steel, suspended from their nodes in a 'tree' formation).
3 Temple bells*
2 Bows
Ankle bells (kernel rattles or 'ekpiri' for one ankle only)
2 min. temple blocks, or wooden oxen bells (clappers outside):



Player D

Glockenspiel (down to F, if possible)

plus: extra row of quartertone bars (see page 5)

Bars should be as well matched as possible to the main instrument, and mounted in a single row.

5 Crotales*
1 Temple bell*
2 Small thai gongs*
6 Flowerpot rattles*
4 Brake drums (mounted flat on foam rubber)
Jeux de wood-chimes (see chart on page 4) (shared with Player C)
Tamtam
Bow

For 'Drum Part' (see notes on page 8)

Shekere (plus bamboo tongue)
Piccolo tambourine (plus bamboo tongue)
Piccolo bamboo
Large bamboo
Simantra
5 temple blocks
Piccolo chinese tomtom
2 chinese tomtoms
Junior conga (LP)
Djembé (mounted on conga-type stand)

* See chart on page 7 for pitches

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Piano Preparations

Bolts needed

Guage	Length	Approx Quantity	
M10	x 50MM	3	(lowest note(s) on largest pianos only)
M8	x 50mm	10	
M8	x 35mm	10	
M8	x 10mm	14	
M6	x 50mm	14	
M6	x 35mm	14	
M6	x 10mm	14	
M5	x 50mm	14	
M5	x 35mm	14	
M5	x 10mm	6	
M4	x 50mm	22	
M4	x 35mm	22	
M4	x 10mm	8	

Taking account of different piano designs, the above quantities should allow for ample flexibility. In all, approximately 83 bolts will be used, but the exact combination will depend on the design of the each particular piano.

Also required: at least 12 rubber wedges

For notes with 3 strings:
A pair of bolts (different lengths, eg 35mm and 50mm) is required.

For (lower) notes with 2 strings:
A single bolt is required.

The bolts should be positioned close (approx 1") to the tail end of the strings, the exact position acheived with reference to the tuning chart and another instrument (eg marimba or metallophone).

In the case of 3-string notes, the bolts forming each pair should be as close to each other as possible, so as to get the clearest possible pitch. Take care not to allow the bolt-heads to touch each other (or anything else) as this will produce a rattle - the best way is to use different length bolts (eg 50mm and 35mm), so that the heads are at different heights.

In order to make sure no rattles occur, it is important that the combination of each bolt be the maximum feasible thickness - the following gradation of the thickness of the pairs of bolts is therefore recommended (bottom to top):

bottom...						... top
M8 ...	M8 ...	M6 ...	M6 ...	M5 ...	M5 ...	M4
M8 ...	M6 ...	M6 ...	M5 ...	M5 ...	M4 ...	M4

(The exact point of transition from one combination to the next should be found by experiment, and will depend on the particular piano used. It is recommended to start at the bottom and work upwards, progressing to the next thickness down when necessary).

Whilst in principle, the 50mm and 35mm length bolts should be used, the very short (10mm) bolts can be used for awkward corners, such as where the piano frame covers the desired spot on any string, or especially where strings overlap, rendering the tail end of the underneath strings difficult to reach.

It will be found that on a Steinway B (for example), the tail end of the following strings -

(Bb below middle C down to Eb below middle C)

- will be underneath the overlapping bass strings.

There are two ways to get around this. Either use the very short bolts, inserting them between the strings at a point that is accessible, and then carefully sliding them down into position underneath the overlaid strings. Or, if this is impossible, use thinner bolts (probably M4s) at the keyboard end, between the keyboard end of the string and the hammers. This option is less successful, both because tuning is restricted by the position of the hammers, and because the sound is less mellow, and more 'twangy'. If it proves necessary to resort to this option the precise tuning may have to be compromised, but the sound can be mellowed by the insertion of rubber wedges as the extreme end of the strings.

Rubber wedges

These can be made simply out of an erasor, cut with a razor blade. They should again be used in pairs, and inserted between and at the extreme end of the strings indicated on the chart - this will produce a muffled, staccato sound, with scarcely perciptible pitch.

General note on balance

The preparation of the piano, whilst producing very rich harmonics, will have the side-effect of reducing the volume of the instrument - hence it is preferable to use a fairly large piano, such as a Steinway B, in order to balance the marimba and other instruments.

It may be found necessary to amplify the piano slightly.

If possible, a piano with three pedals should be used.

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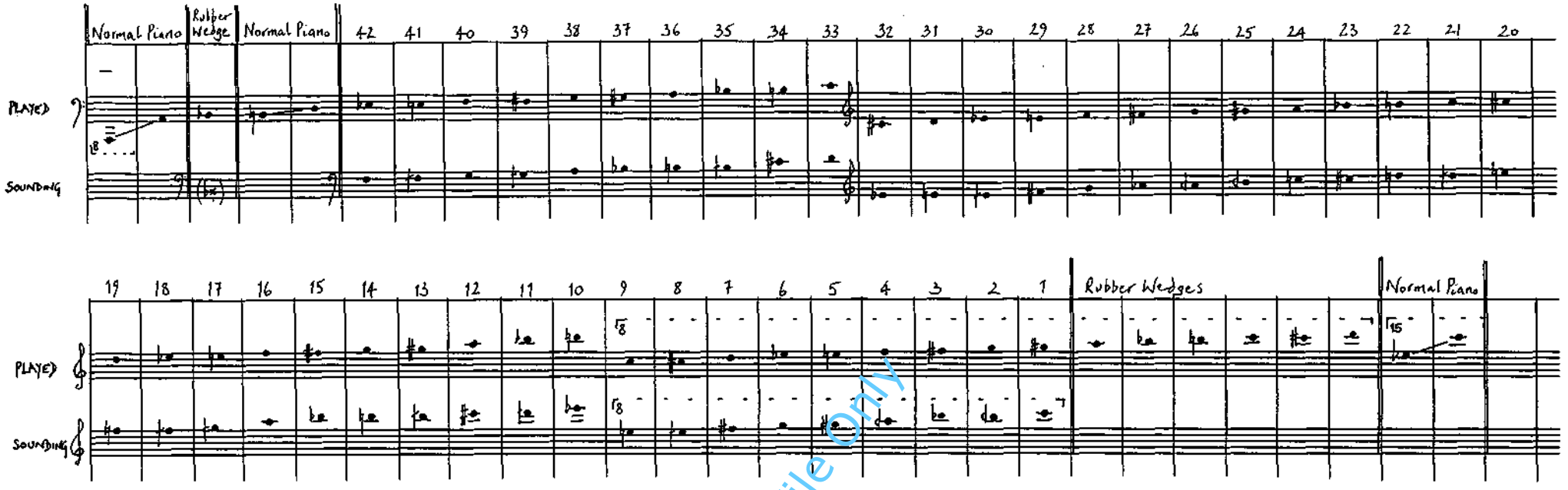
Prepared Piano - Tuning Chart



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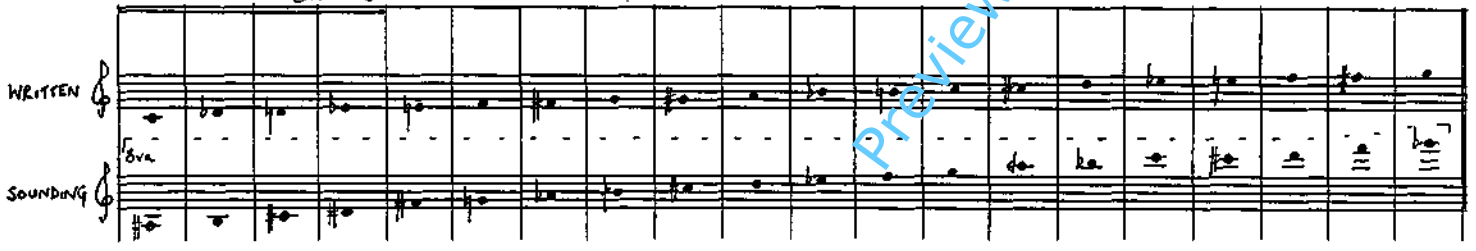
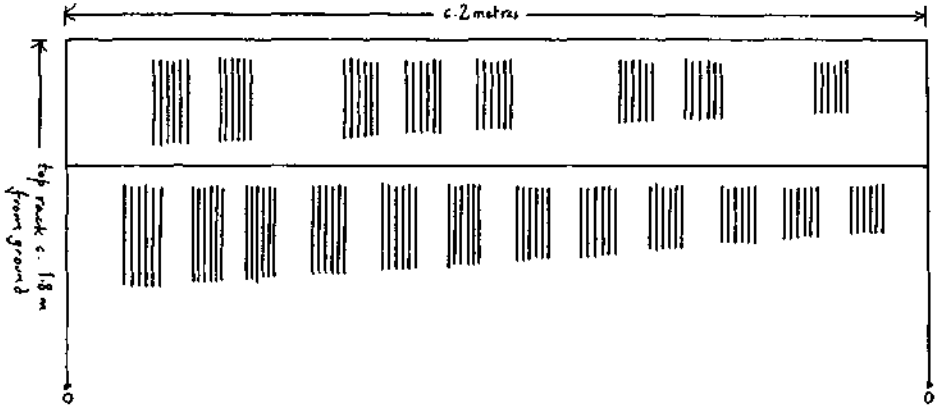
Jeux de Wood-Chimes



Basic 'keyboard' layout, according to 'written' pitches



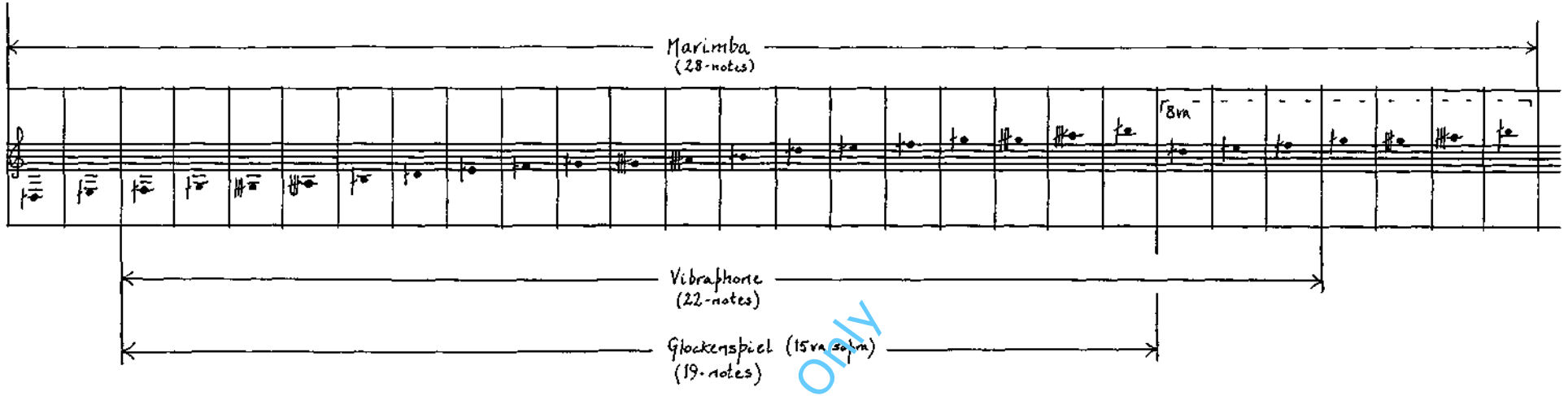
Specifications

3/4" dowel - 12 pieces per note (2 rows of 6)

Mallets

to crush bunches of dowels automatically with each stroke

Chart showing pitches of ¼-tone extensions for marimba, vibraphone and glockenspiel



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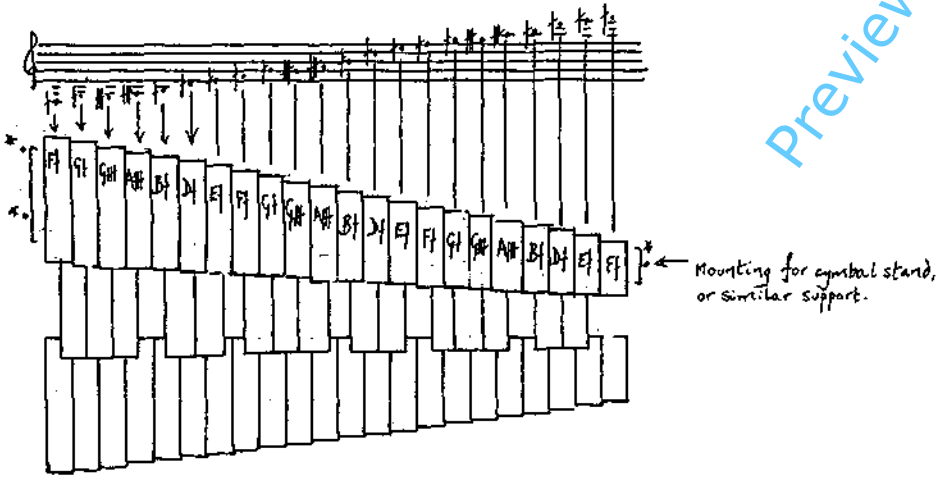
Ideal keyboard layout (Vibraphone range showed here)



Note alignment of ¼ tone row with ♮-row.

Cowbells

Use best quality German cowbells (like those supplied by Michael Ranta) - these have quite a long resonance, especially in the lower octave and a half, giving the player the chance to differentiate between semi-staccato, staccato and 'l.v.' strokes. These need to be well-mounted with rubber strips to insulate the metal of the bell's handle from the metal of the stand, thus allowing maximum resonance.

> (accent) = sharp attack (quick action)

- (marcato) = more weight in the stroke

- (semi-staccato) gently damped with hand or stick:
  if with the hand - damp gently after the stroke -
  if with the stick, let the stick rest (lightly) on the bell after the stroke, and then increase pressure (and/or slide the head towards the mouth of the bell)

. (staccato) as above, but do it quicker (shorter decay)

+ (dead-stroke) - let the stick rest firmly on the bell (i.e. retain pressure) simultaneously with the attack.
  This is effectively just a 'staccatissimo', and does not necessarily imply a loud, agressive stroke - usually the opposite.

Dynamics - take care not to play too loud! Corresponding dynamics in cowbells and marimba should be matched.

Pedal (Vibraphone and Piano)

|_____|

'con ped.' implies 'pedal with discretion'
This instruction will generally apply only for a limited period, or phrase, up to the next ___|

Flowerpot Rattles

For pitches, see chart on page 7
Individual deviations of up to a quartertone either side of the given pitches is permissible - even desirable!

1. Block hole in bottom with tape
2. Put a few dried peas inside
3. Stretch a piece of very thin foam rubber over the top (no other material will do, as foam rubber is the only material which will not impede the vibration of the pot, and which will not sound when the beads hit it).
4. Fix foam rubber in place with a rubber band, or piece of rubber 'string' cut from the inner tube of a tire. Rubber string should be tied just below the pot's rim.
5. To play - hold pot at bottom, and, keeping pot upright, swirl in a circular motion, like swirling the beads inside a maraca. Do not shake the pots - sound should be continuous. Crescendo achieved by increasing speed of swirl.

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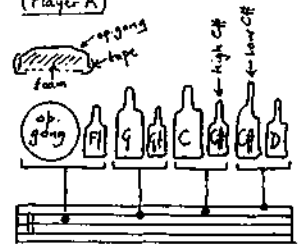
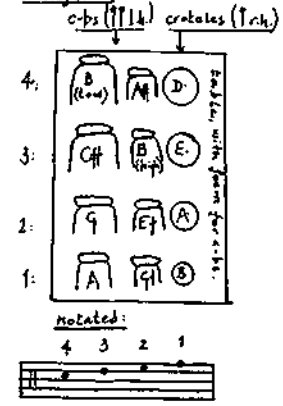
Chart showing pitches of crotales, bells, bottles, flowerpots (etc.) and their allocation to the players

Crotales

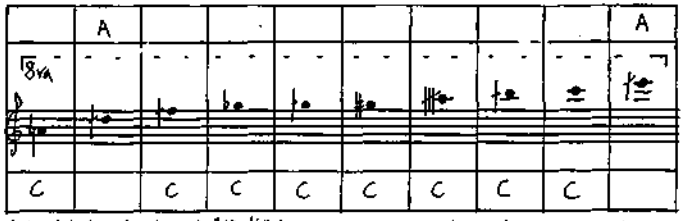
* Layout of bottles/opera gong (Player A)



** Layout of Cow-bells + Crotales (Player C)

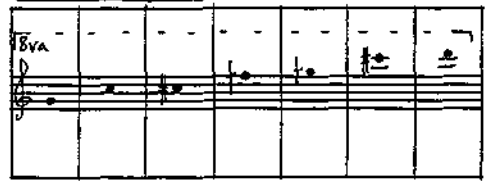


Constellation Bells

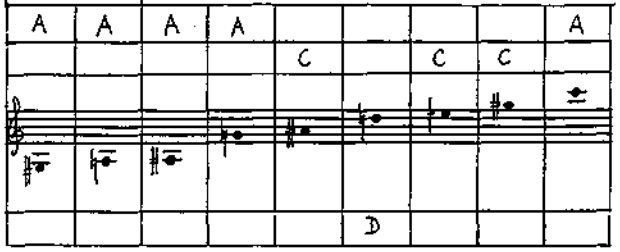


(Steel tubes (or brass) 3/4" - 1/2" diametre, c. 8" - 14" (approx) in length, drilled and hung from nodal points)

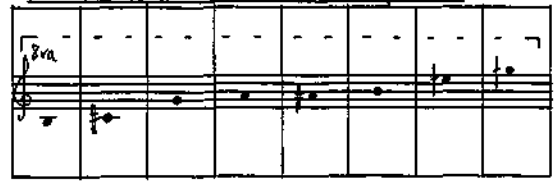
7 bottles (Player A)* (Mallets: 4 × ↑)



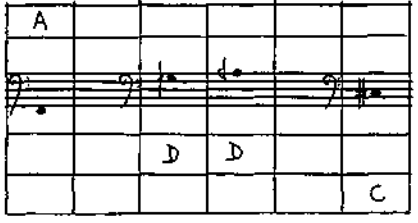
Obertino Bells (or tpl. bells) | Temple Bells



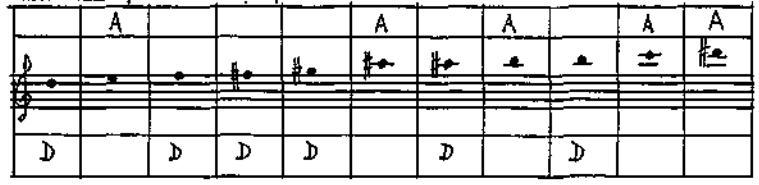
8 cowbells (different to A's) for Player C**



Java Gong (or Thai) | Burmese (or Thai) Gongs | Obertino bell or low bass tub. bell



11 Flower-pot rattles (players A and D)



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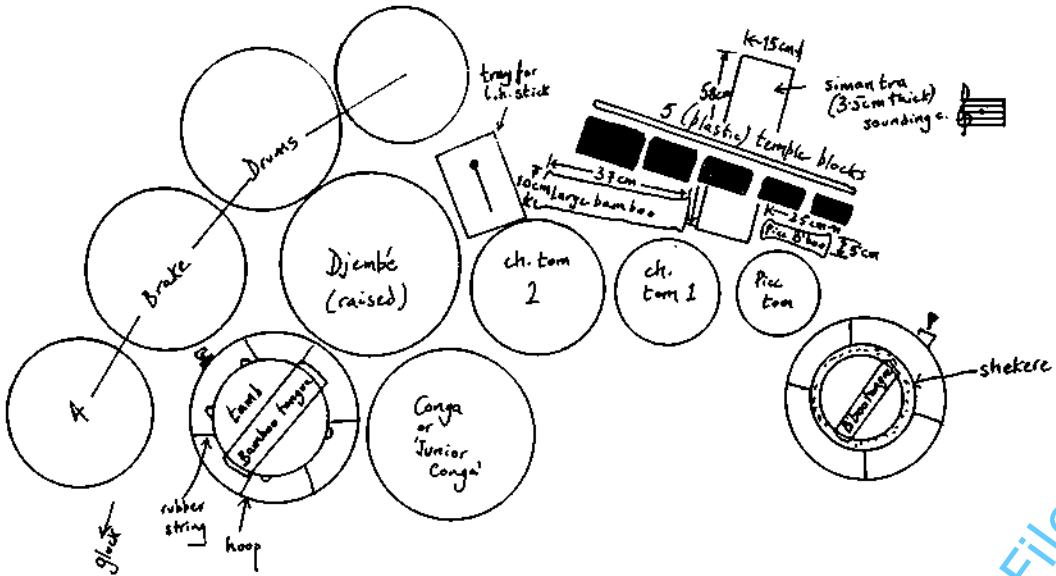
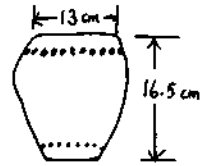
Drum part layout and Notes



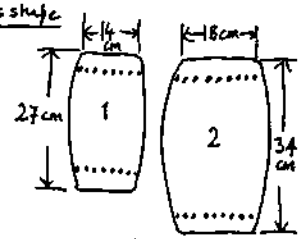
Chinese tom-toms

Piccolo is this shape:

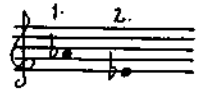


sounding approx:

Tom-toms 1 + 2 are this shape



sounding approx:



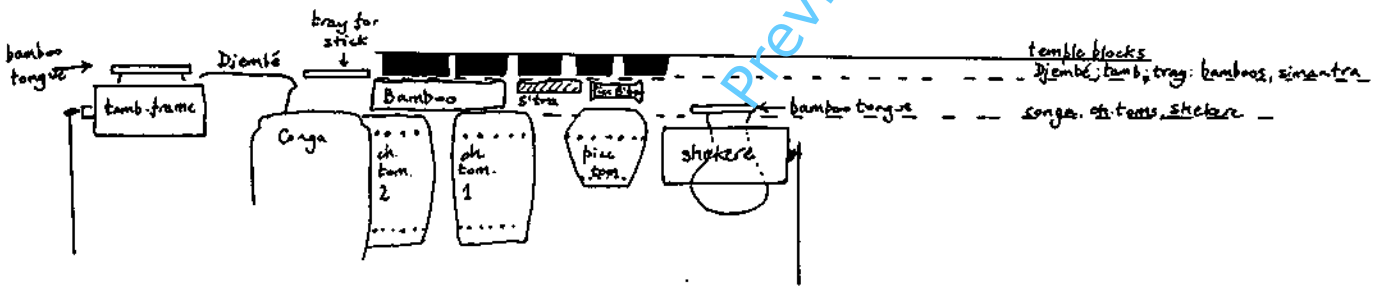
Tambourine (15cm diameter – v. small)

Mounted in ring-frame, suspended by rubber strings. Bamboo tongue is strapped (with rubber string) to the head, with a thin layer of foam rubber between head and b'boo tongue.

Shekere

Also mounted in ring-frame by rubber strings. Bamboo tongue strapped firmly across mouth of shekere with no foam rubber between bamboo tongue and gourd. When bamboo is struck with hard rubber beater gourd and hollow cavity both resonate strongly. (fairly deep sound, in contrast to tambourine.

Sketch showing relative playing heights of all the instruments



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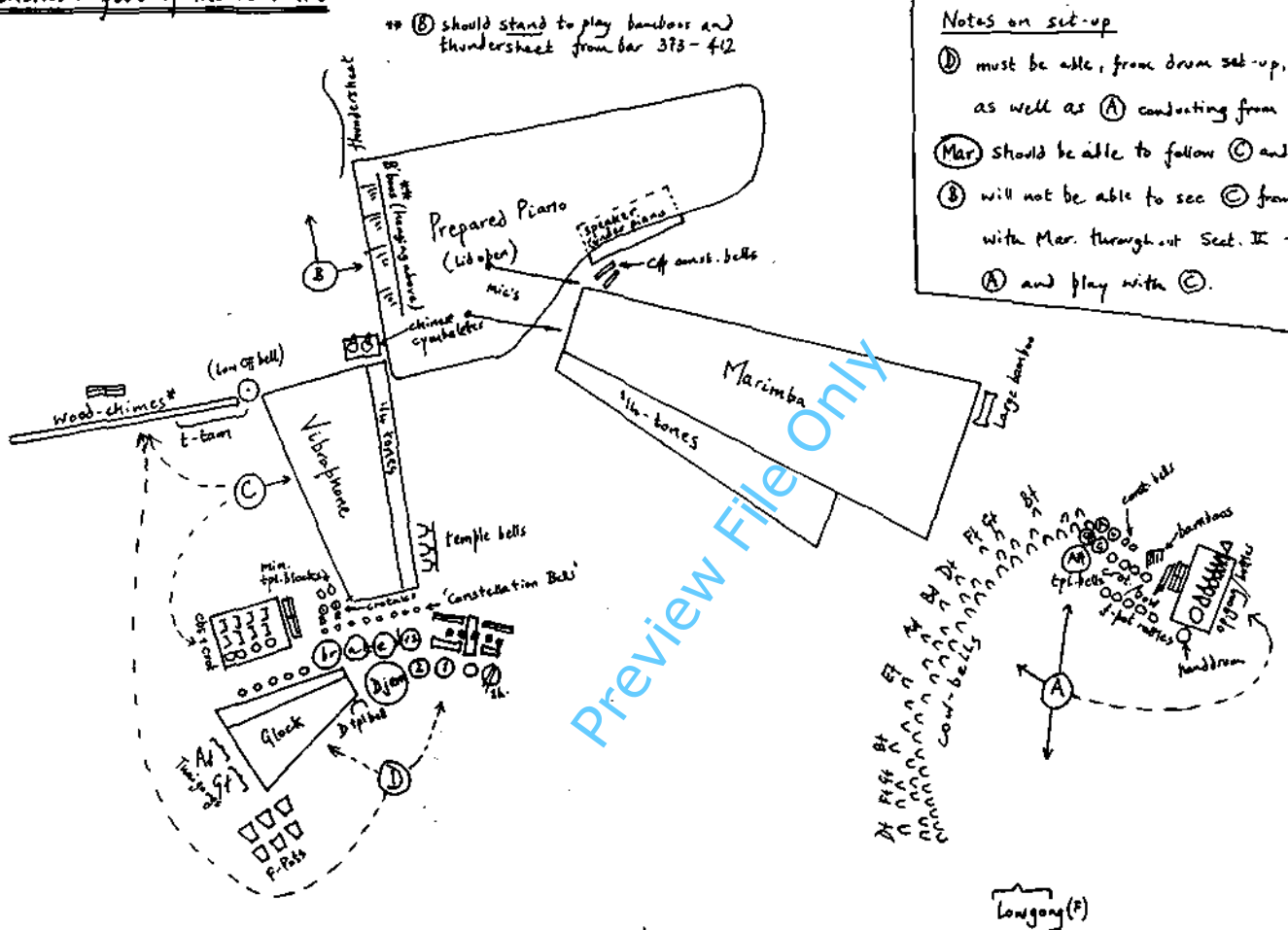
General Layout of Instruments



* Wood-chimes are positioned so that whenever they are played (by C or D) pianist will be conducting.

Notes on set-up

(D) must be able, from drum set-up, to see (C) conducting from cb + crot set-up as well as (A) conducting from bottles set-up.

(Mar) should be able to follow (C) and (A) from those positions also

(B) will not be able to see (C) from his cbs/crotales set up, but plays with Mar. throughout Sect. II - until bar 216, where he can follow (A) and play with (C).

Both (A) and (D) should be able to see (B) conducting from bar 373 - 412 (from cowbell + glock positions respectively).

All players should be able to see and hear marimba.

Both score and parts include instructions as to who conducts passages which need conducting. Parts also include cues where necessary, especially in part III.

Music Stands:

2 stands are needed for each of the following set-ups: (A): cowbells; bottles; (C) vibraphone; cbs/crotales; (D): drums; glock; (C)+(D): woodchimes. Mar. also needs 3 stands.

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Pronounciation of the phonetic text

Consonents

b	fr. beau
tch	Tchaikowsky (but very percussive)
d	fr. deux
g	fr. gout
k	eng. kick (very percussive)
kh	scot. loch
l	fr. la
m	fr. ma
n	fr. nous
ṅ	eng. hung
r	roma
s	fr. dessous
w	eng. wolf (but more percussive)
y	eng. you (but more percussive)
zh	fr. jaloux

Vowels

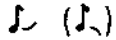
a	fr. la
e	it. ecco
i	it. italiano
o	it. roma
u	fr. boue (very dark)

Double vowels N.B.

All double vowels, eg. ai, ui, oi, ao, ou, are pronounced analytically, a-i, u-i, o-i, a-o, o-u, and thus become diphthongs (see below).

A consonent underlined (normally m, n, or ṅ) - close immediately onto this consonent and sustain it for the whole of the note's duration.

Note-bending and Diphthongs



Very gradually 'bend' the note up (down) very slightly. Note that in all cases the hook is written at (or very near) the beginning of the note's duration - it nevertheless applies to the entire duration of that note, regardless of how many times the note may be tied over. The overall bend in the note should never go further than about a tone from its starting point, regardless of its duration. This means that in the case of very long notes (eg the end of sect IV) the bend should happen very slowly - in such cases it is best to stay still for the most part of the note, saving up most of the bend until the end of the note. N.B. These note-bends (or inflections) are not 'glissandi' - i.e. they do not simply slide from one note to the next. They have more to do with a constant change in intensity - rising bends will tend to increase in intensity, falling bends will decrease. Also the bends should operate totally independently of the melodic contour - eg. if a G with a downward hook is followed by an F# a semitone lower, it is likely that the downward bend of the G will end lower than the beginning of the F#.

The diphthongs (ai, ou, ei, etc) or 'vowel-bends' are treated in exactly the same way as the note-bends, and should occur at the same rate - they, too, carry with them changes in intensity.
Sometimes these diphthongs are notated as simple double vowels (throughout Sect IV, for example, but sometimes as follows:

a ⟶ i

Whatever the notation - the principle is the same.

Tessitura of voices (Lamentations)

The lamentations are written in the tenor clef, and at a tessitura that would suggest male performers. However the A and D parts' overall tessitura is slightly higher, and should be well within the range of female performers.

Note that the voice parts should always be sung at the correct octave.

Quartertone Notation

 = quartertone sharp

= threequartertone sharp

 = quartertone flat

(no sign for threequarter flat is used)

General Notes

Spirit Festival with Lamentations was commissioned by Robert Van Sice, with financial assistance from the Arts Council of Great Britain.

First Performance - 26 October 1992, Akron, Ohio - by Robert Van Sice and the University of Akron Percussion Ensemble, director - Larry Snider.

Duration - ~~20~~ 23 minutes

I - ~~2'25"~~ 2'47"
II - ~~3'52"~~ 4'27"
III - ~~7'15"~~ 9'00"
IV - ~~6'30"~~ 6'30"

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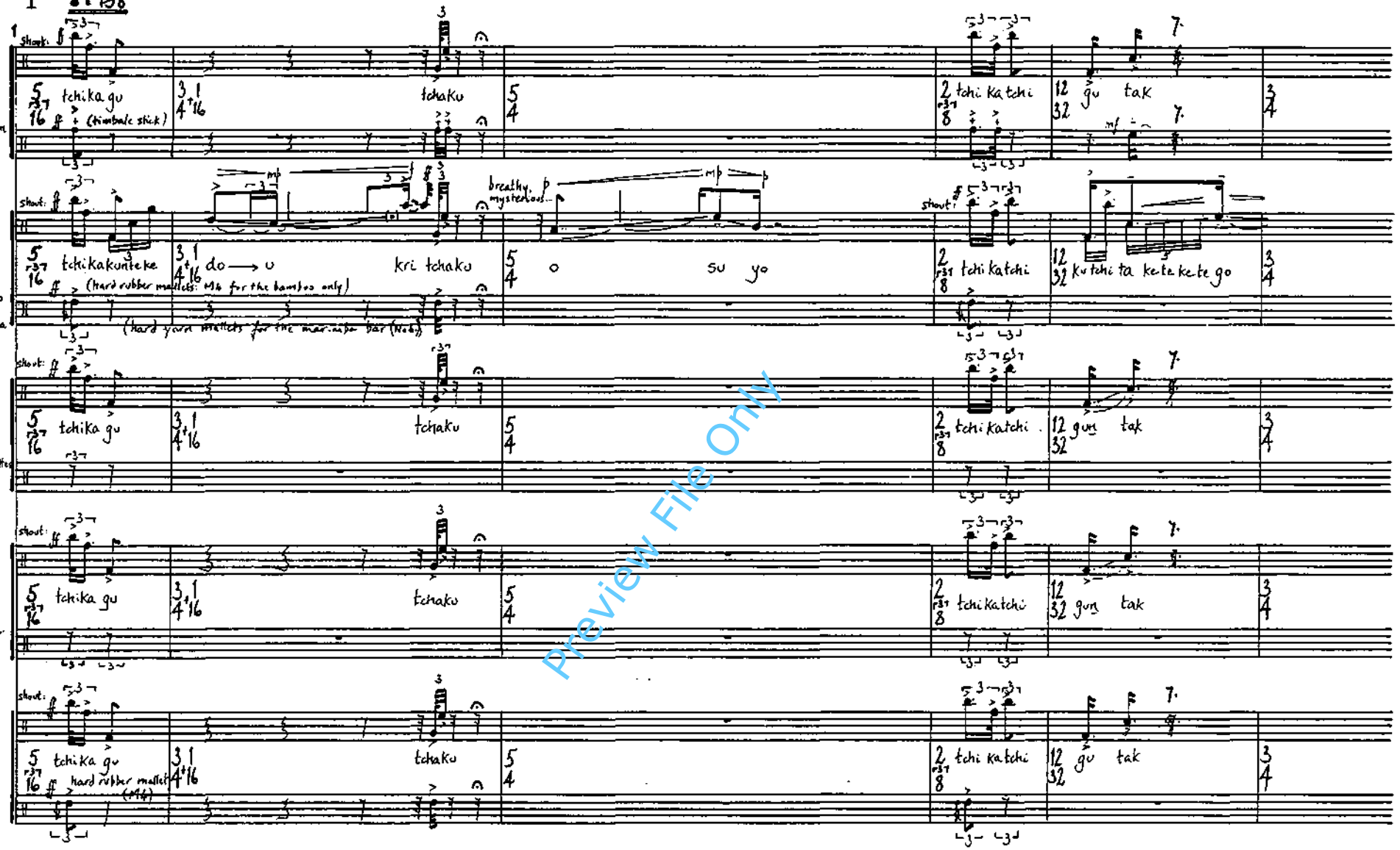
I ♪ = 120 ~~138~~

Dedicated to Robert Van Sice



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Vocal notation:

All vocal notation (in the '11' clef) is related to the range of each voice ~ relative spoken (shouted or ½ or ¾-voiced) 'pitches'. These extremities show the highest and lowest effective 'pitches' for the type of voice production required

= shouted 'head-voice' range.

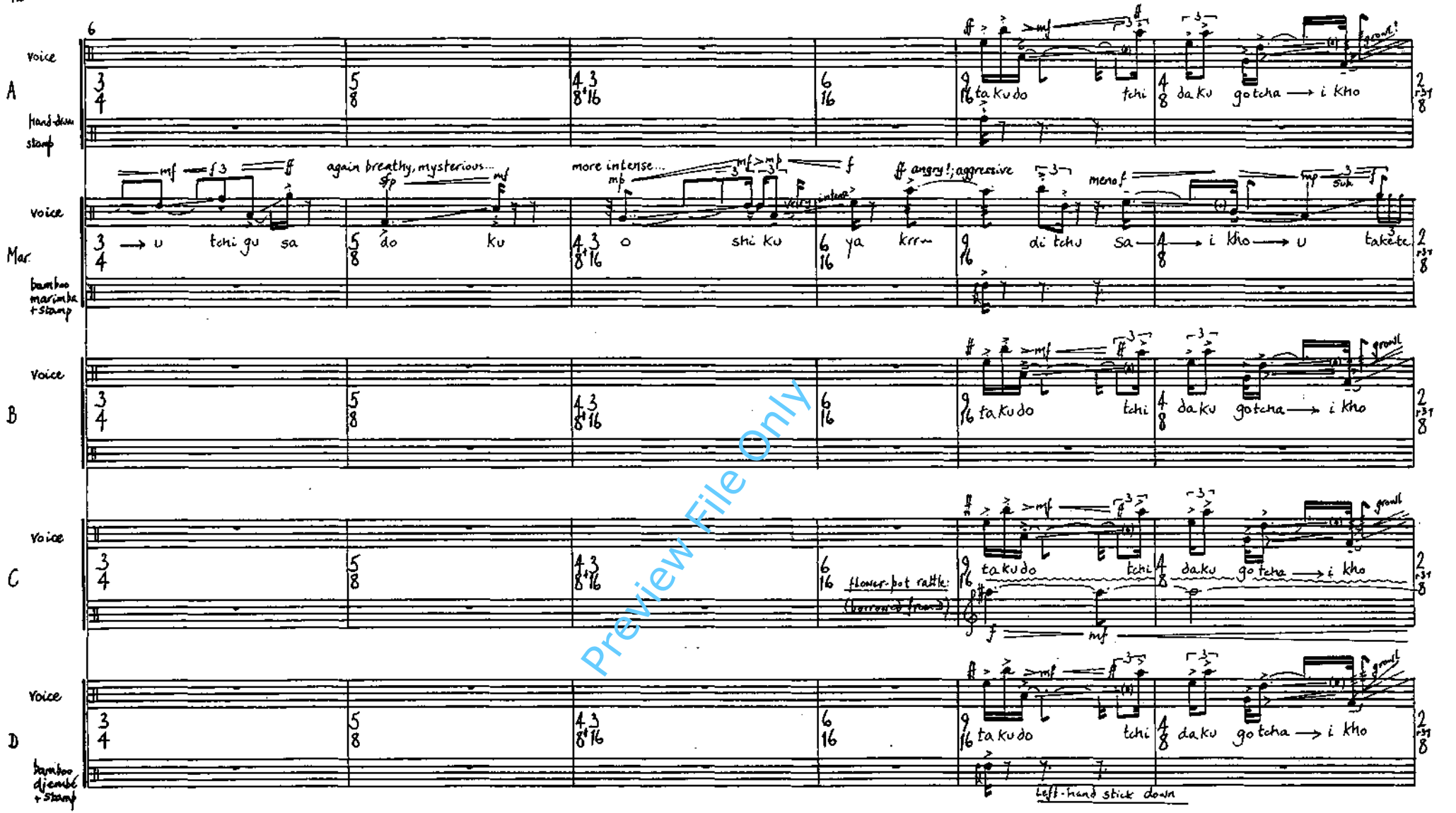
Hand-drum: (small, c. 6"-8") strike head near the rim and the rim itself (quasi 'rimshot') and damp tightly (raising pipe) With 3rd finger of left hand (behind head)

normal striking area - release L.H. finger (open-stroke)

a → i continuous transformation from a to i

•-(•-) upward (downward) inflection (note-bend) of no more than a tone either way

Note: All players wear ankle bells (kernel rattles) on one foot (played by stamping) until end of middle section of Mort. II (bar 181) Wear soft shoes, or 'trainers'.



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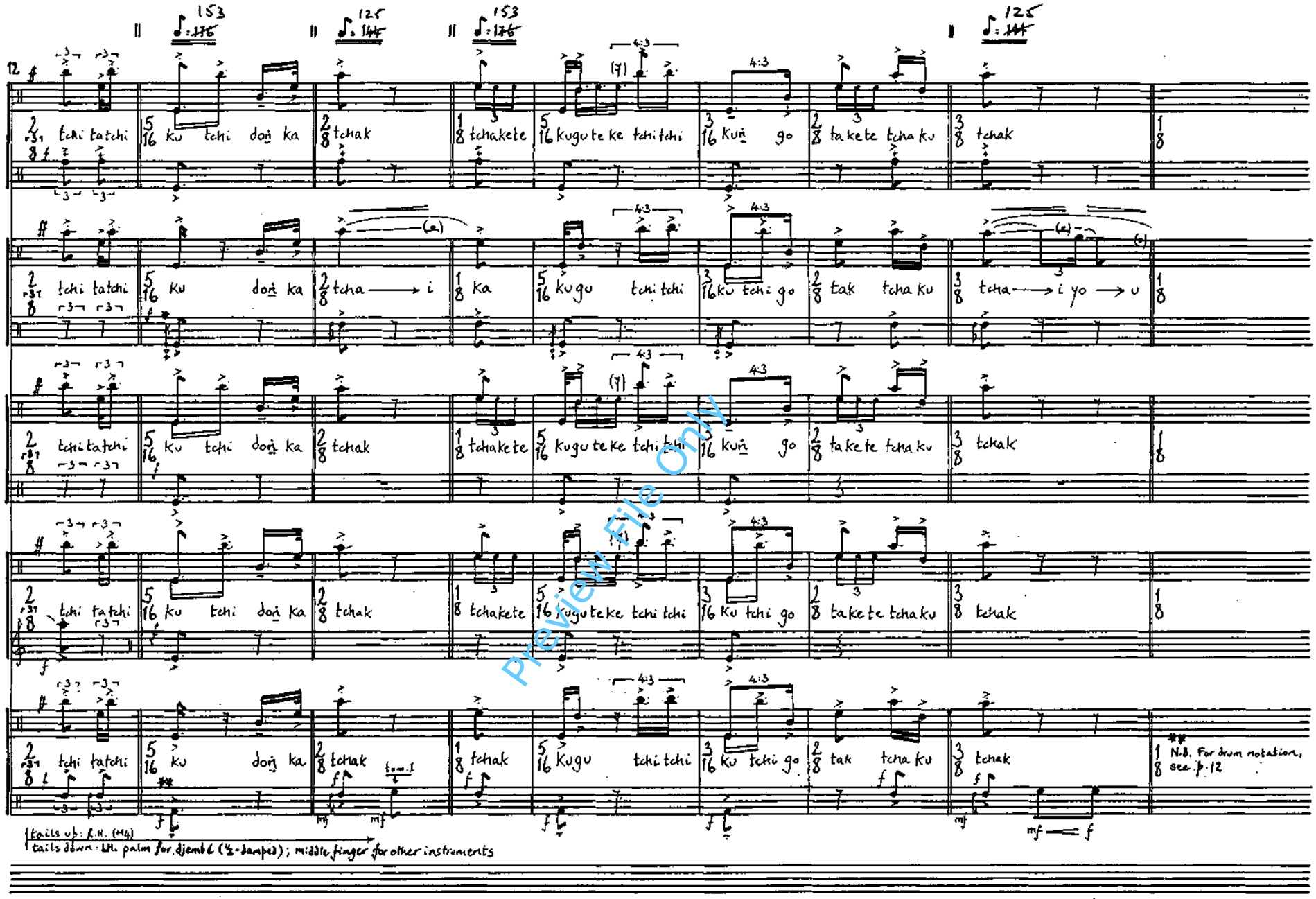
Drum-part notation

shekere + bamboo tongue	pico-bamboo	pico-tom (chinese)	simanta	chinese tom-tom (1st) (small)	large bamboo	chinese tom-tom (2nd) (medium)	Junior Conga (or Conga)	Djembé (rim) with fingers	Djembé (centre) damped/palm	Djembé (centre) l.v./palm	Pico-Tambourine + bamboo tongue



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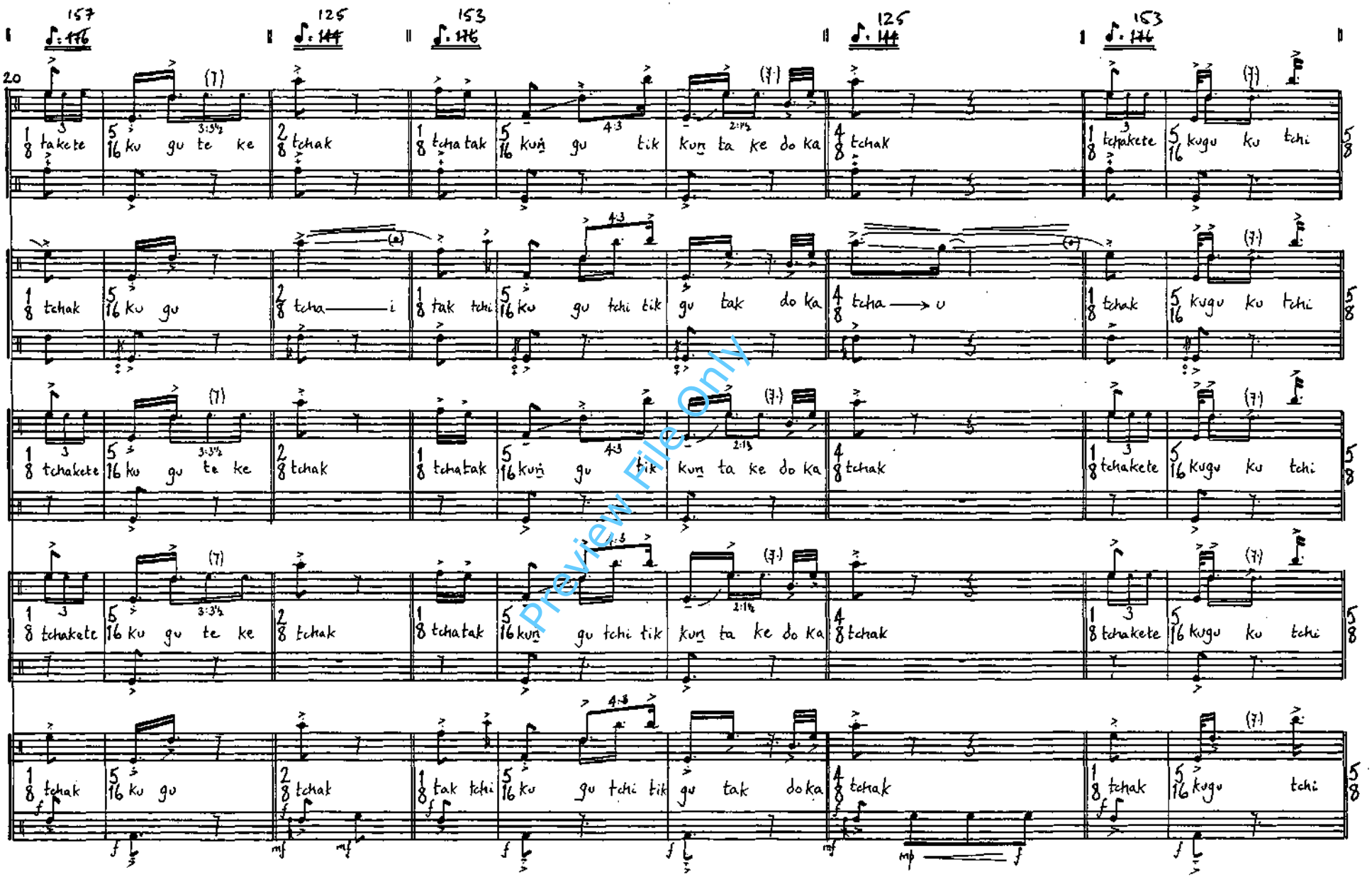
* Mar. : Using hard-centred, yarn mallets, (VanSice no.6) strike the grace-note on (or near) the nodal point with the left mallet, and, whilst keeping that mallet firmly pressed against the bar, strike the main note on the end of the bar with the right mallet. Use the very lowest note (C) of the instrument. Stamp in unison with this note. Thus the marimbist will need in each hand one V.Sice No.6 mallet (for the marimba) and one hard rubber (Musser M4-) for the bamboo; throughout Movt. I

** Player D should stamp in unison with his low djembé notes during Movt. I (and similar passage in the middle of Movt. II)



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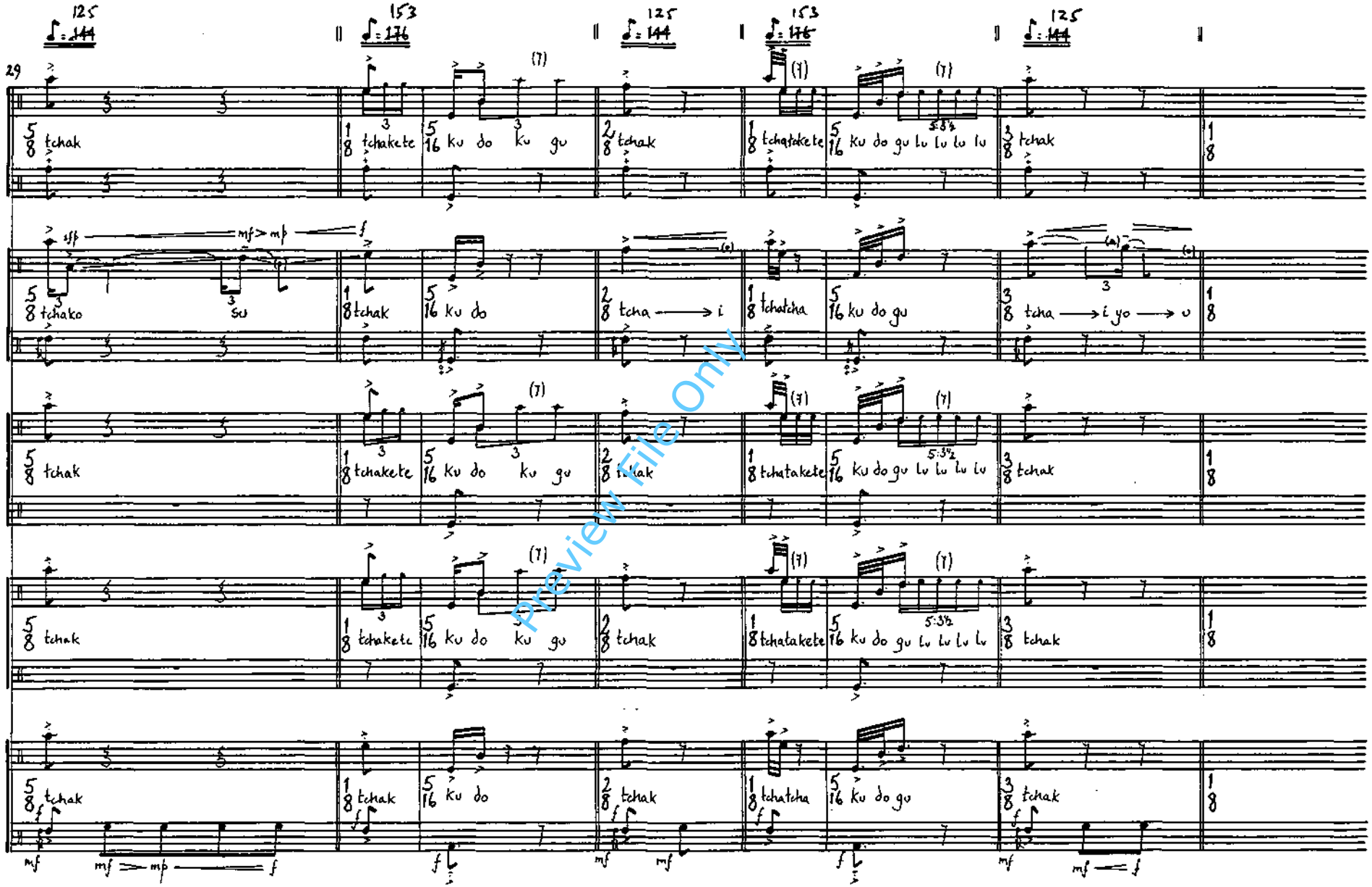

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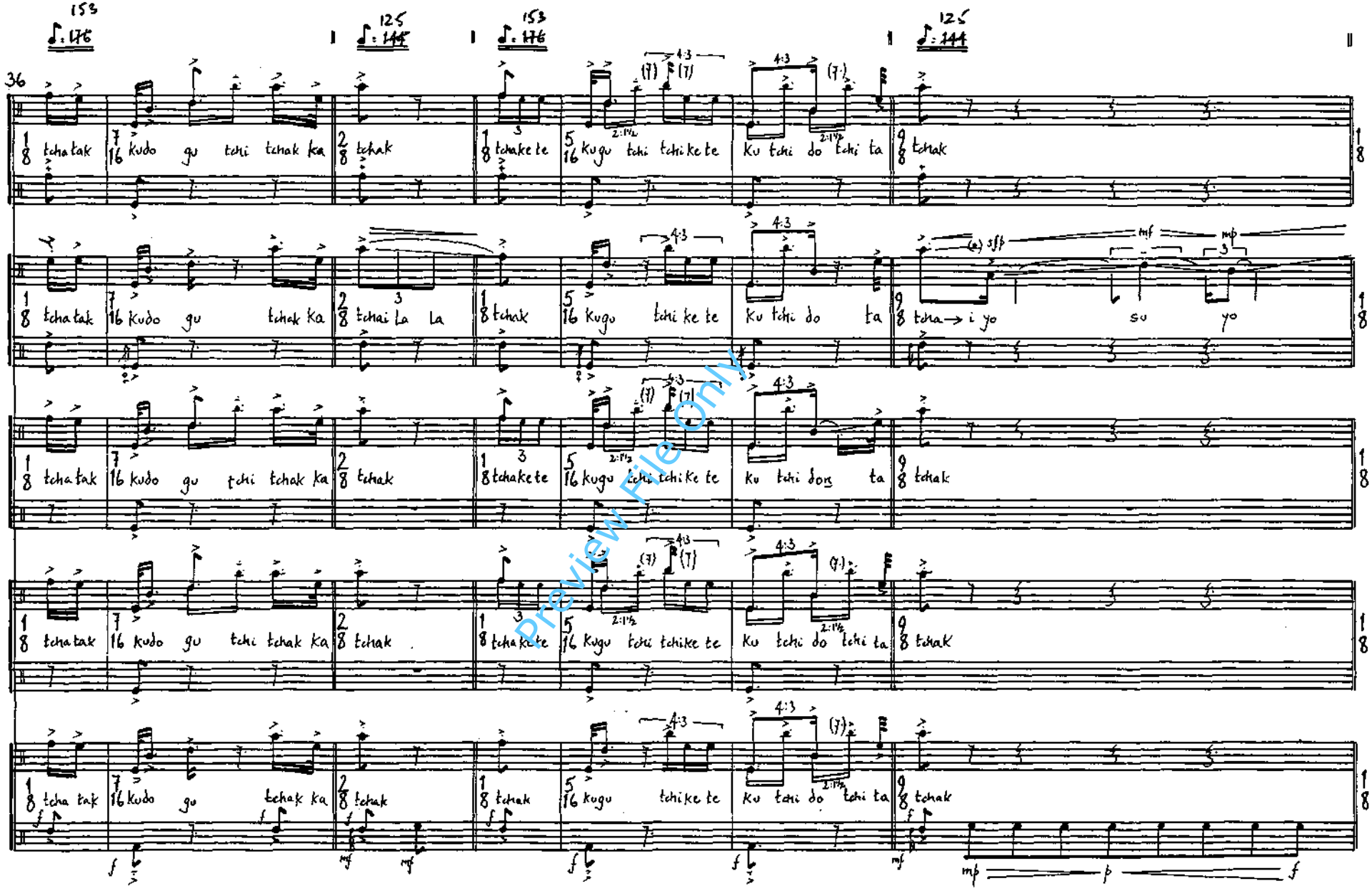

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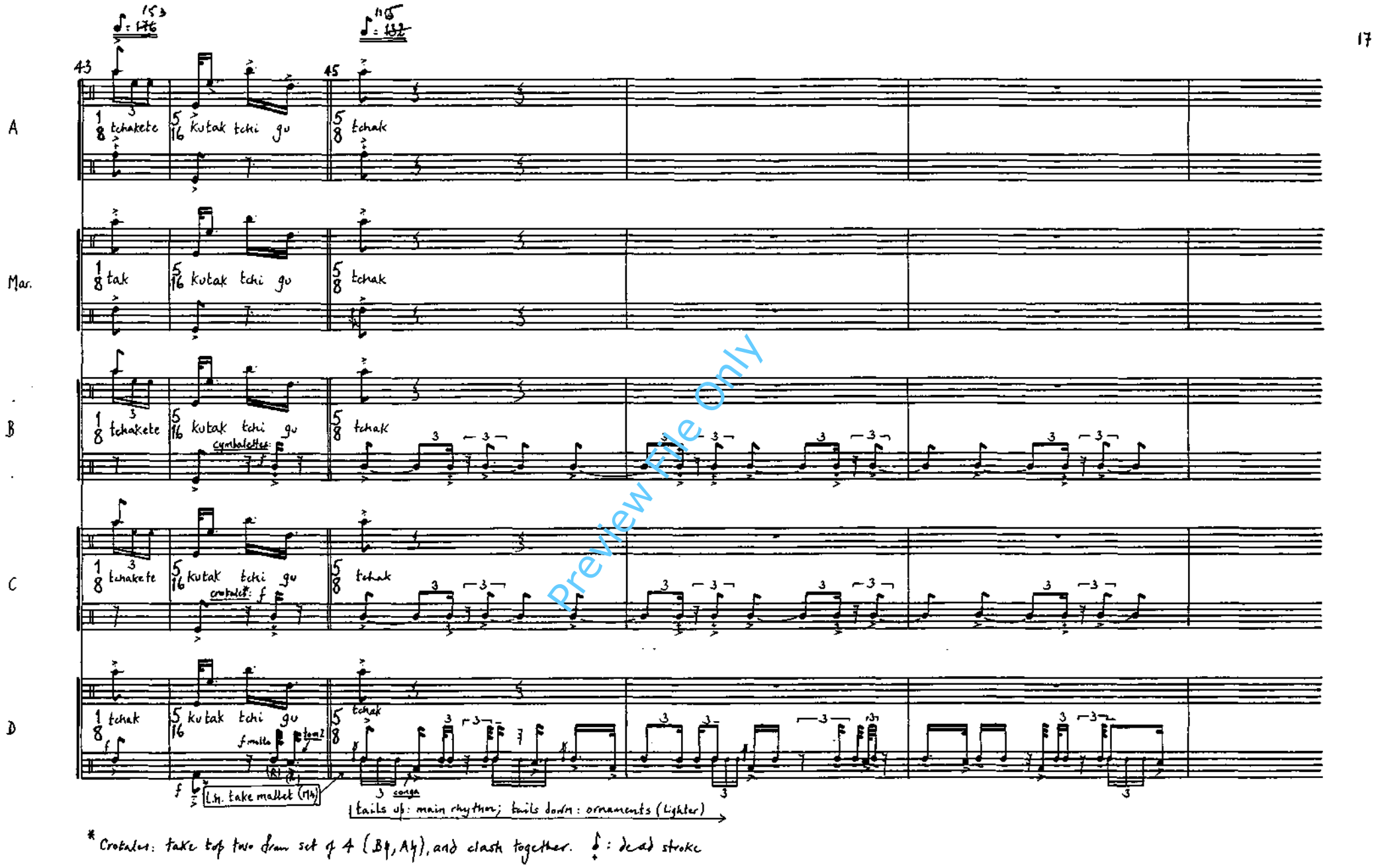

* Crotales: take top two drum set of 4 (B♭, A♭), and clash together. 𝅗𝅥: dead stroke

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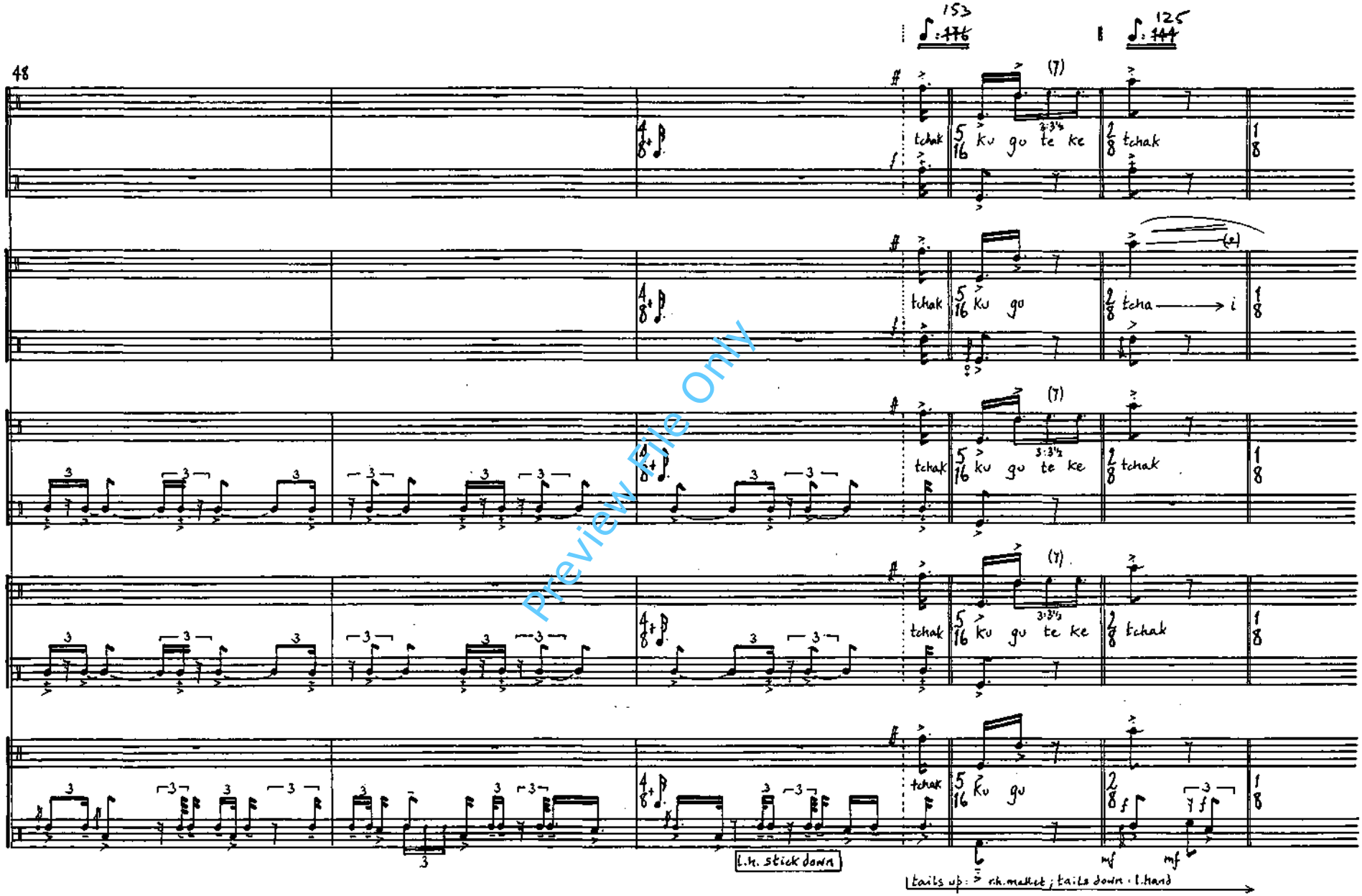

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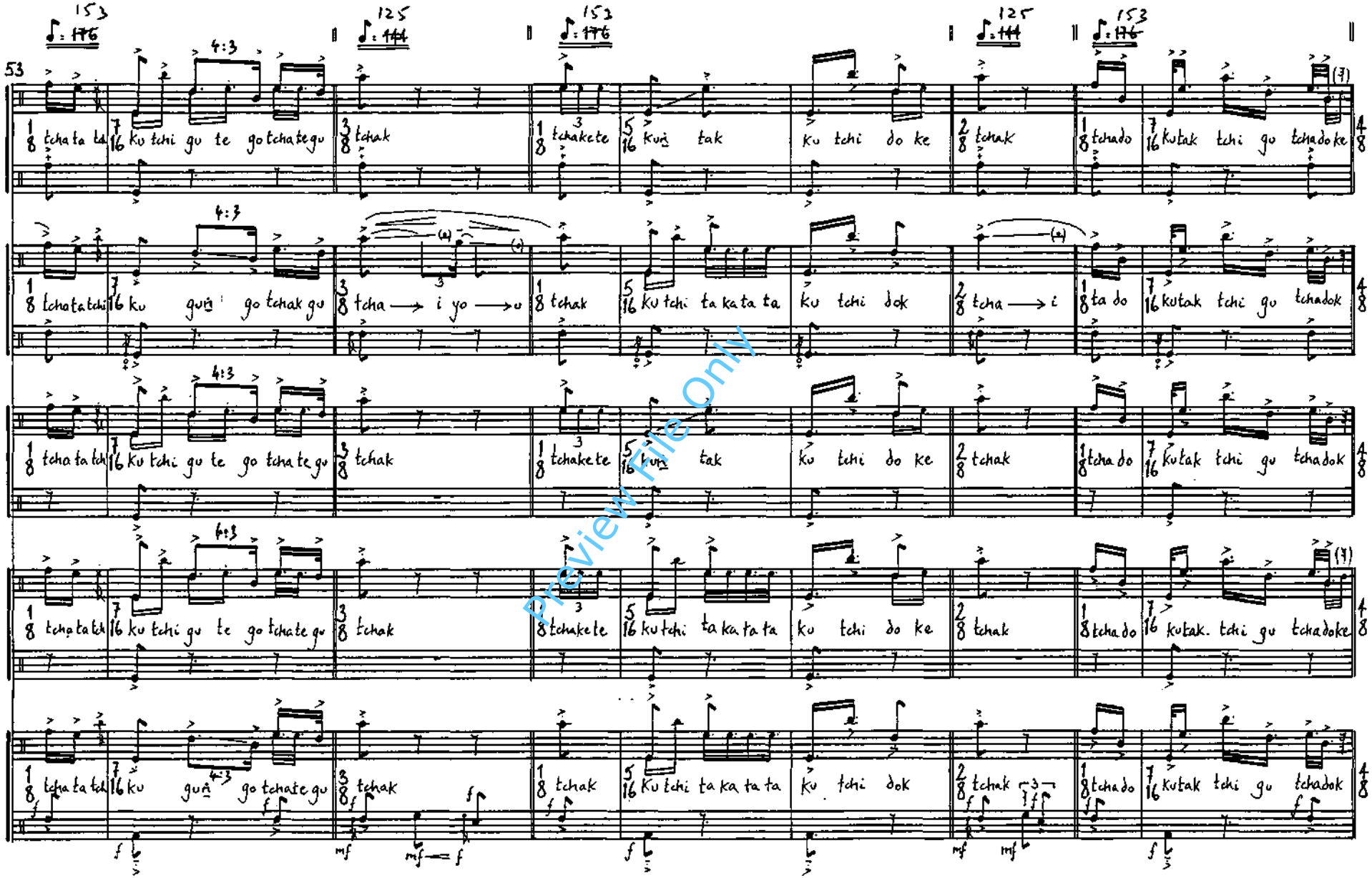

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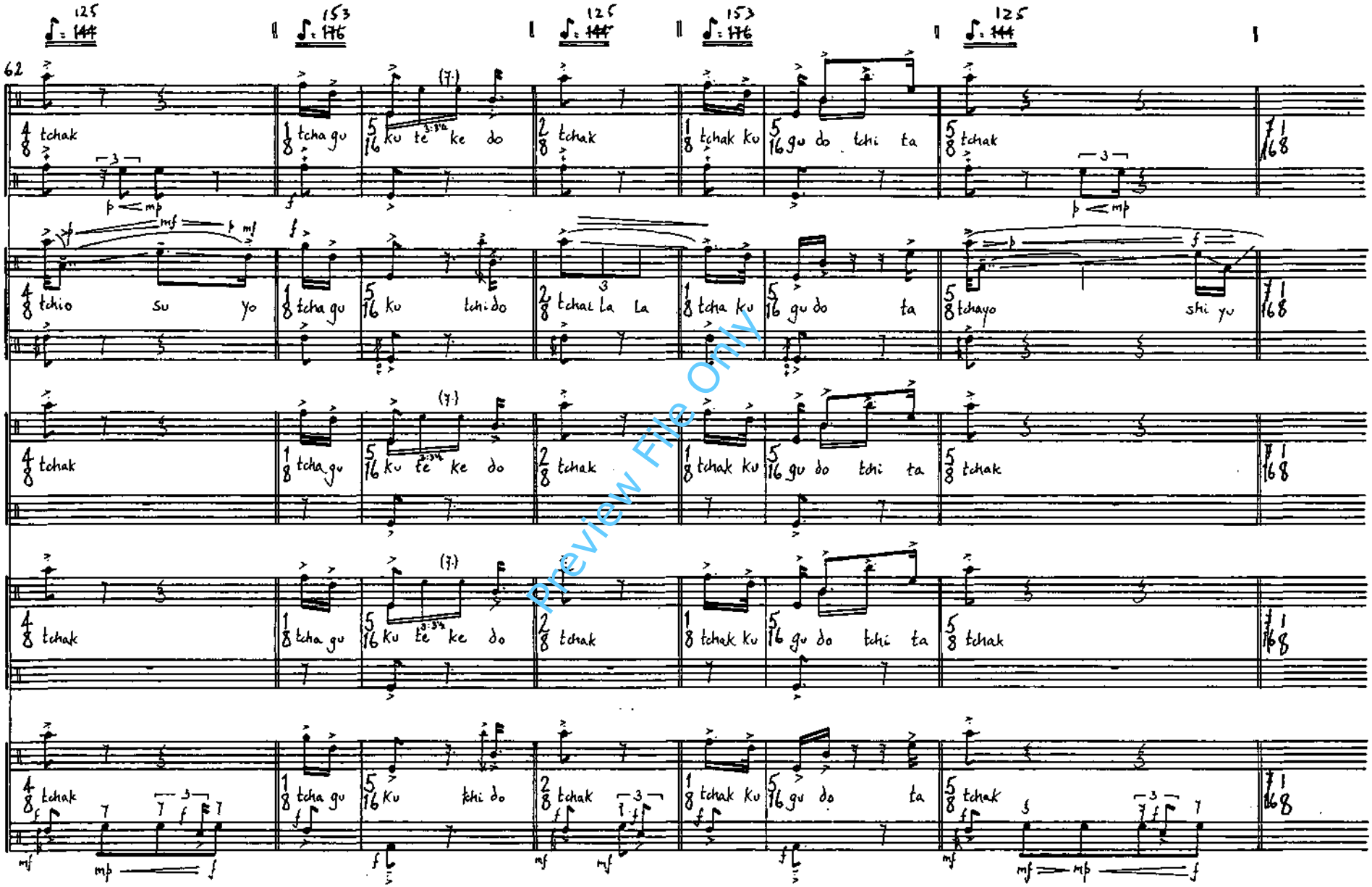
20
62
♩ = 125
♩ = 153
♩ = 125
♩ = 153
♩ = 125
A
Mar.
B
C
D
tchak
tcha gu
ku te ke do
tchak
tchak ku
gu do tchi ta
tchak
tchio su yo
tcha gu
ku tchi do
tchai la la
tcha ku
gu do ta
tchayo shi yu
tchak
tcha gu
ku te ke do
tchak
tchak ku
gu do tchi ta
tchak
tchak
tcha gu
ku te ke do
tchak
tchak ku
gu do tchi ta
tchak
tchak
tcha gu
ku khi do
tchak
tchak ku
gu do ta
tchak
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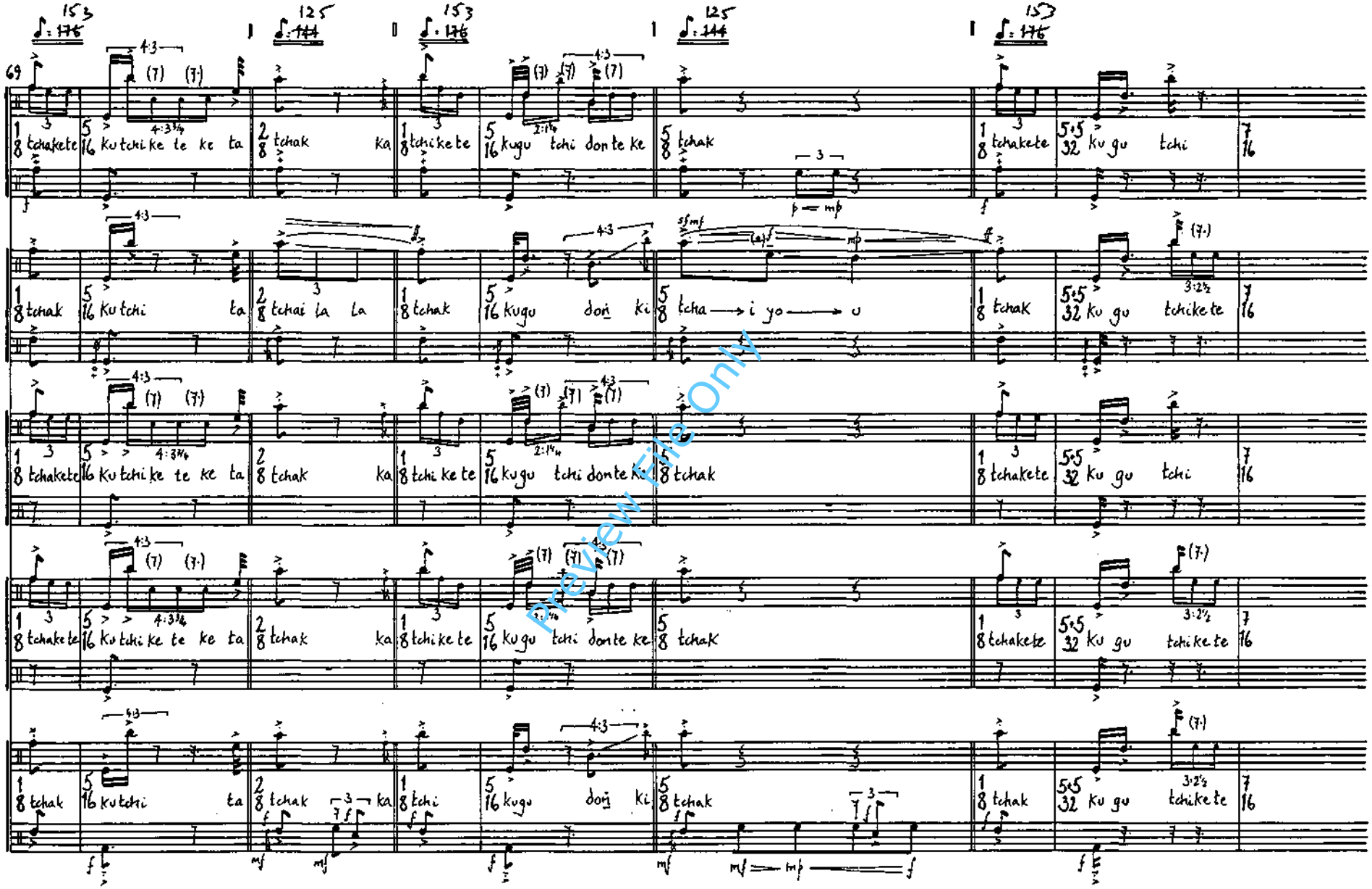

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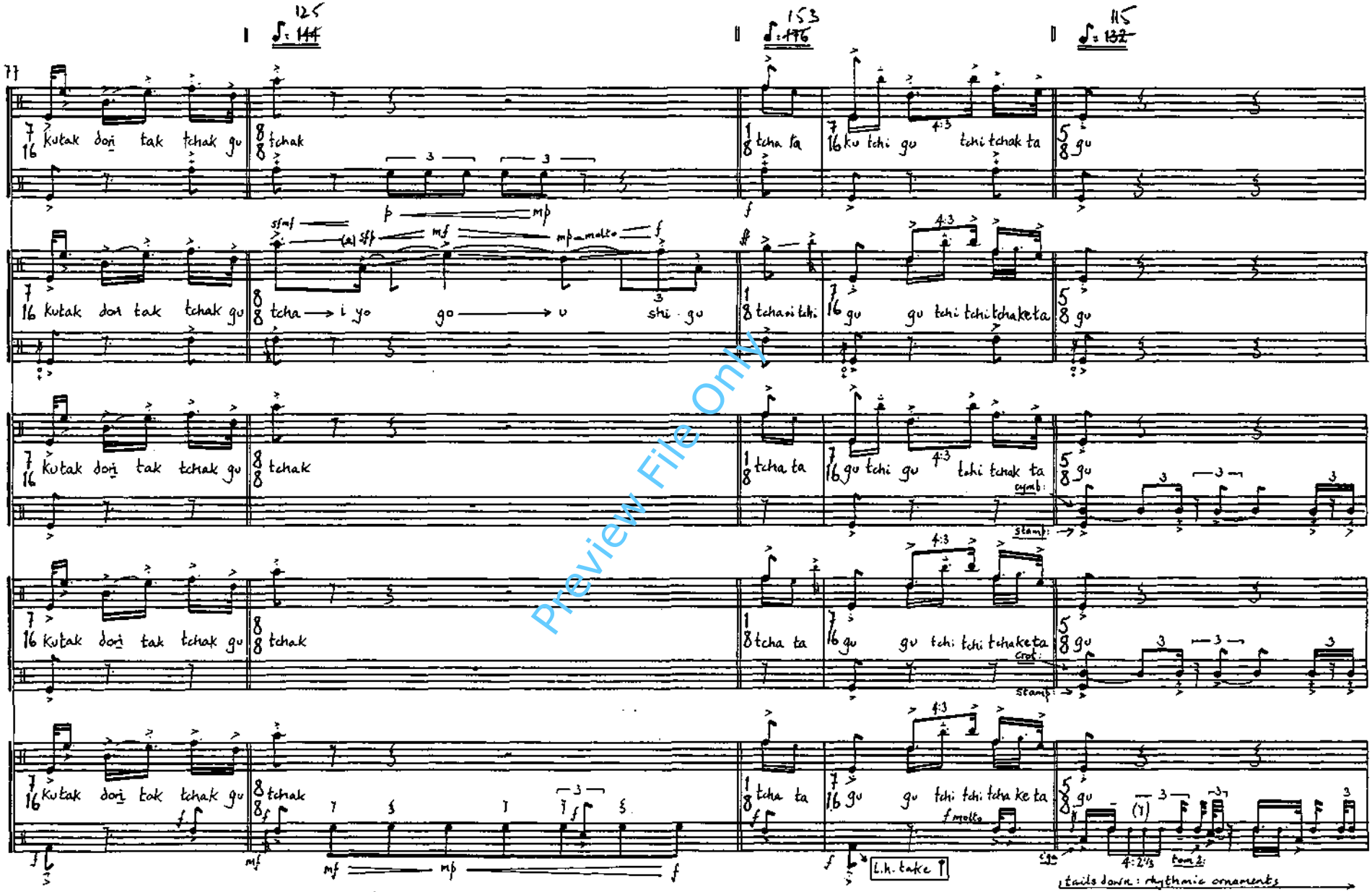

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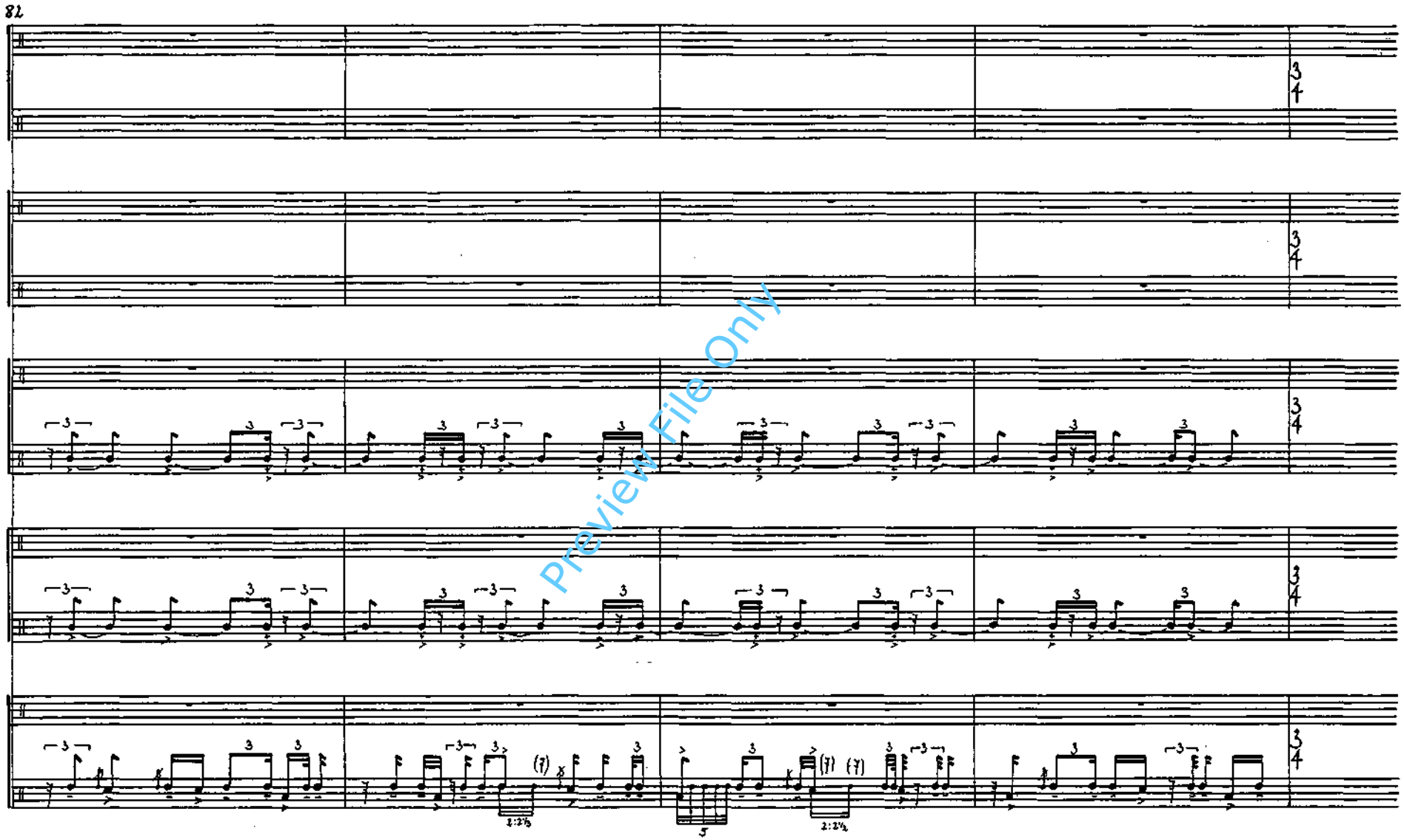

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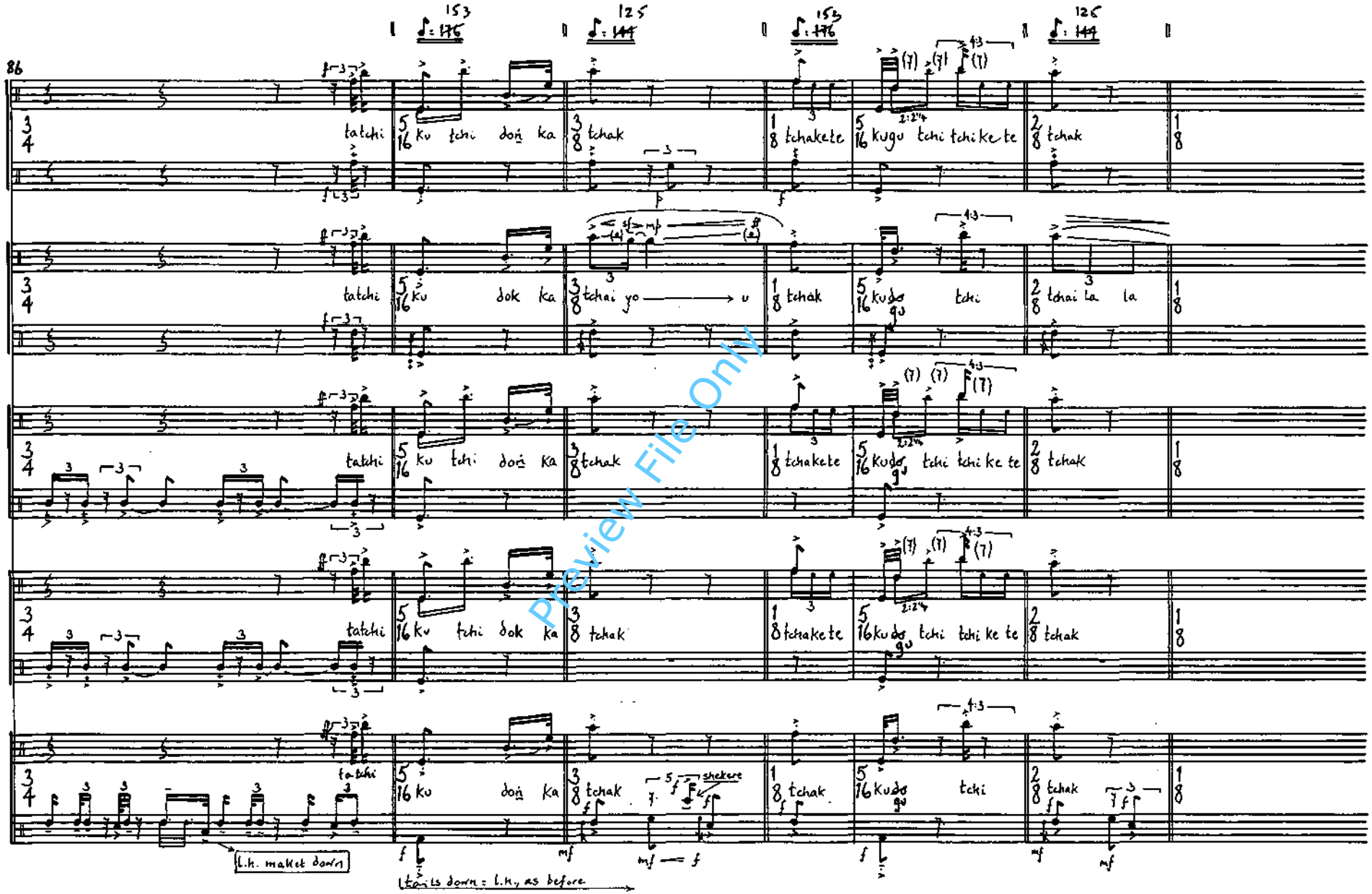

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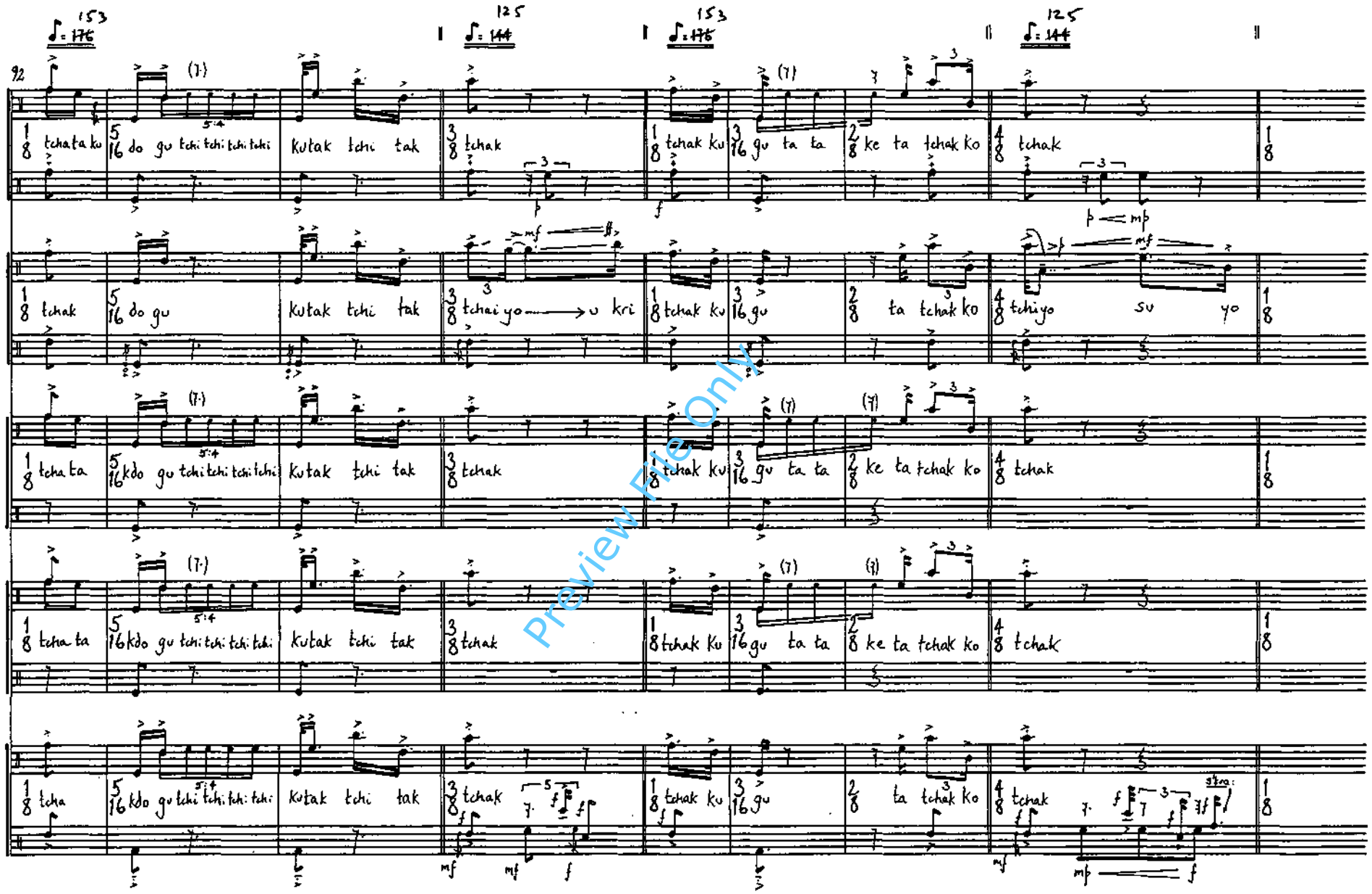

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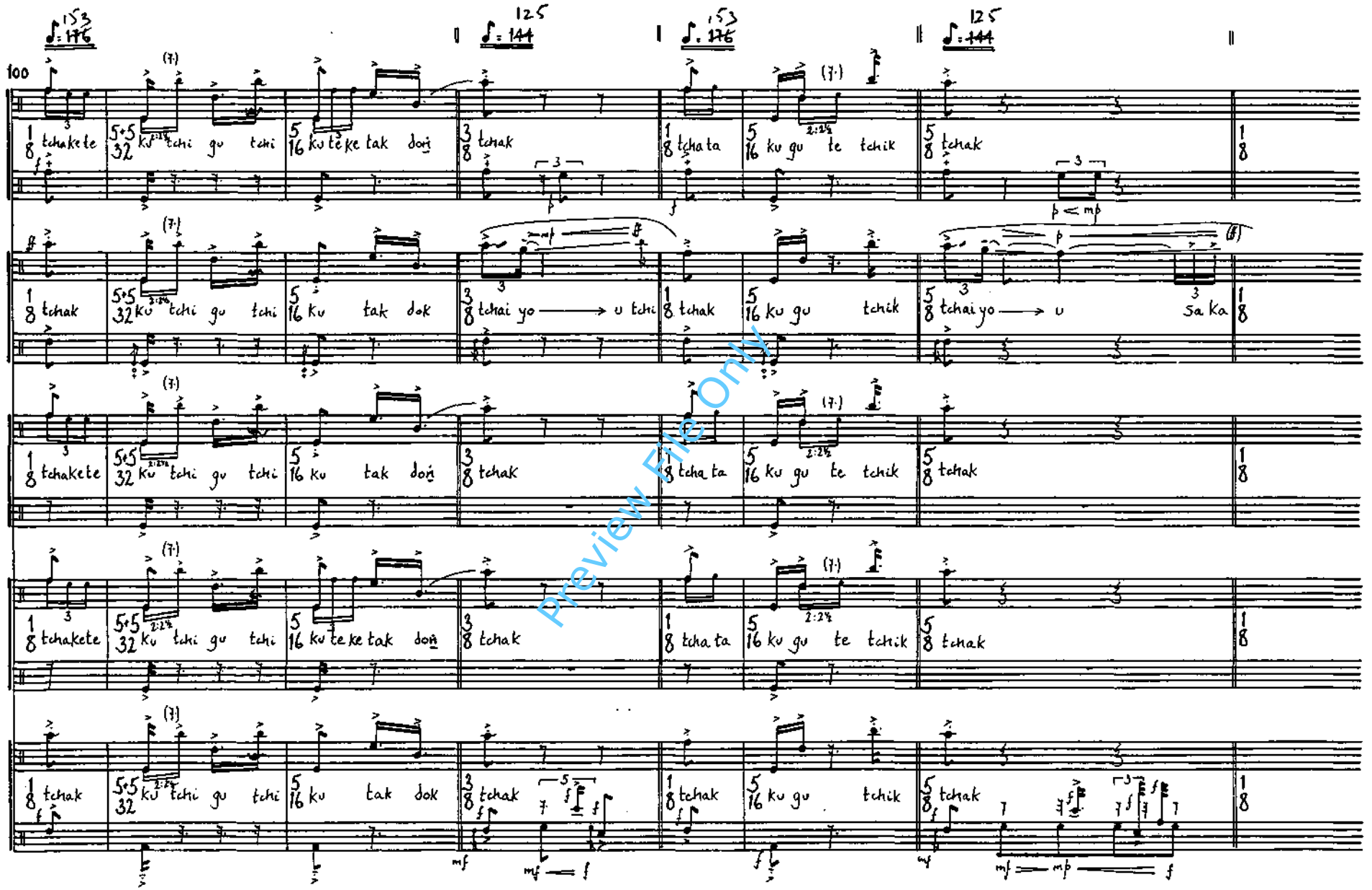
26
100
153
♩. = 176
125
♩ = 144
153
♩. = 176
125
♩ = 144
A
Mar.
B
C
D
tchakete
ku tchi gu tchi
ku te ke tak doń
tchak
tcha ta
ku gu te tchik
tchai yo → u tchi
tchai yo → u
Sa ka
ku tak dok
ku gu tchik
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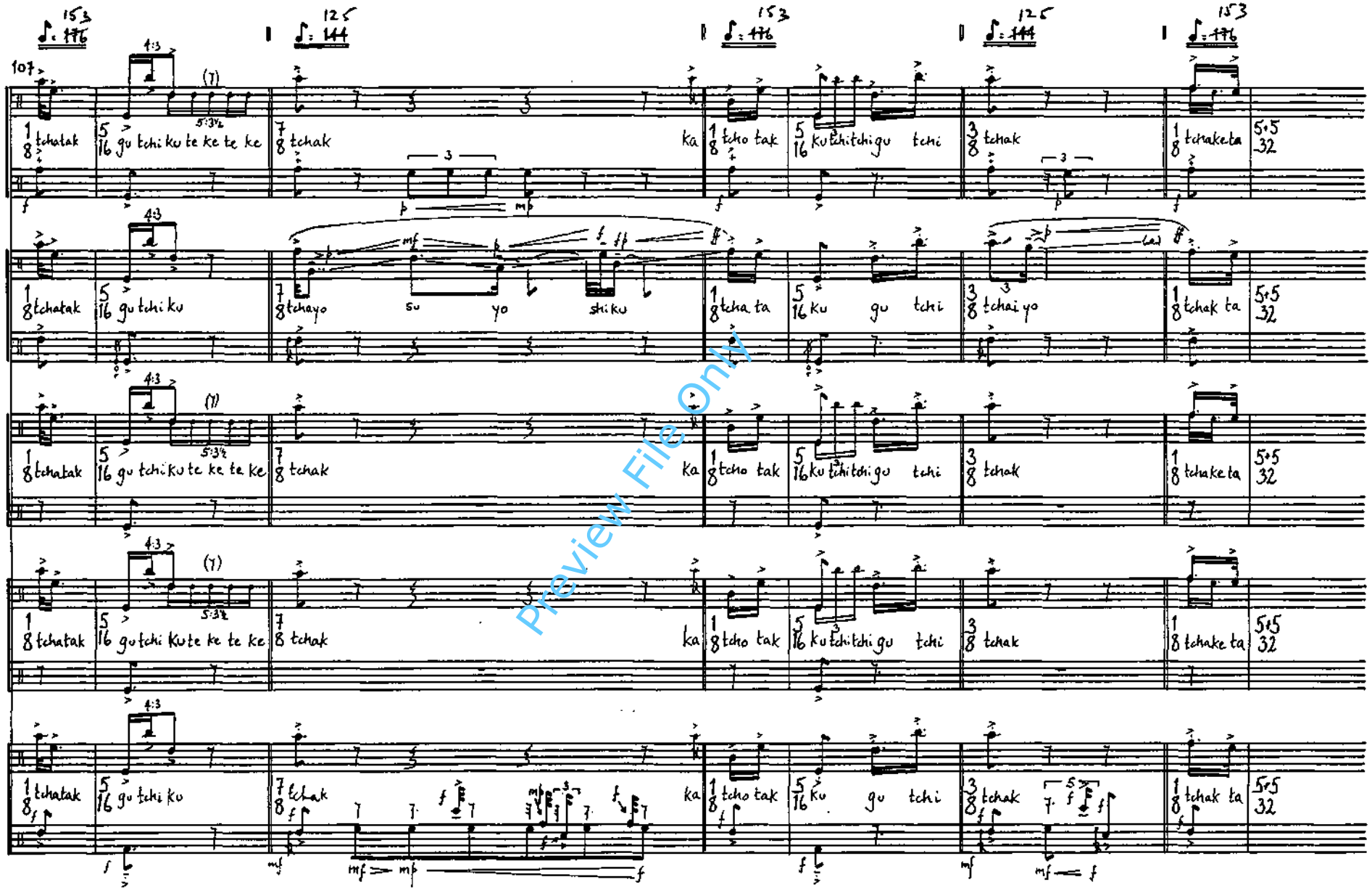
153
♩. = 176
125
♩. = 144
153
♩. = 176
125
♩. = 144
153
♩. = 176
107
A
Mar.
B
C
D
tchatak gu tchi ku te ke te ke
tchak ka
tcho tak ku tchitchi gu tchi
tchak
tchaketa
tchatak gu tchi ku
tchayo su yo shiku
tcha ta ku gu tchi
tchai yo
tchak ta
5+5 32
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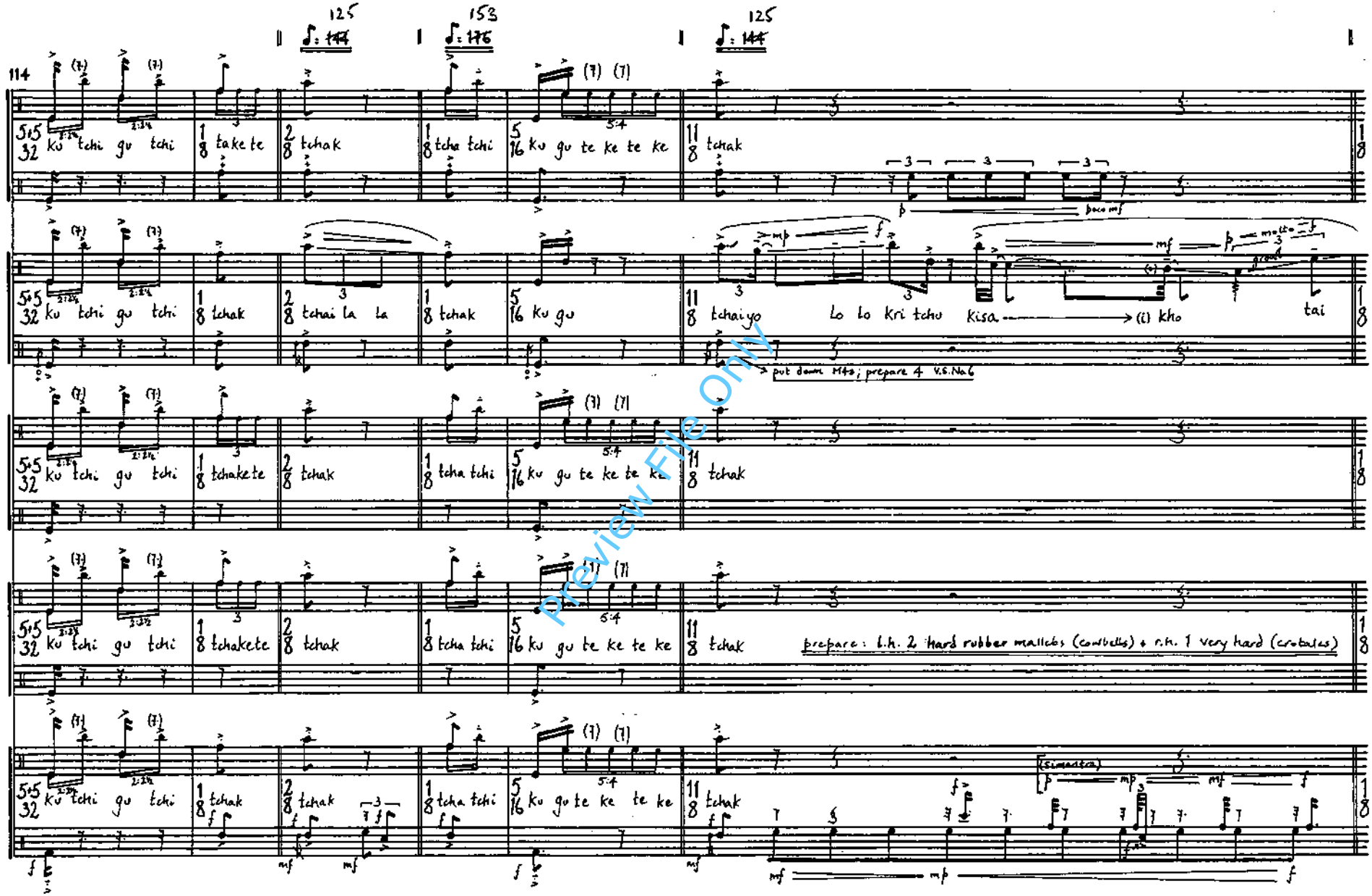
125
153
125
114
A
Mar.
B
C
D
ku tchi gu tchi
take te
tchak
tcha tchi
ku gu te ke te ke
tchai la la
ku gu
tchai yo Lo lo kri tcho Kisa (i) kho tai
put down Mts; prepare 4 V.S.No6
tchakete
prepare: l.h. 2 hard rubber mallets (cowbells) + r.h. 1 very hard (crotales)
(simultan)
Preview File Only

II

♪: ~~176~~ 153 ♪: ~~138 144~~ 120 very Lively ; dancing...

120 122

A

1/8 tchagu 7/16 gu tchi tchi tchi tak tchi ka → i 5/8 gu

Mar.

1/8 tchagu tchi 7/16 gu tak tchi ka (sempre leggiero) 5/8 gu

Piano (sounding):

1/8 7/16 5/8

B

1/8 tchagu 7/16 gu tchi tchi tchi tak tchi ka → i 5/8 gu

Piano (played): (sempre leggiero)

Piano: Very sparce pedalling; articulations, note-lengths (etc.) should follow natural articulations of marimba. ♪ = quite heavily 'weighted'.
Note: The note lengths given (especially longer ones like ♪) are for notational clarity rather than to be taken literally - occasional legato notes may be introduced at the taste and discretion of the performers.

C

1/8 tchagu 7/16 gu tchi tchi tch tak tchi ka → i 5/8 gu

cowbells + crotales**** (sim.)

**** see notation chart. l.v. sempre

** 'place' fingers on drum-head one after the other, starting with little finger, ending with 2nd finger (thumb not used) - firm 'pressure - slight rising glissando should result.

D

1/8 tchagu 7/16 gu tak tchi ka 5/8 gu

*** 5 4 3 2 tom. 2

*** Right hand: hard rubber mallet, eg. Musser M4, as before.

Notation Chart A:

bottles:

(N.B. Each written note is therefore a 2-note chord)

opera gong (damped with foam rubber)

Notation Chart C:****

crotales (R.H.)

cowbells (laid on foam) (L.H.)

(N.B. Each written note is therefore a 3-note chord)

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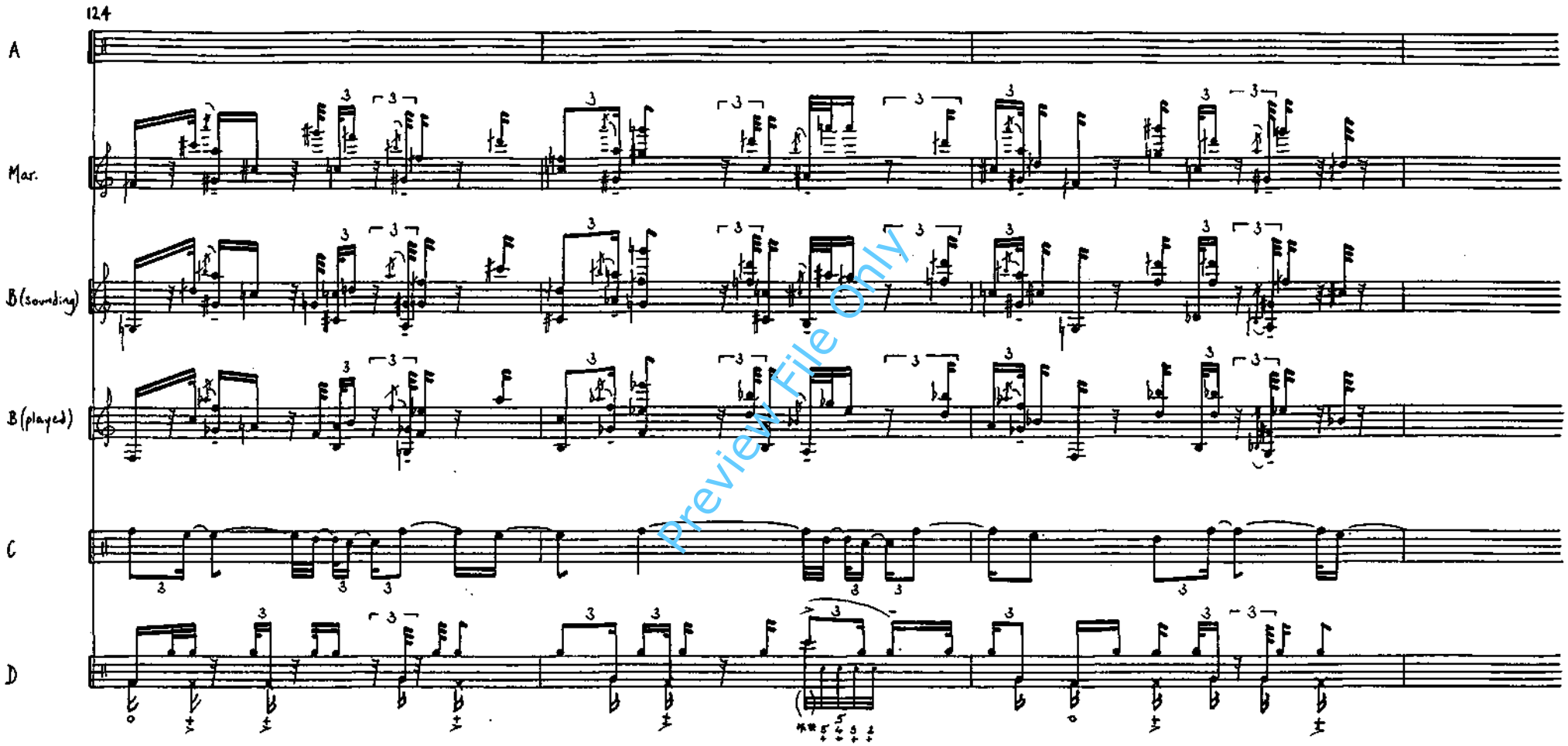

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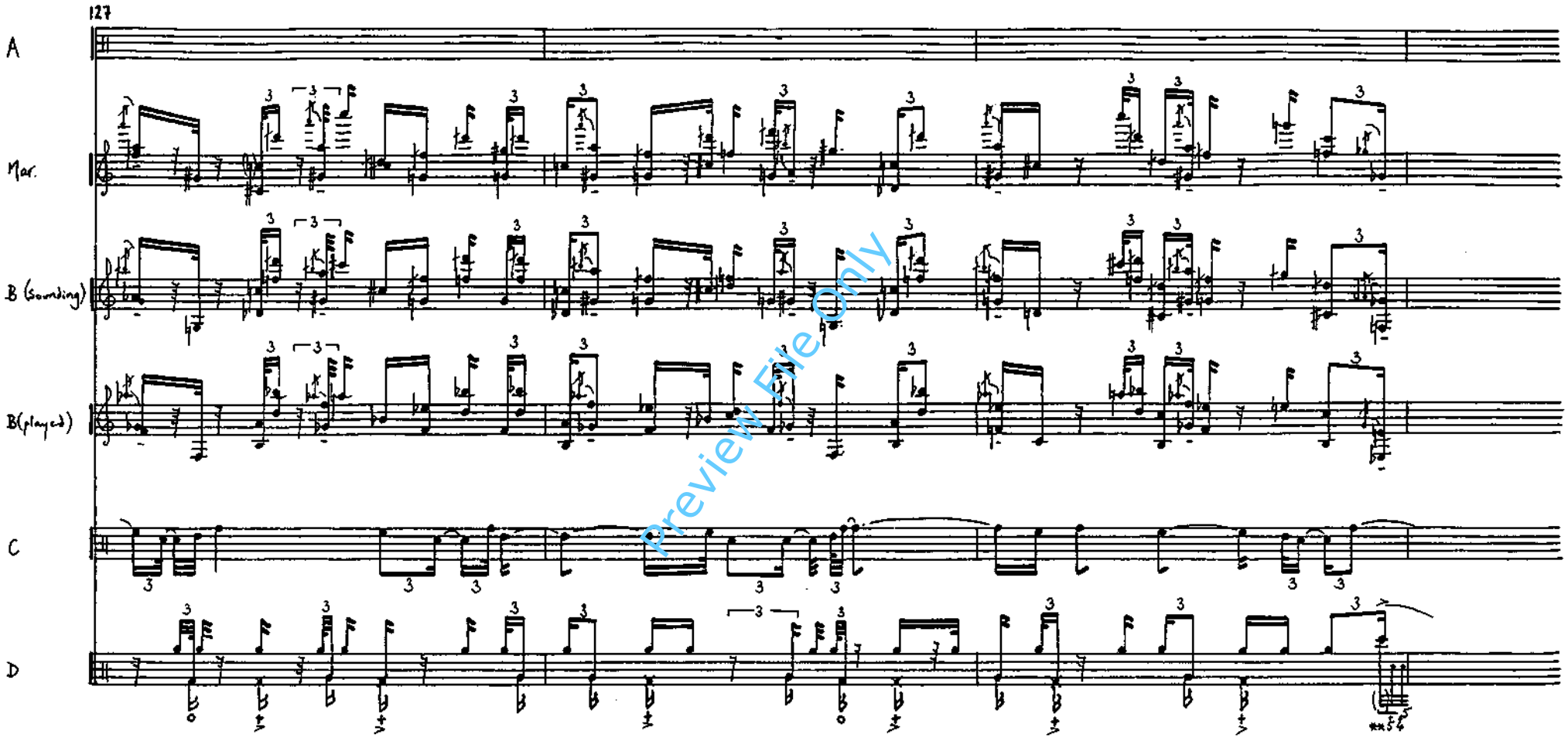

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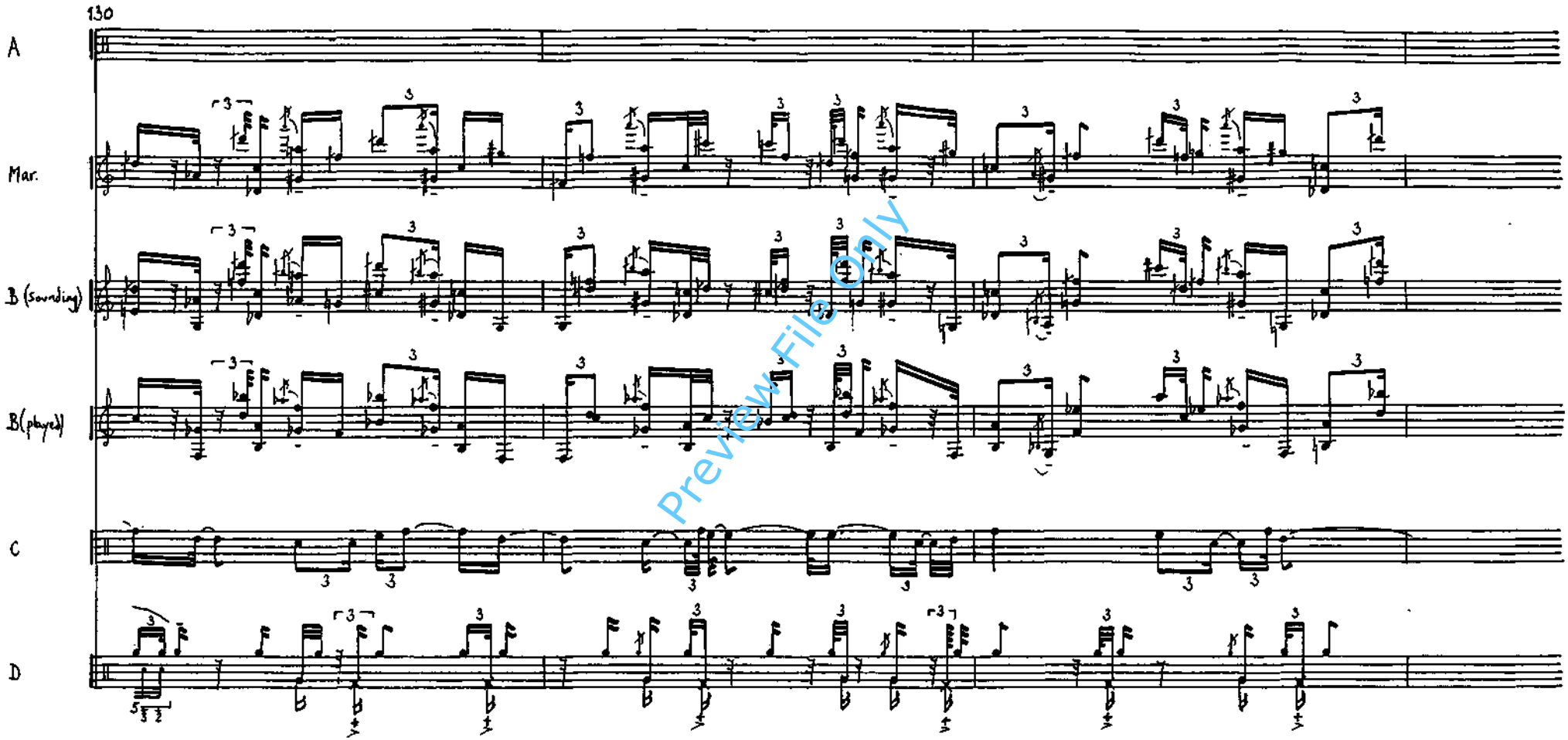

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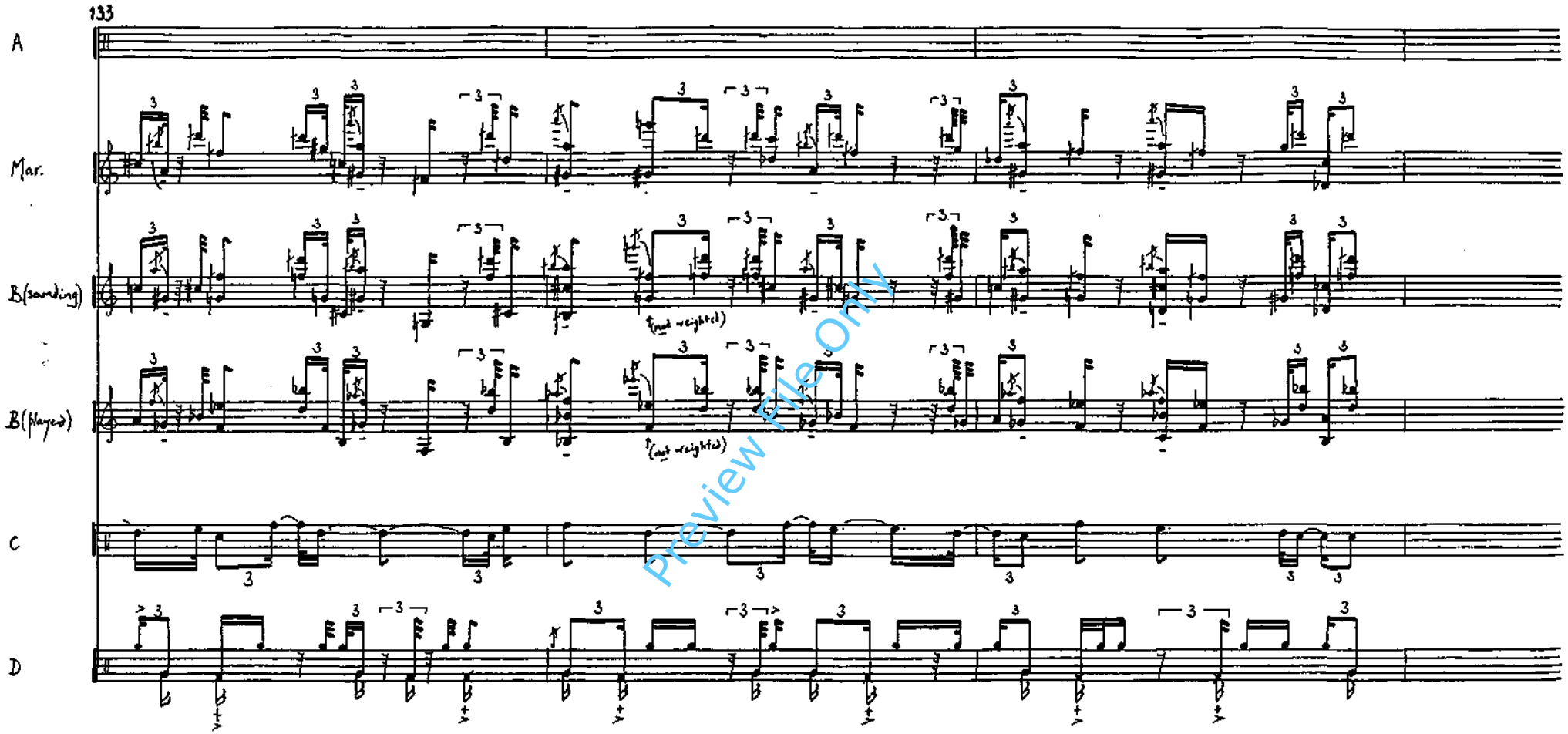

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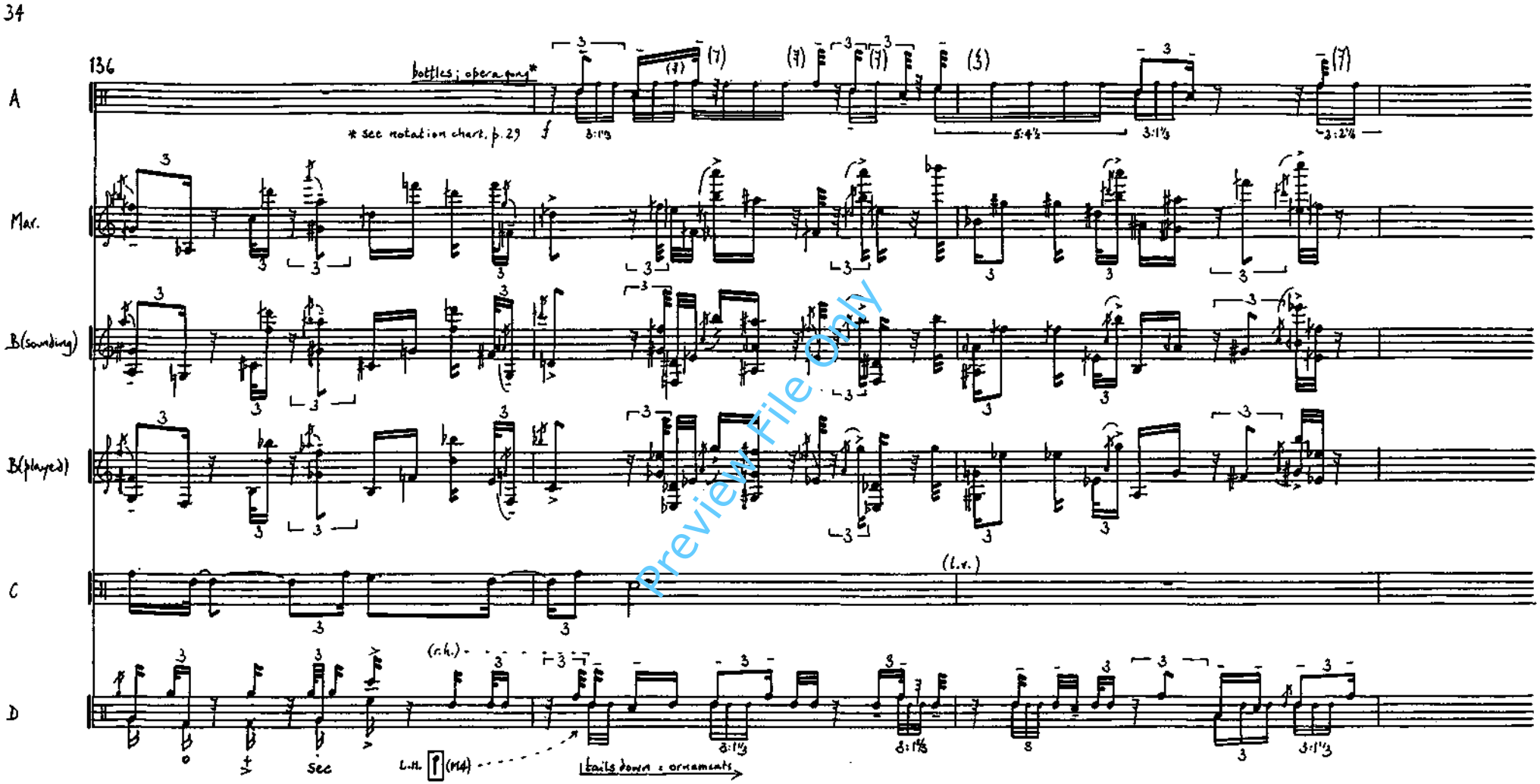

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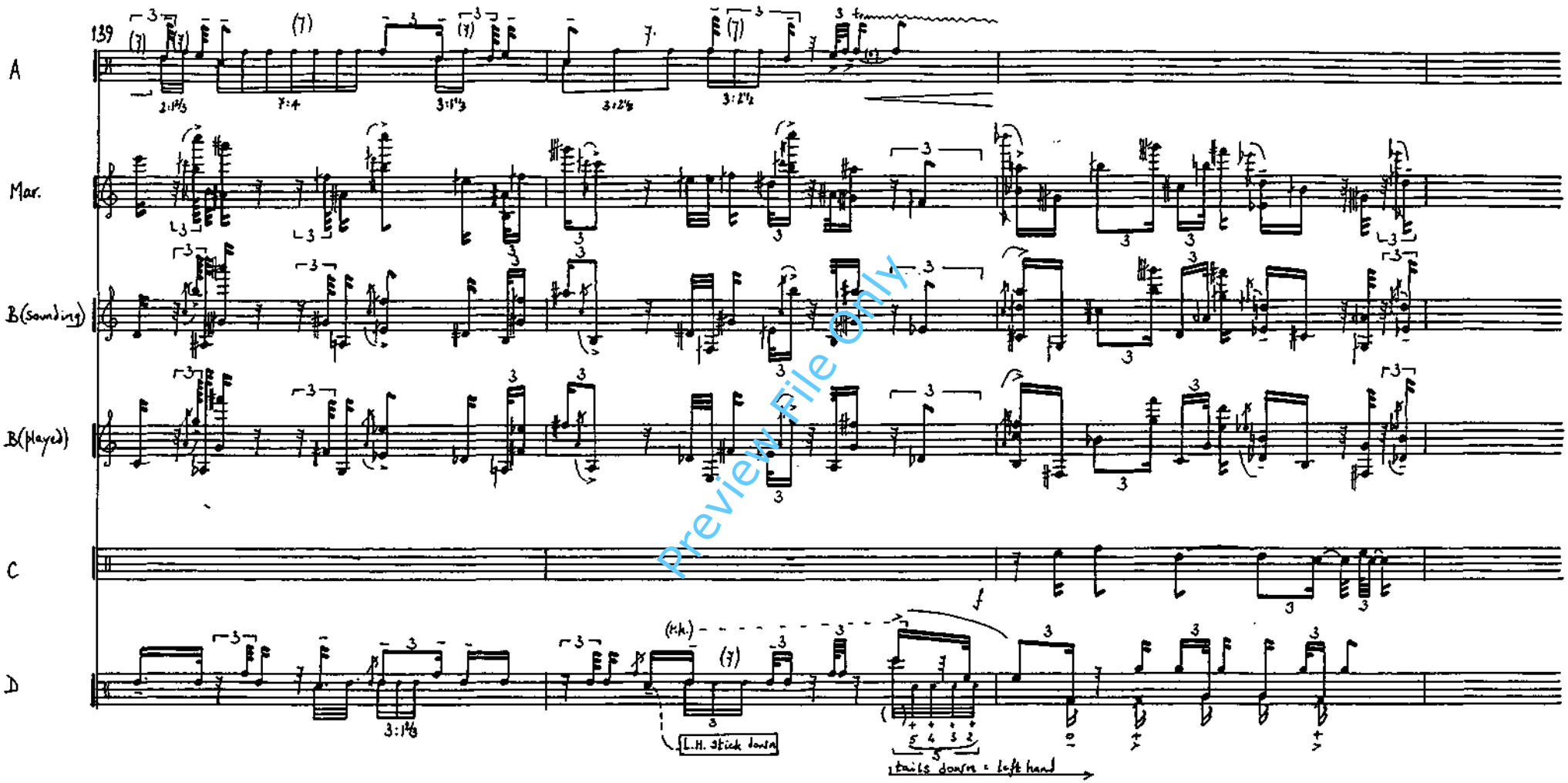

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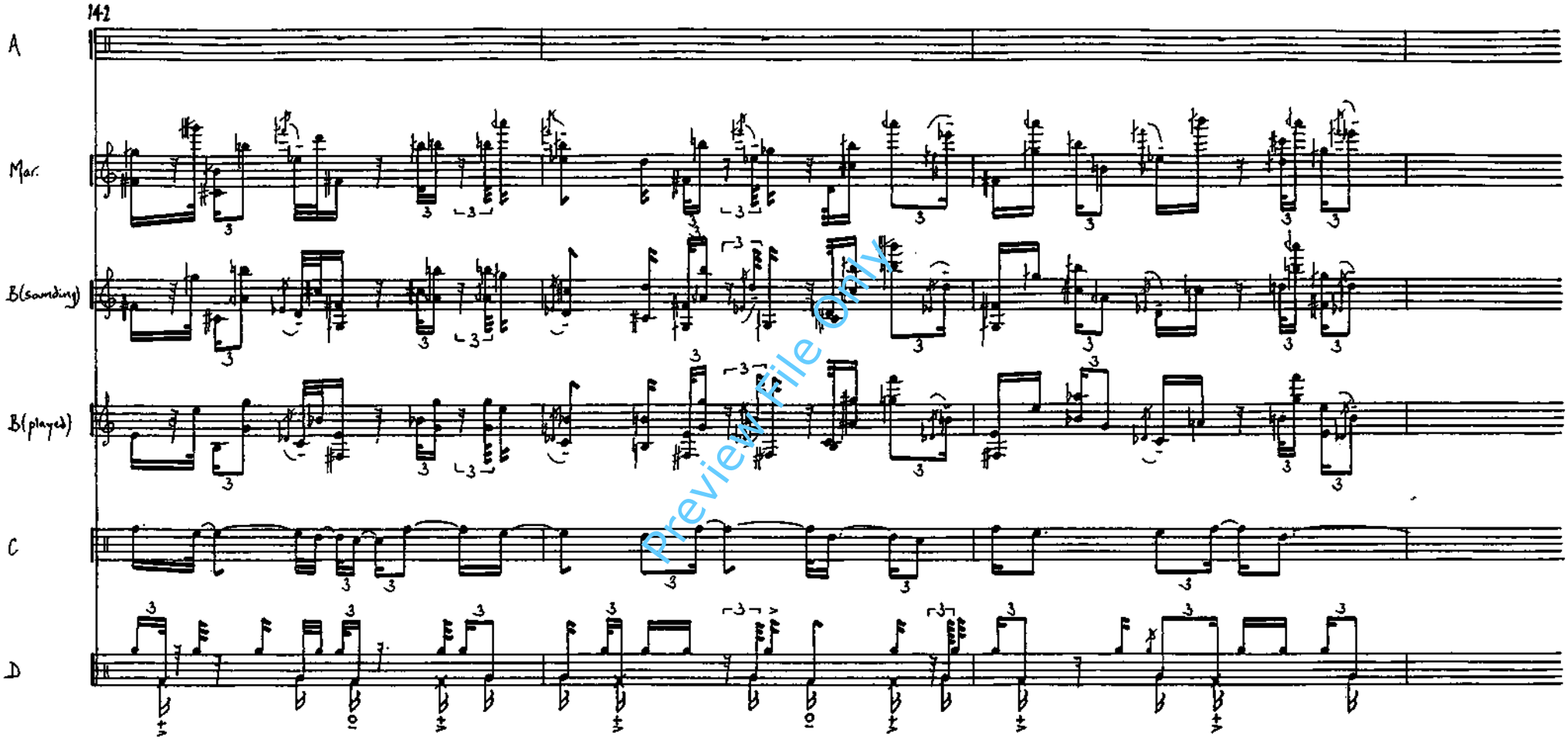

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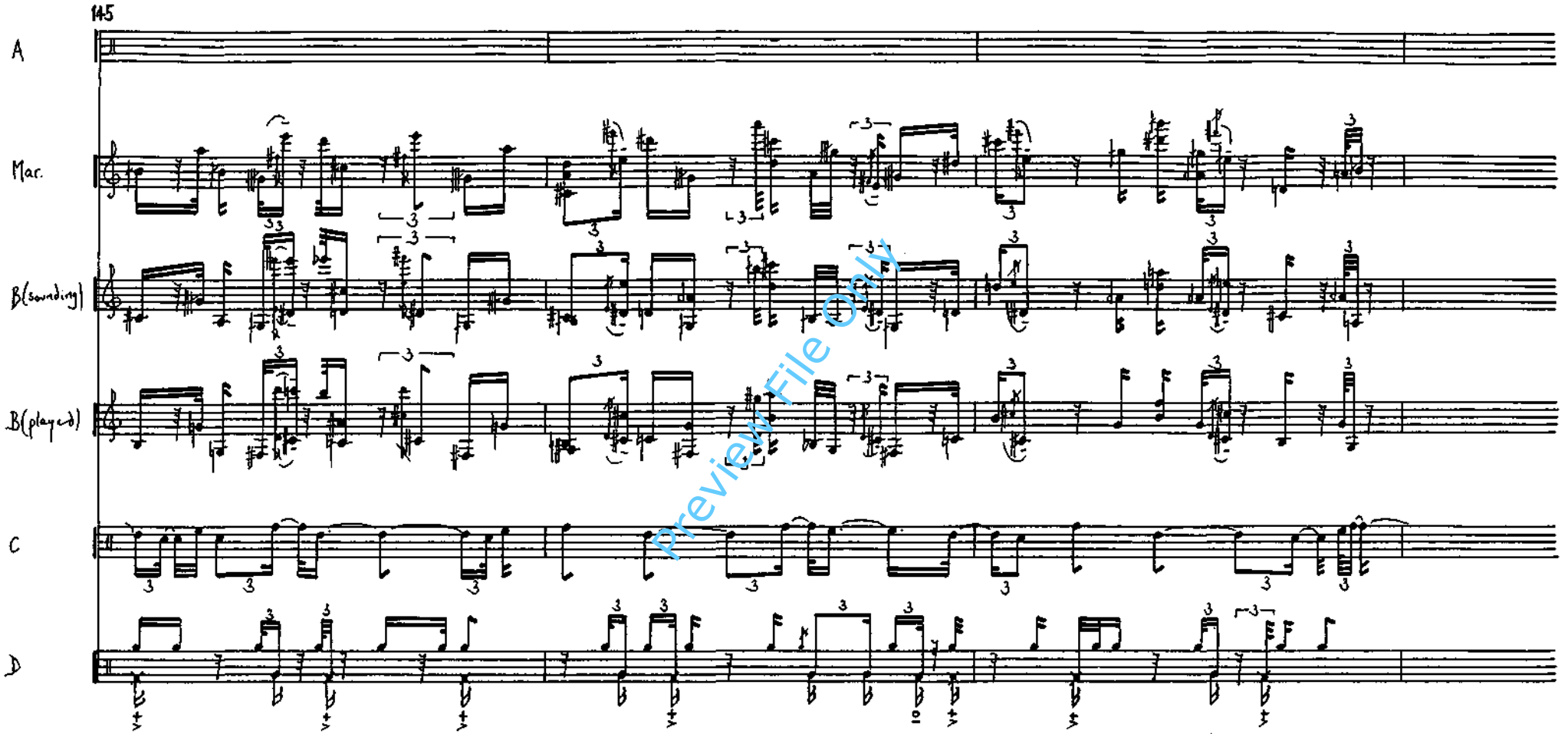

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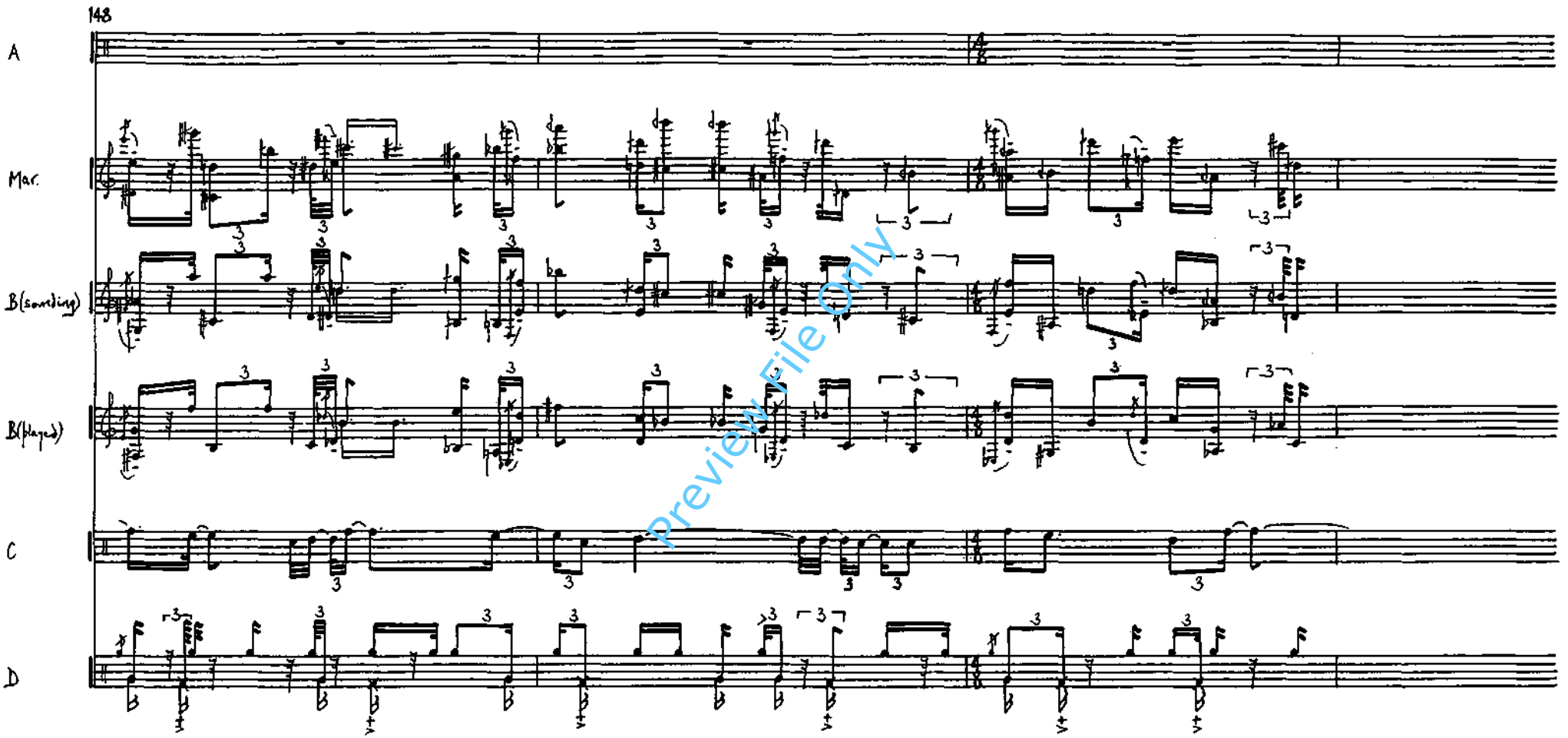

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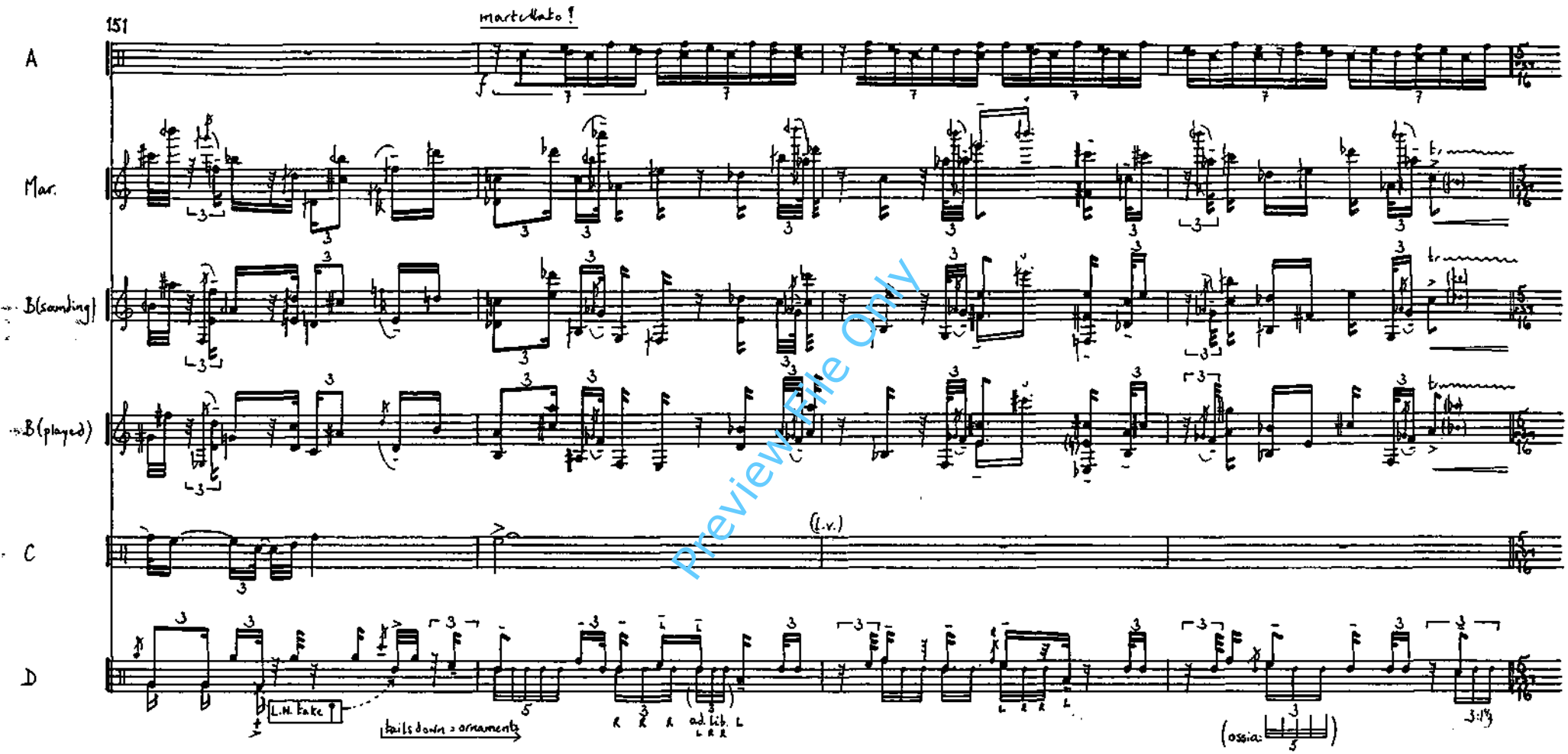

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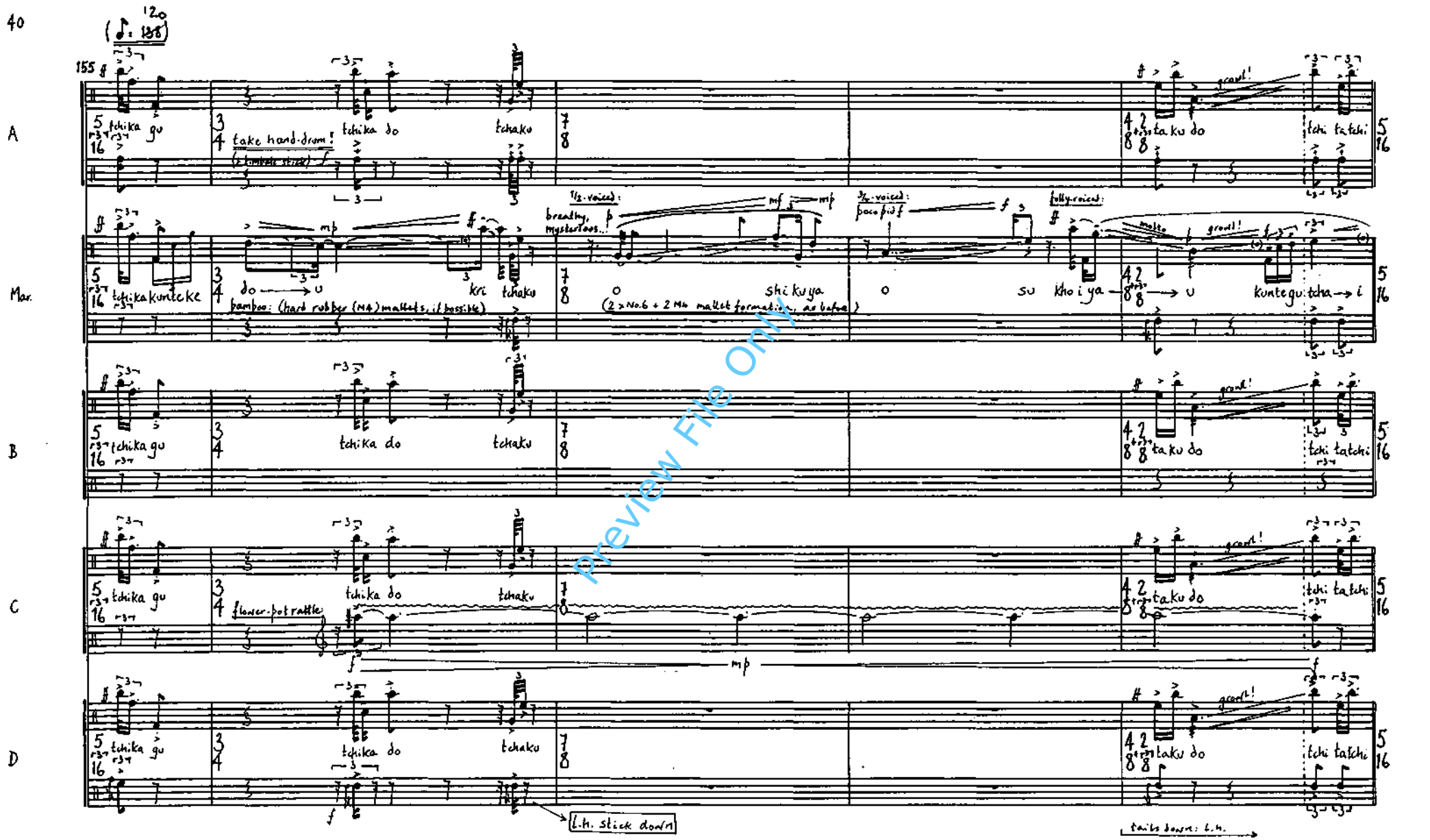

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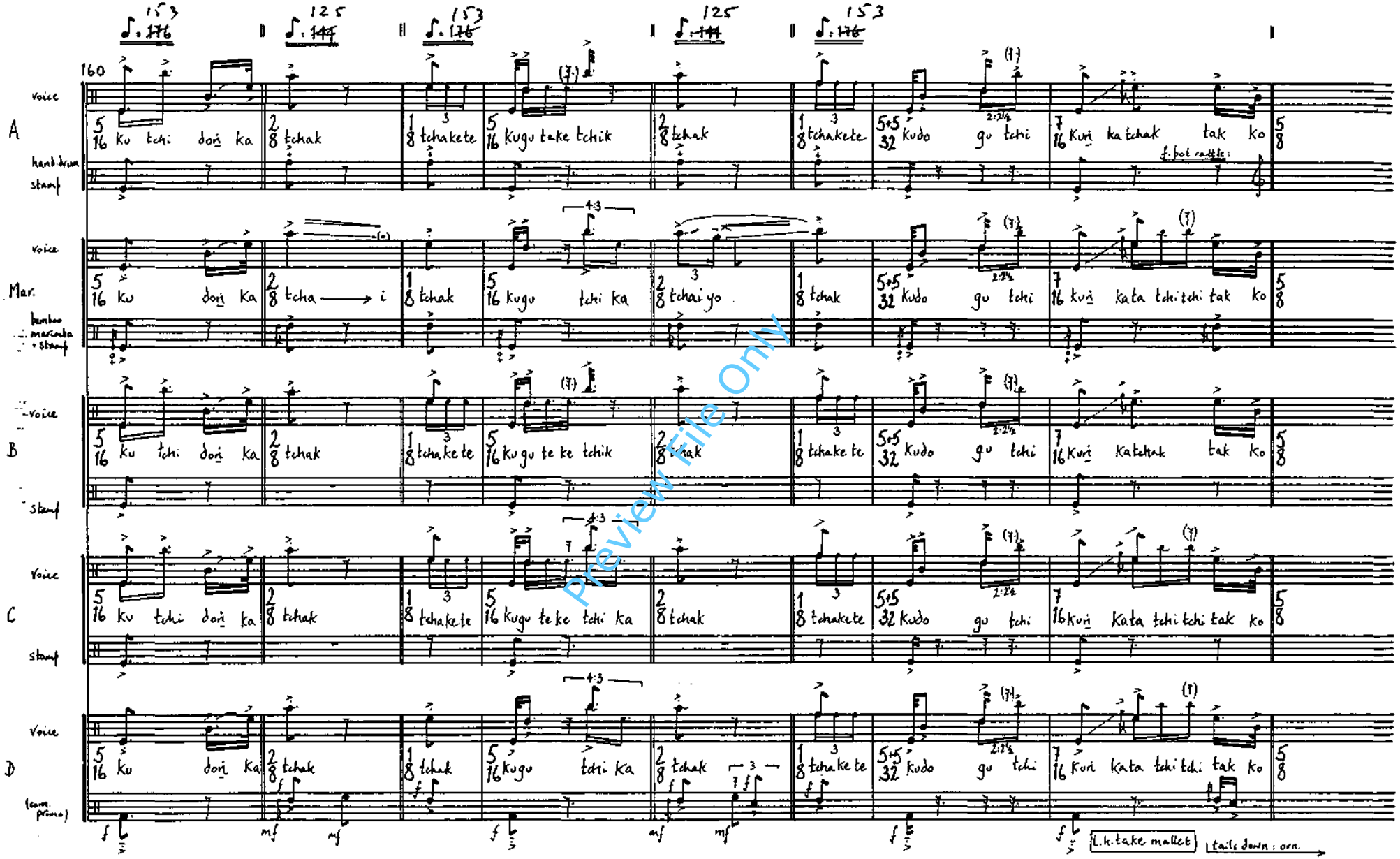

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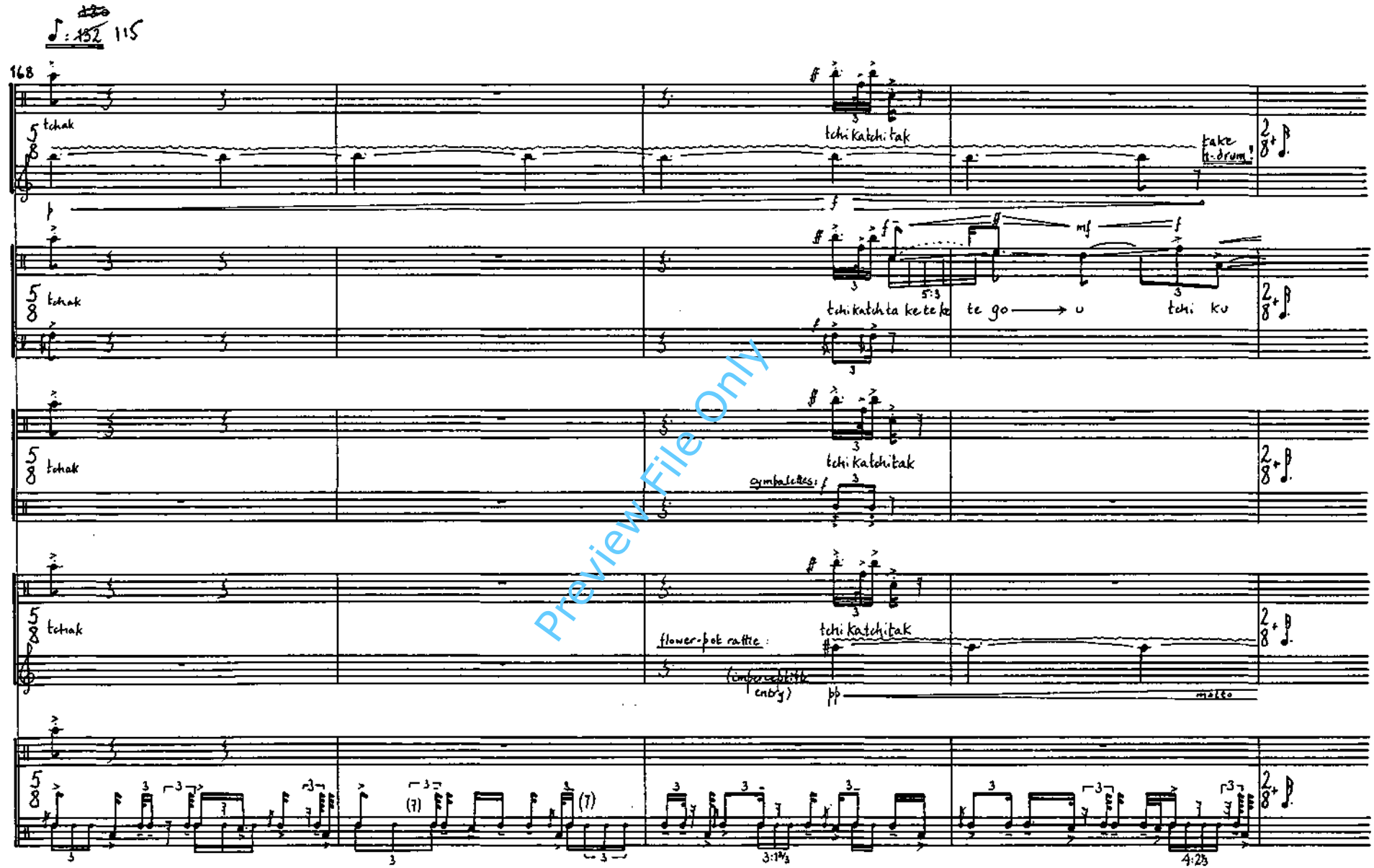

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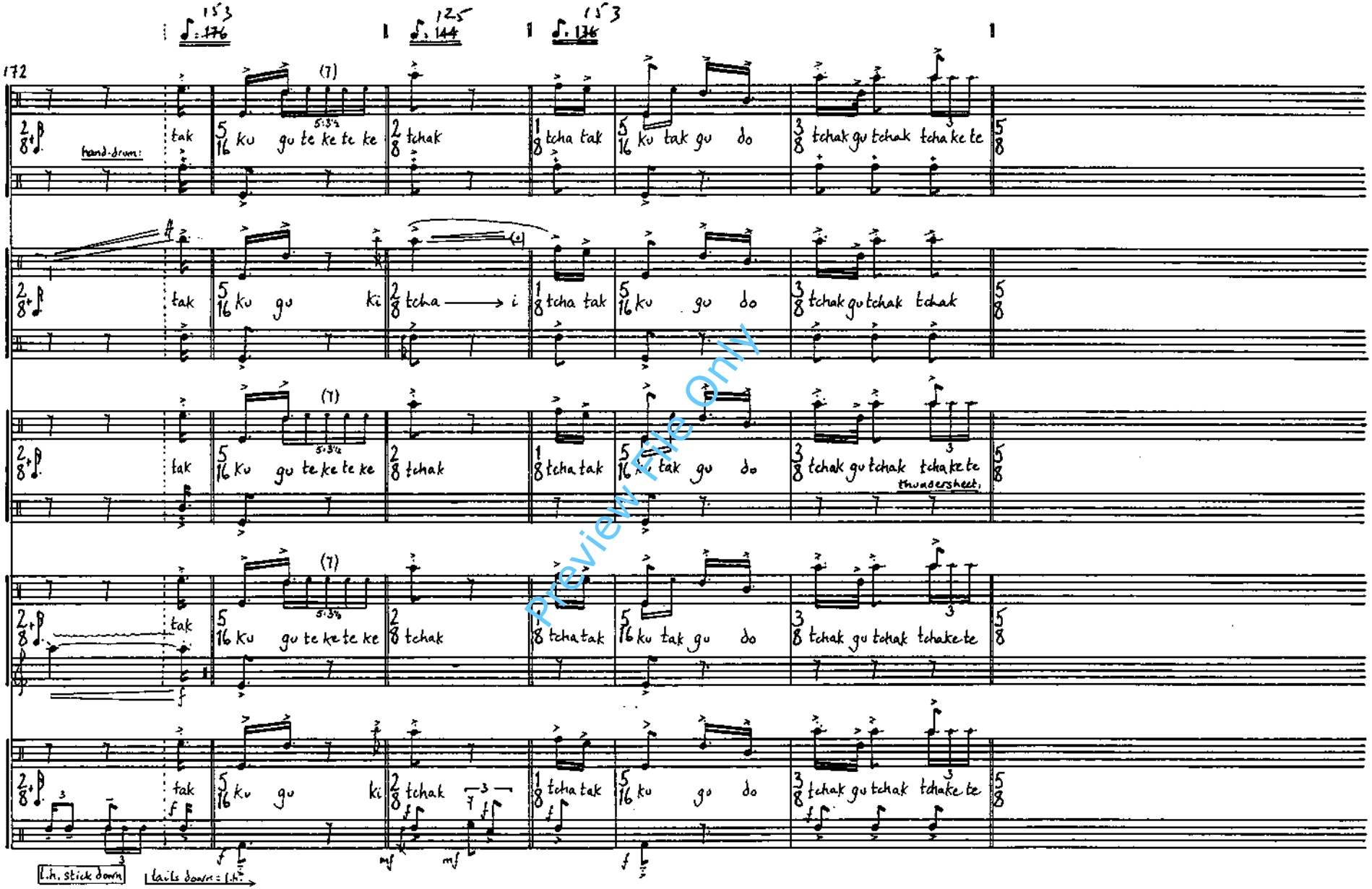

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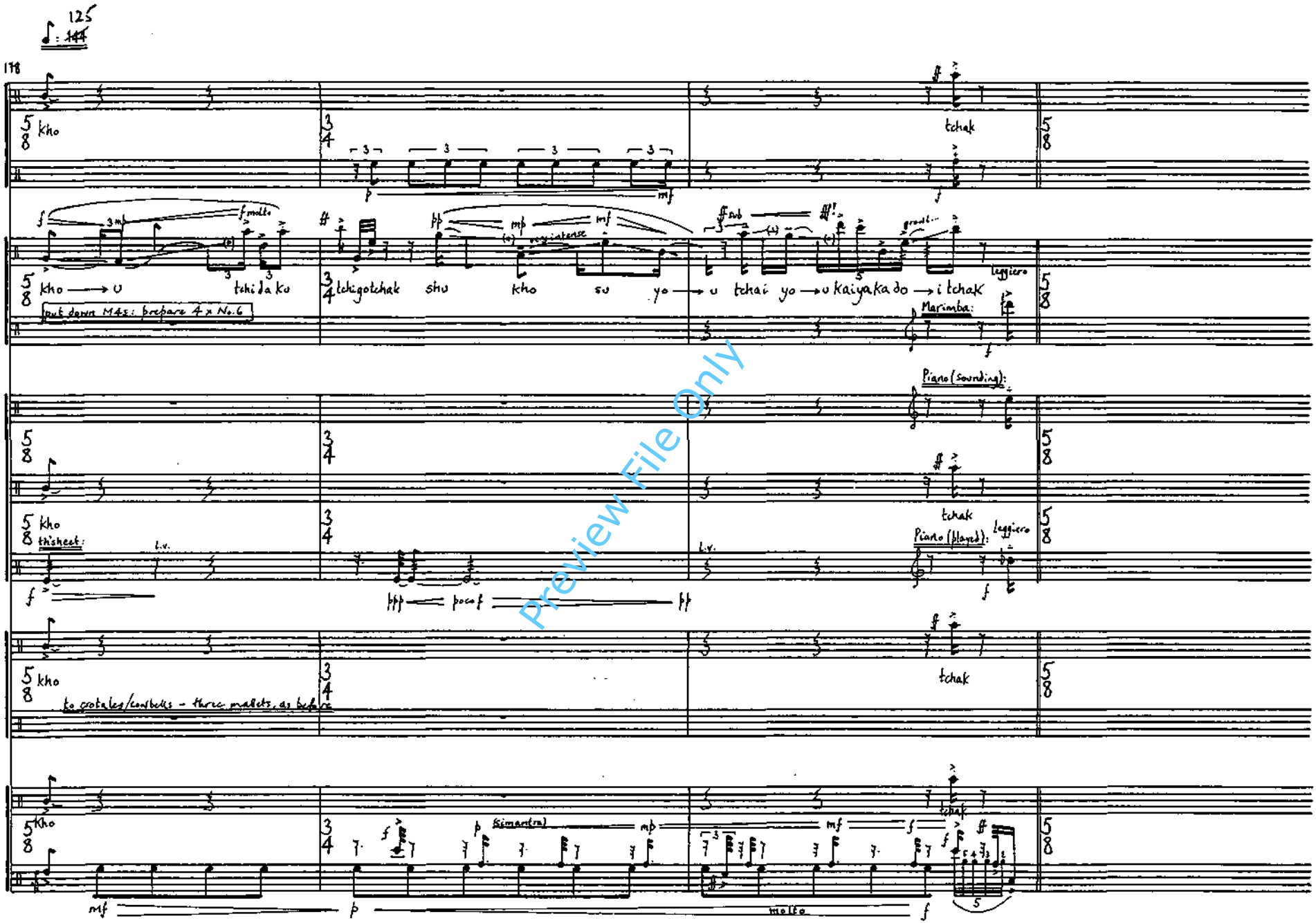

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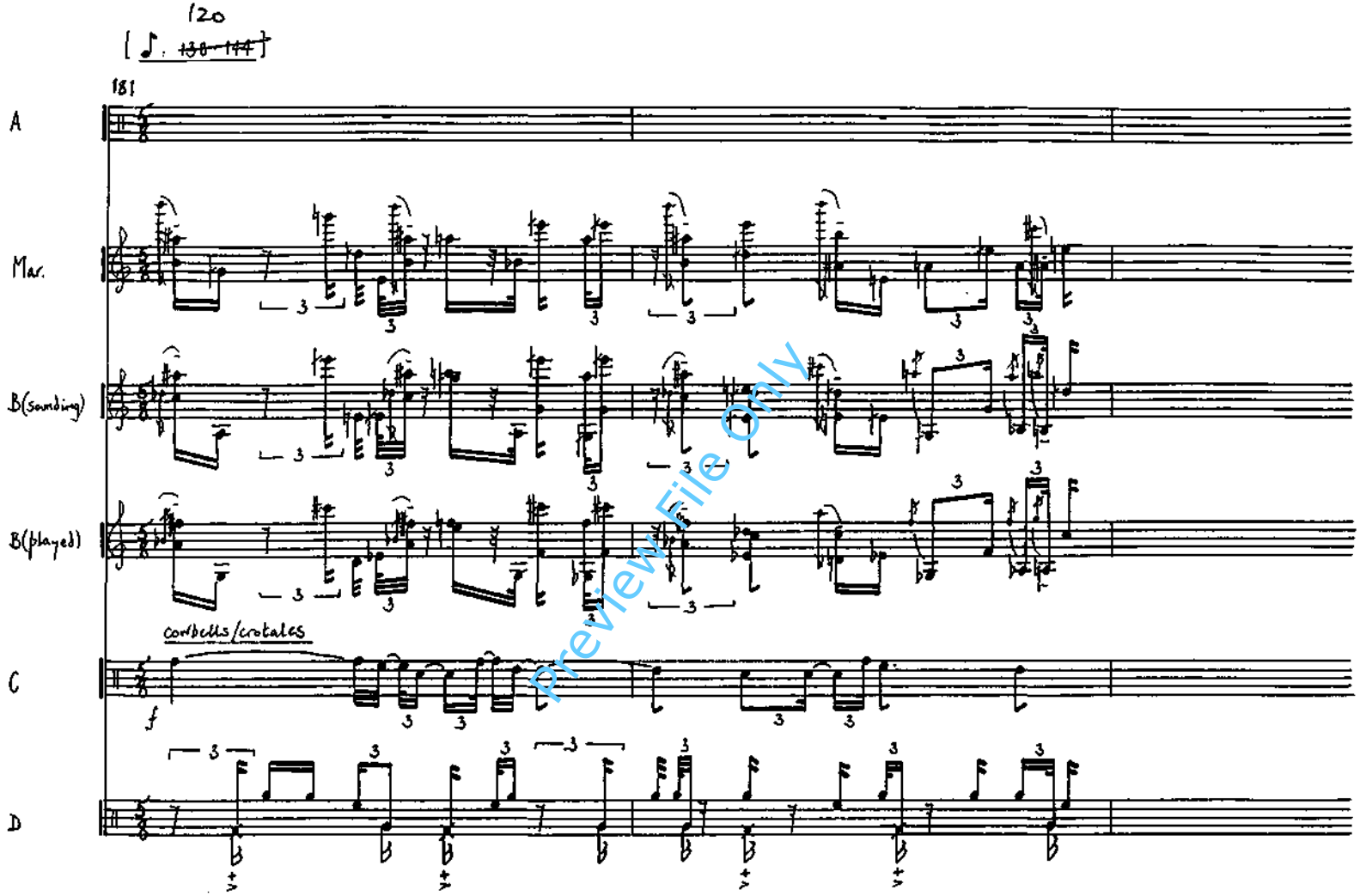

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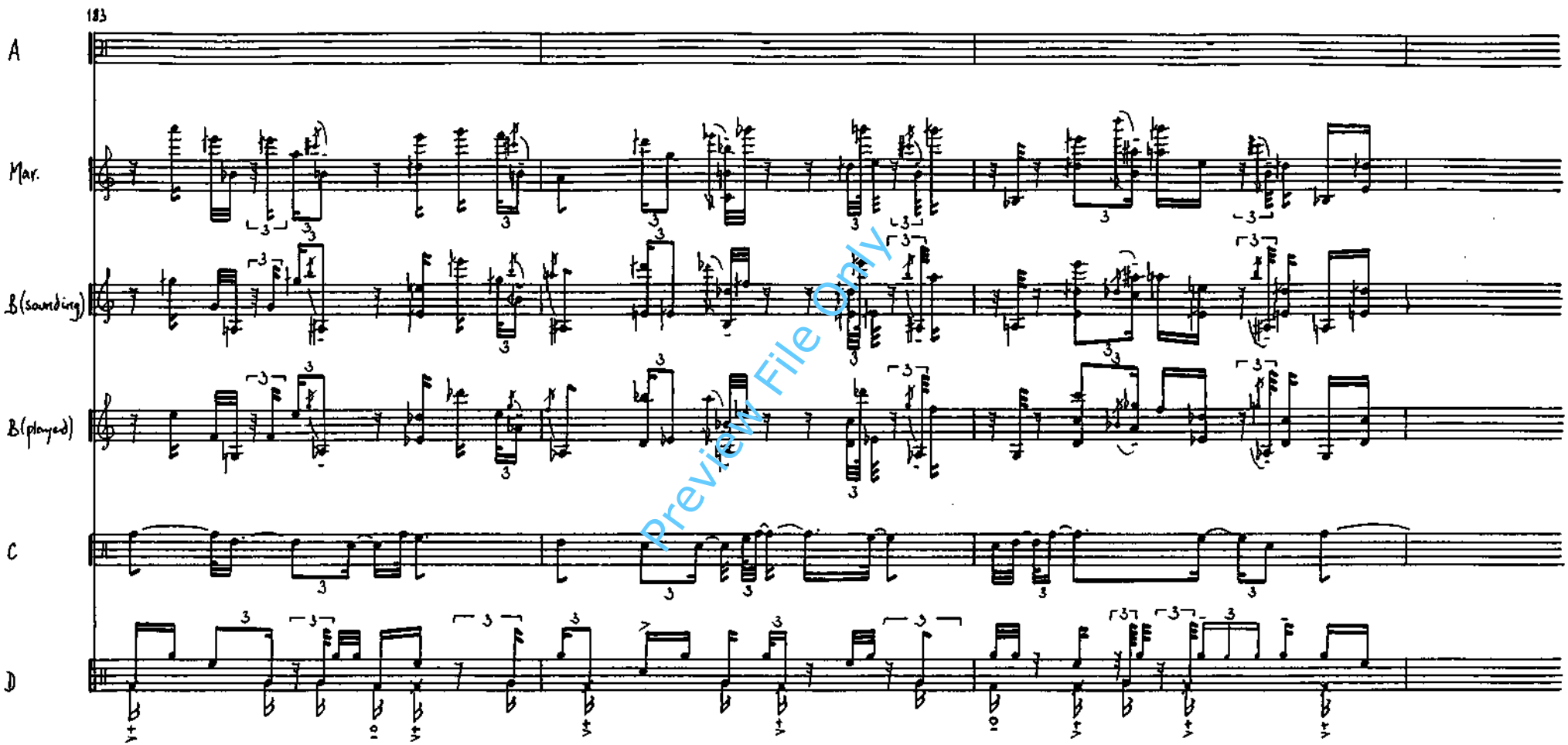

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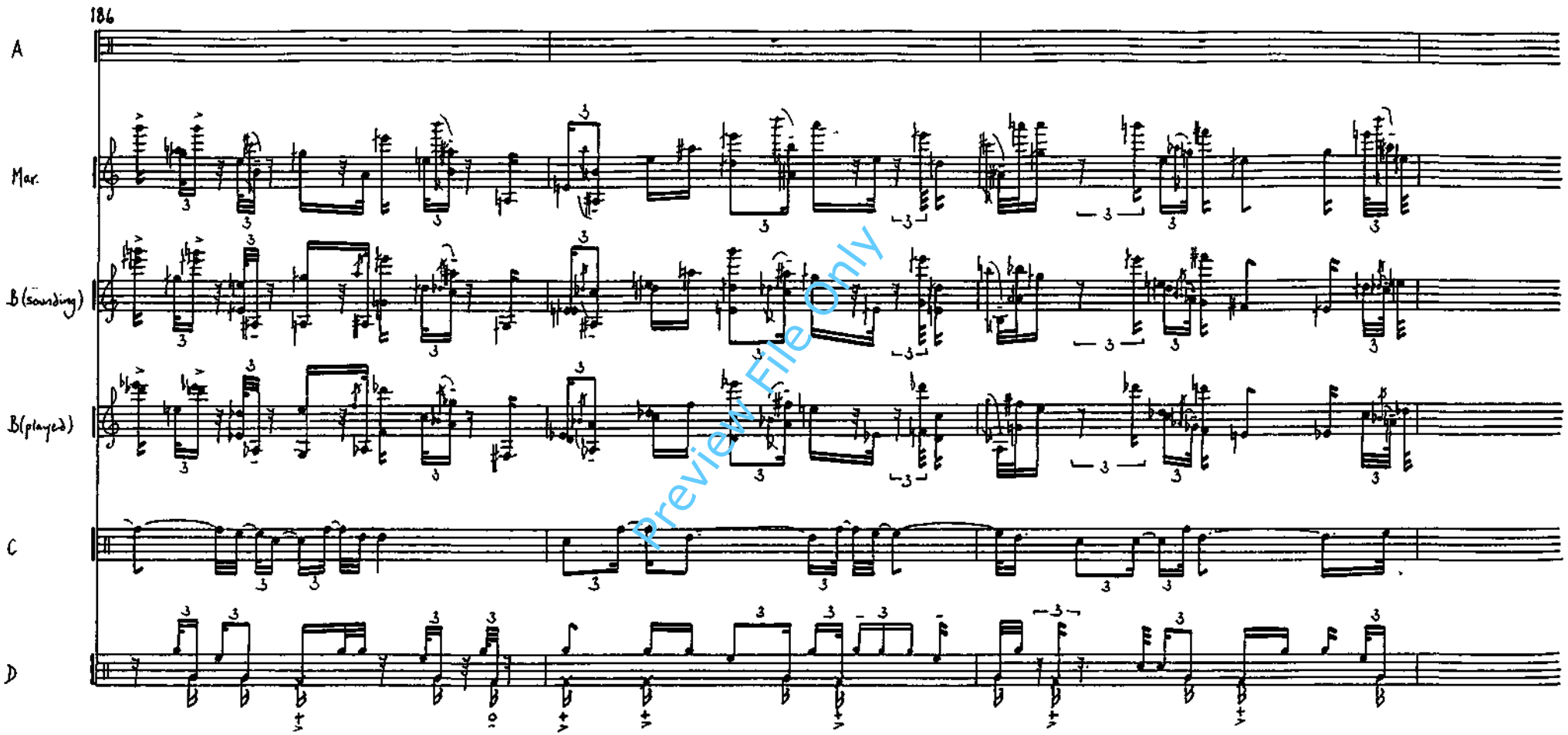

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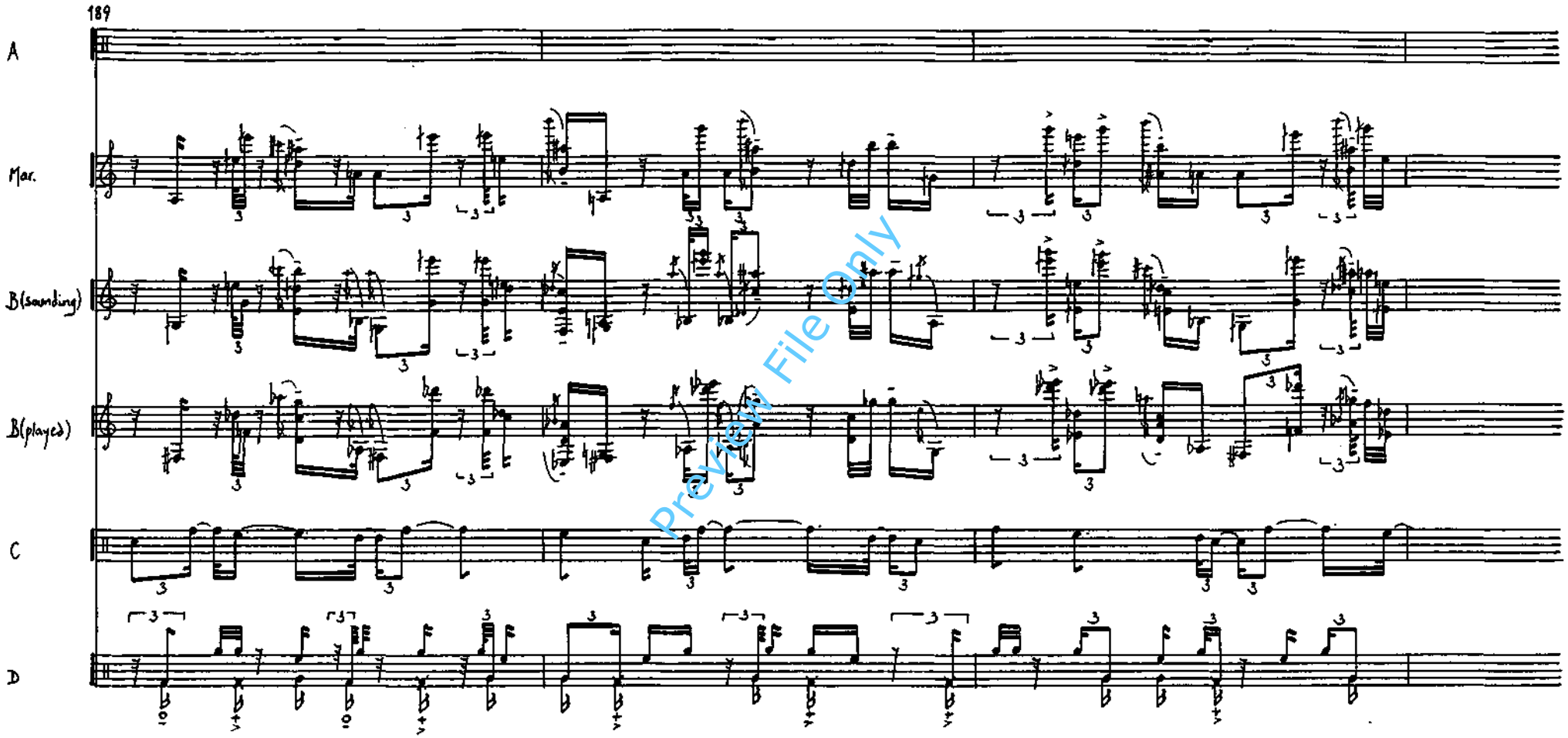

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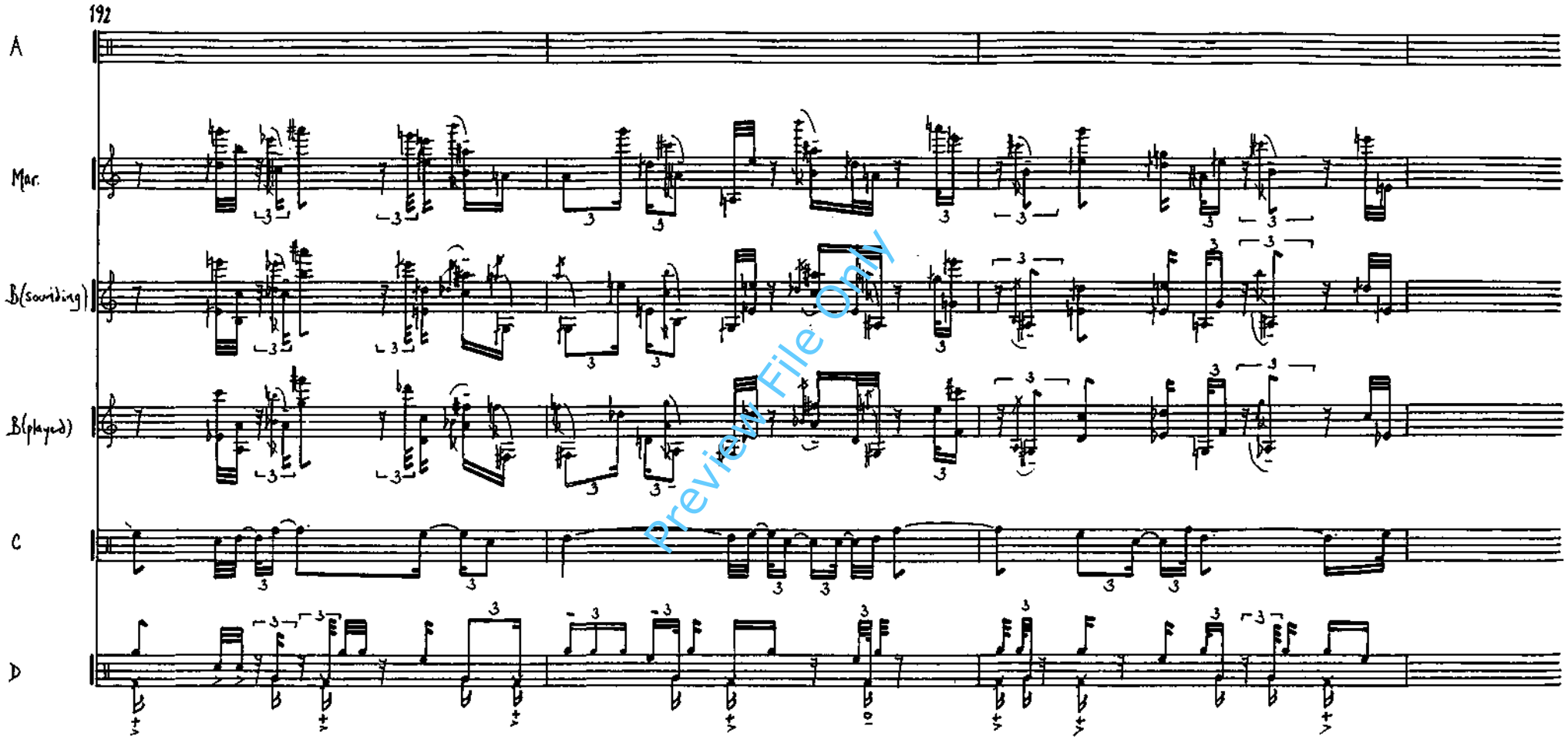

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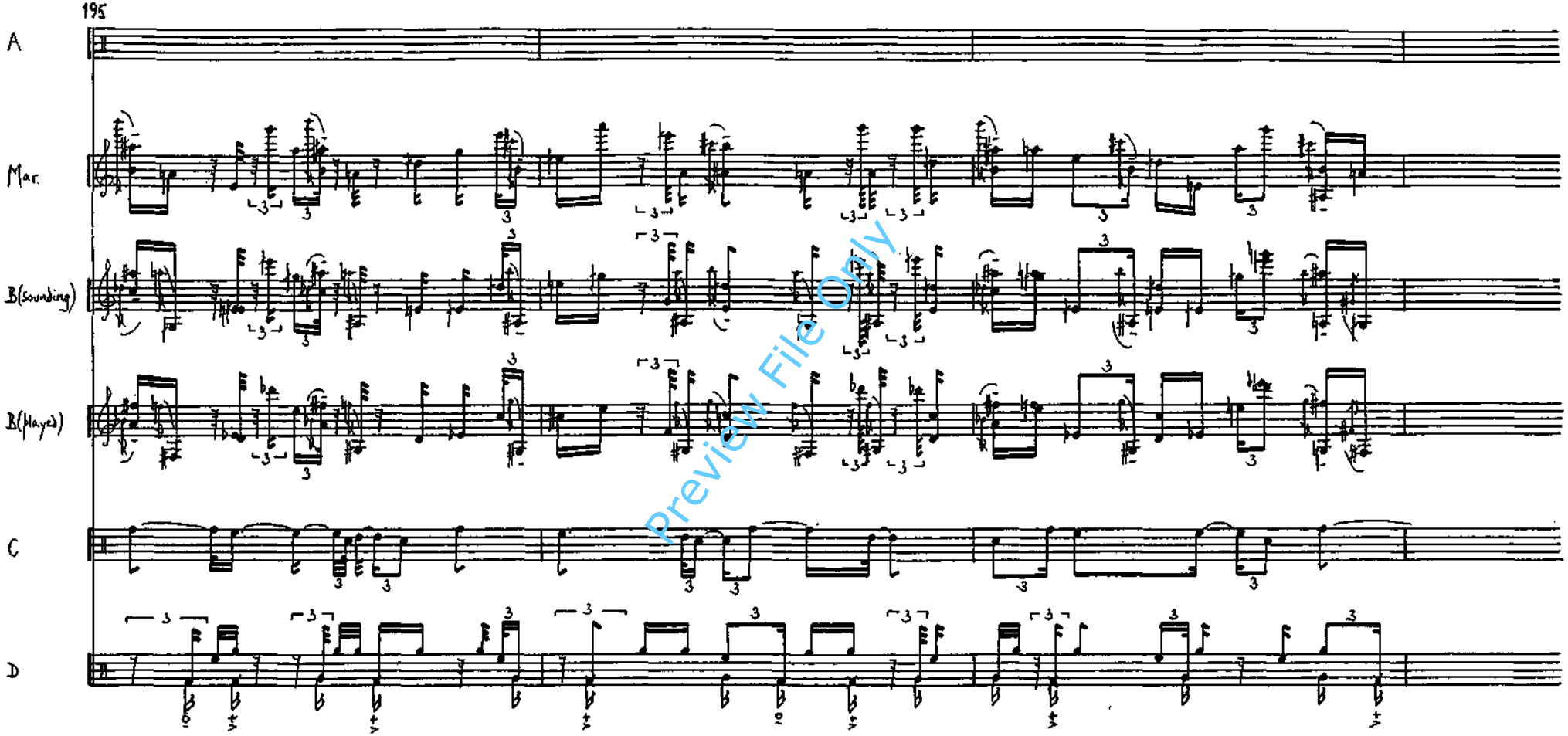

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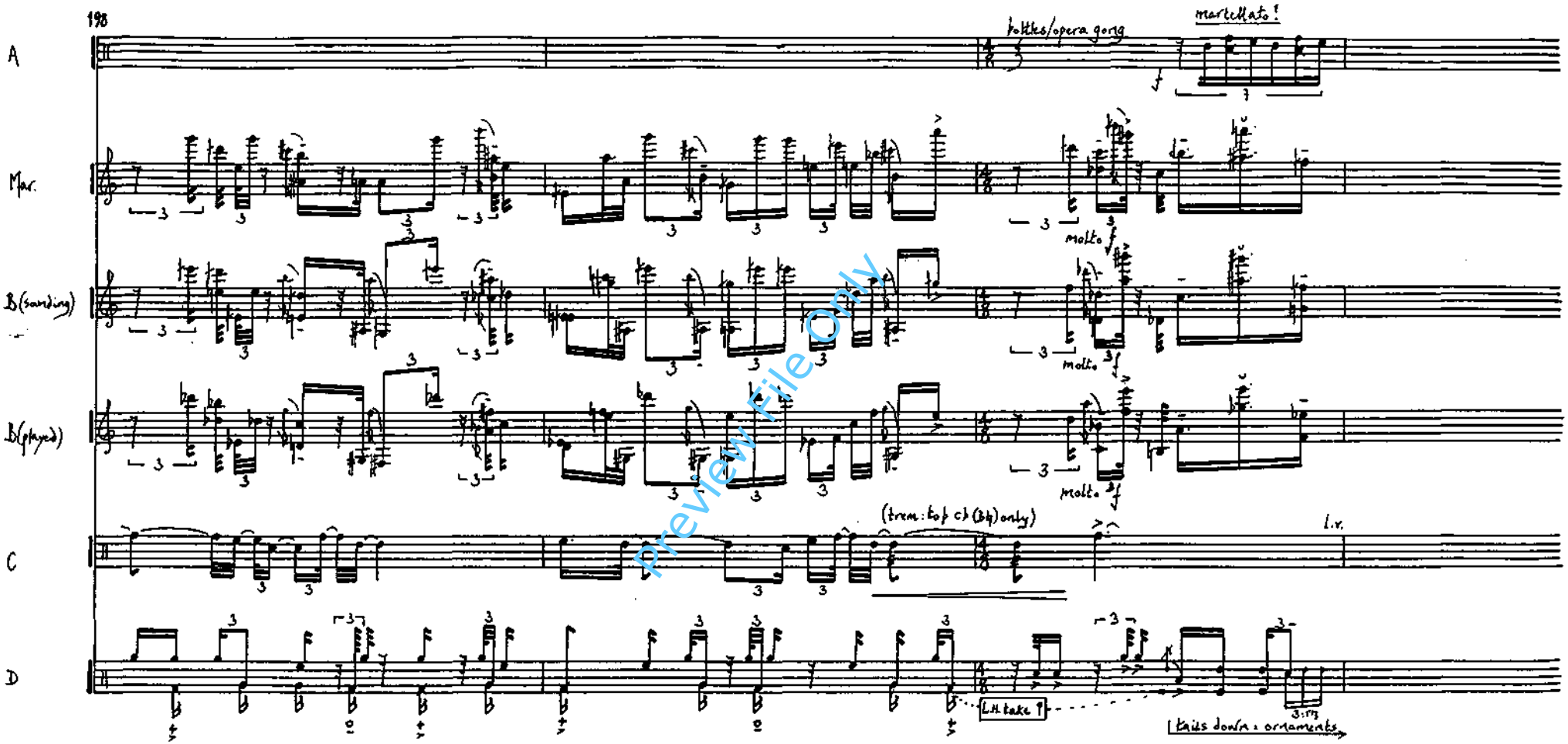

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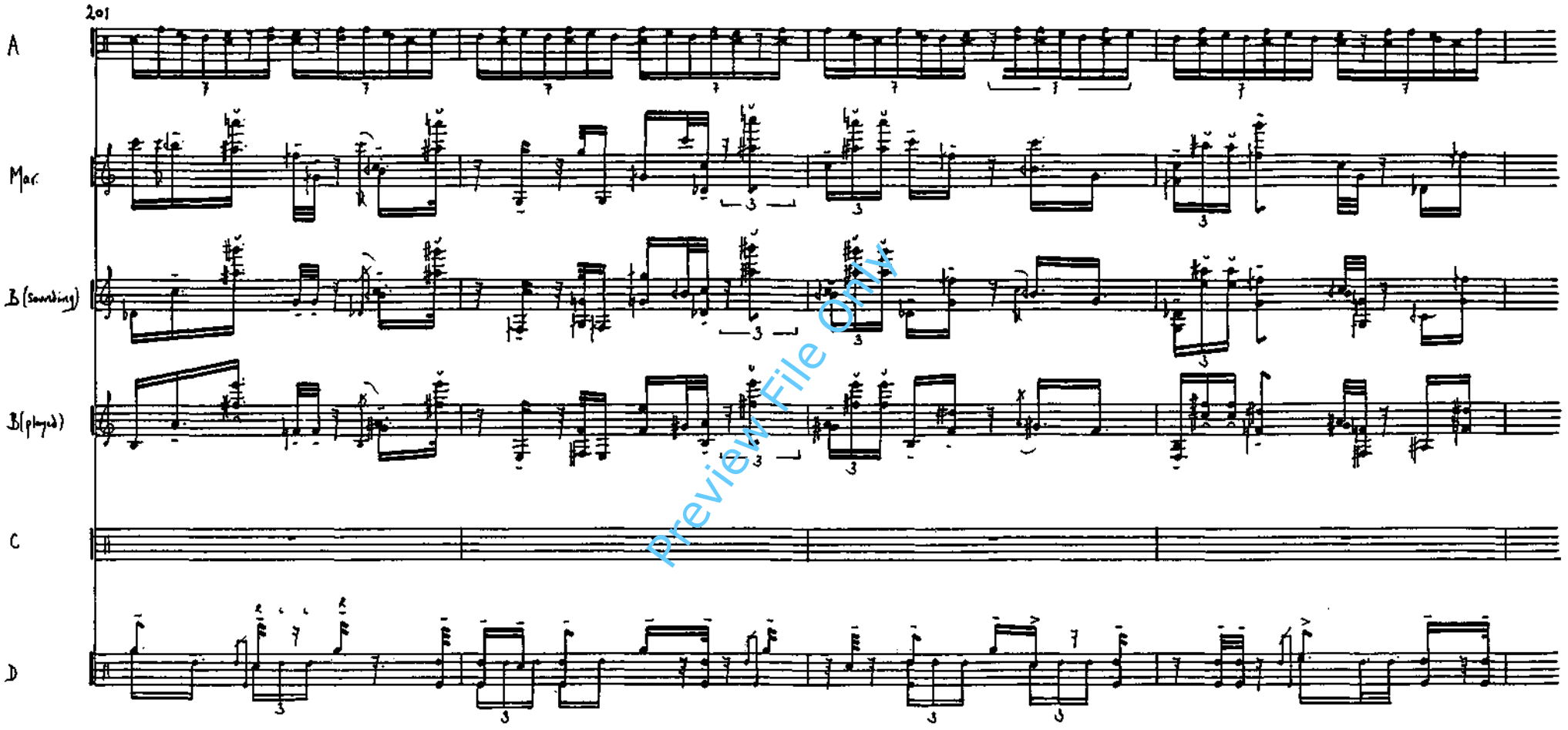

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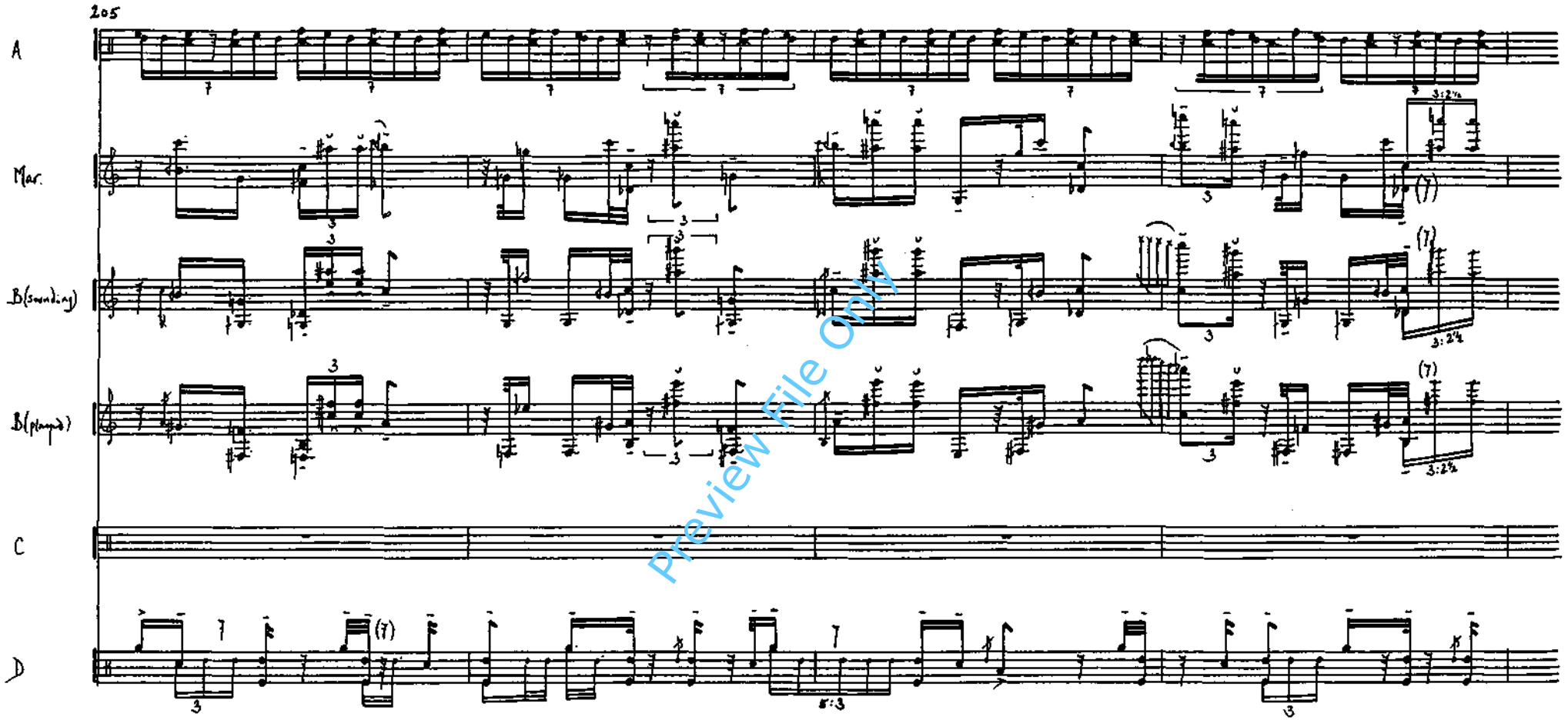

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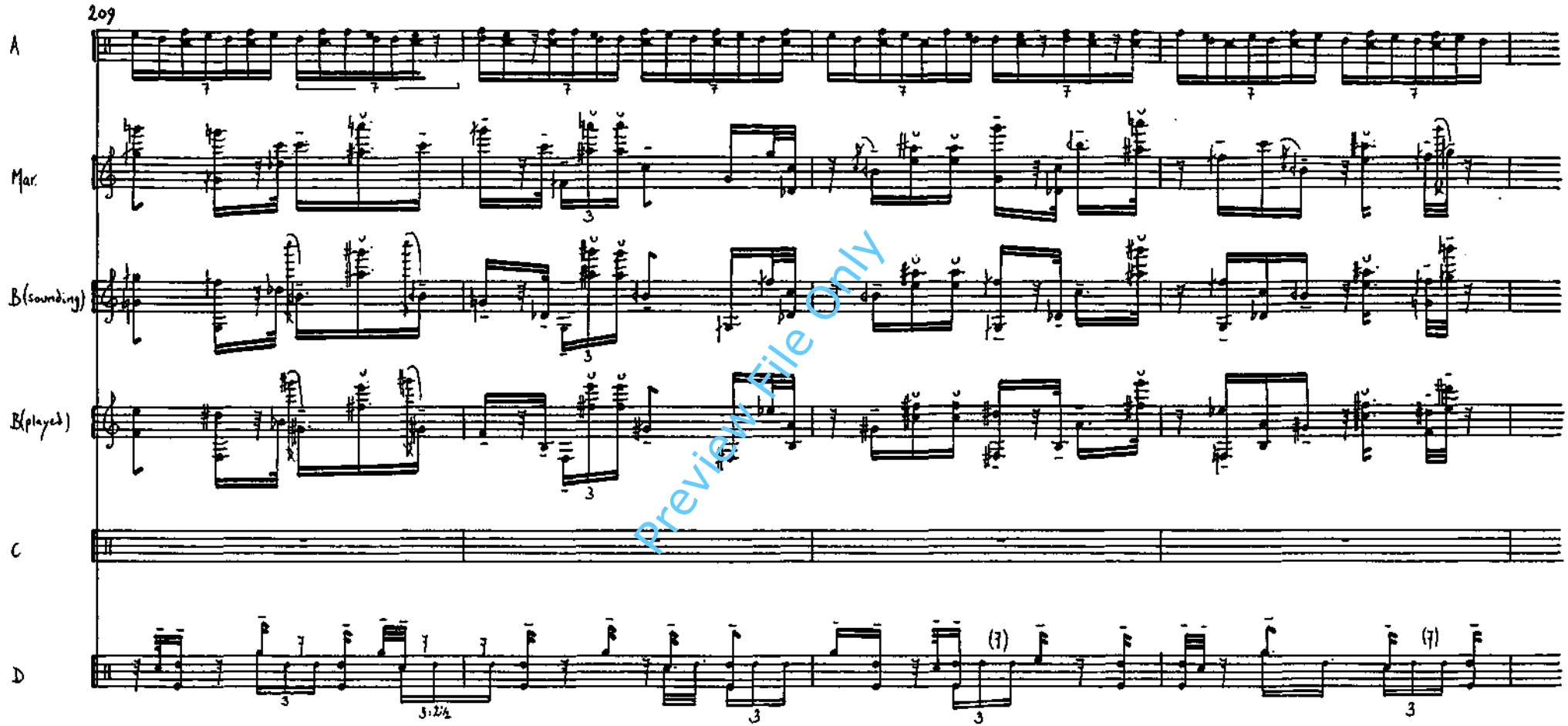

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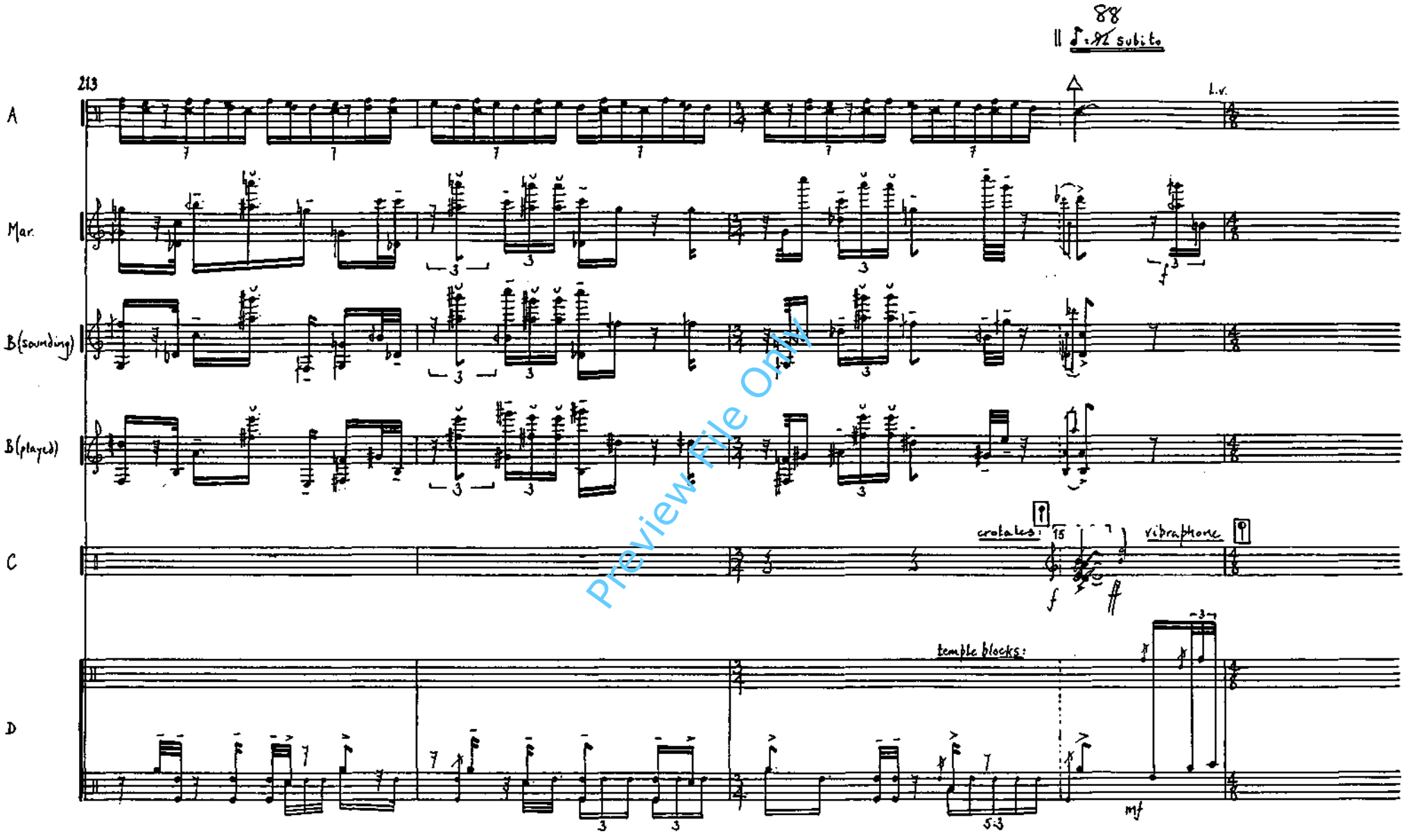

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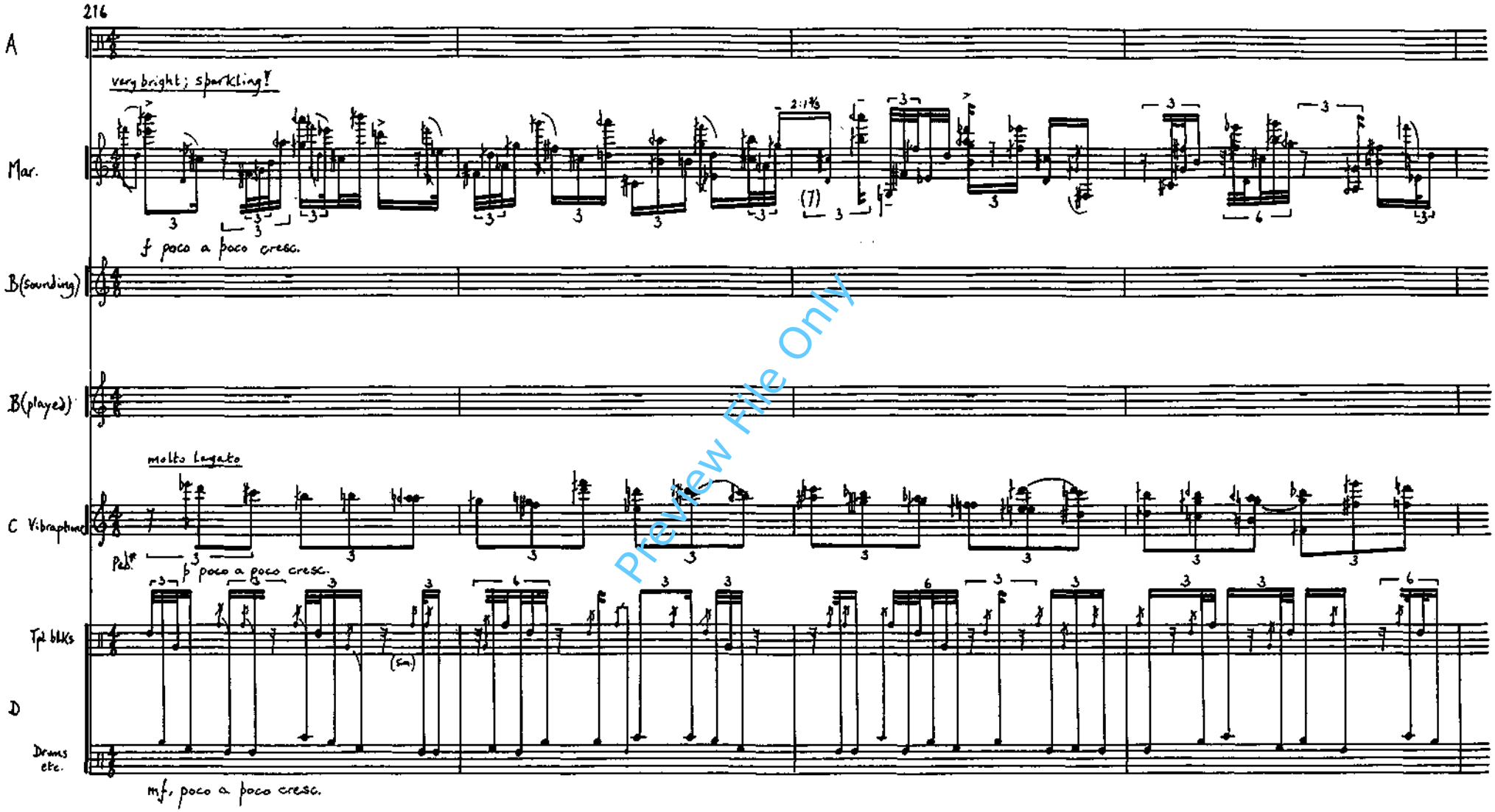

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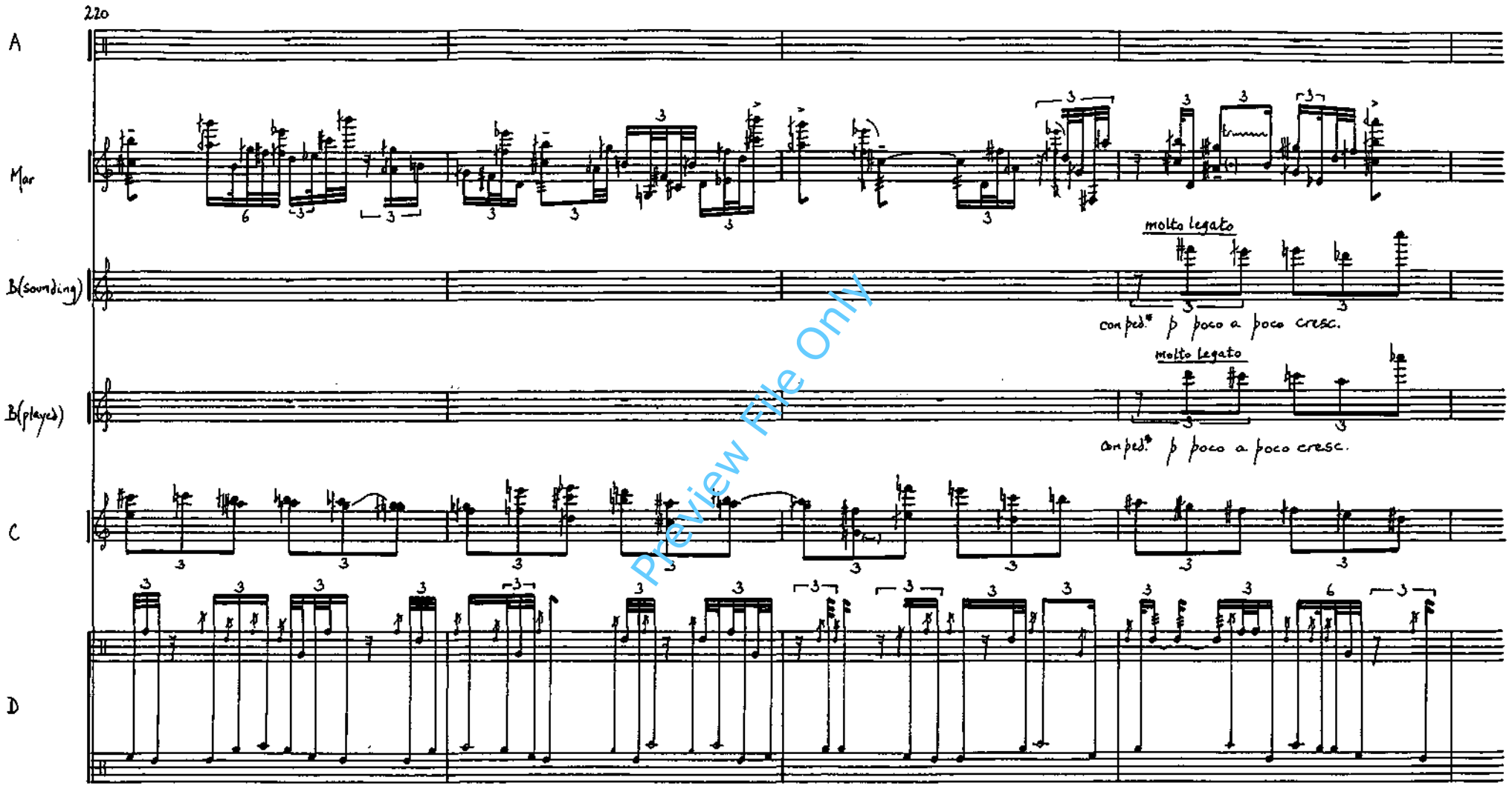
* Pedal: Vibraphone and Piano should provide a 'silky' background - all pedal changes to be as imperceptible as possible (flutter-pedal, or half-pedal) - quarter-tone bars can be left to vibrate throughout.



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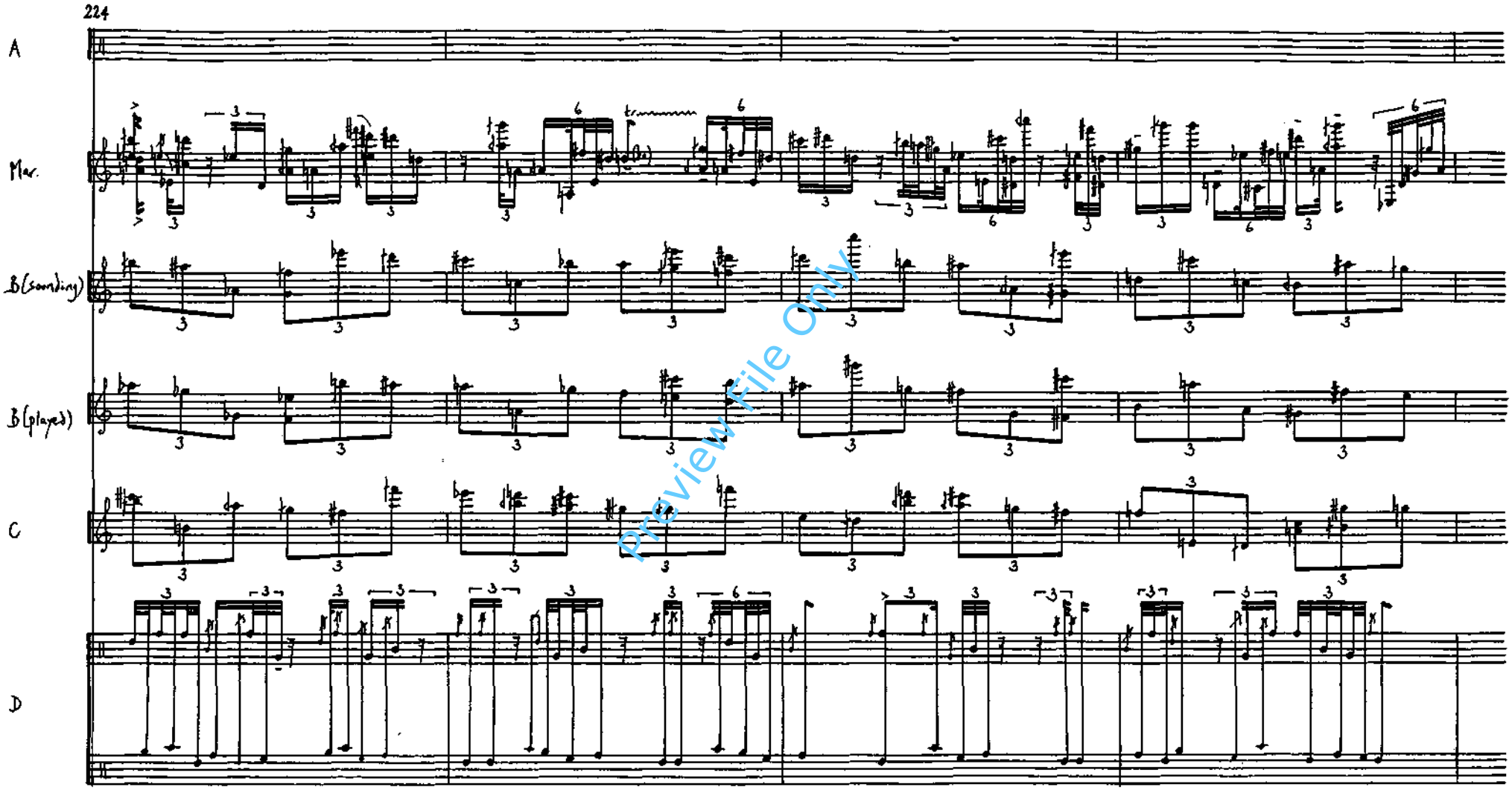

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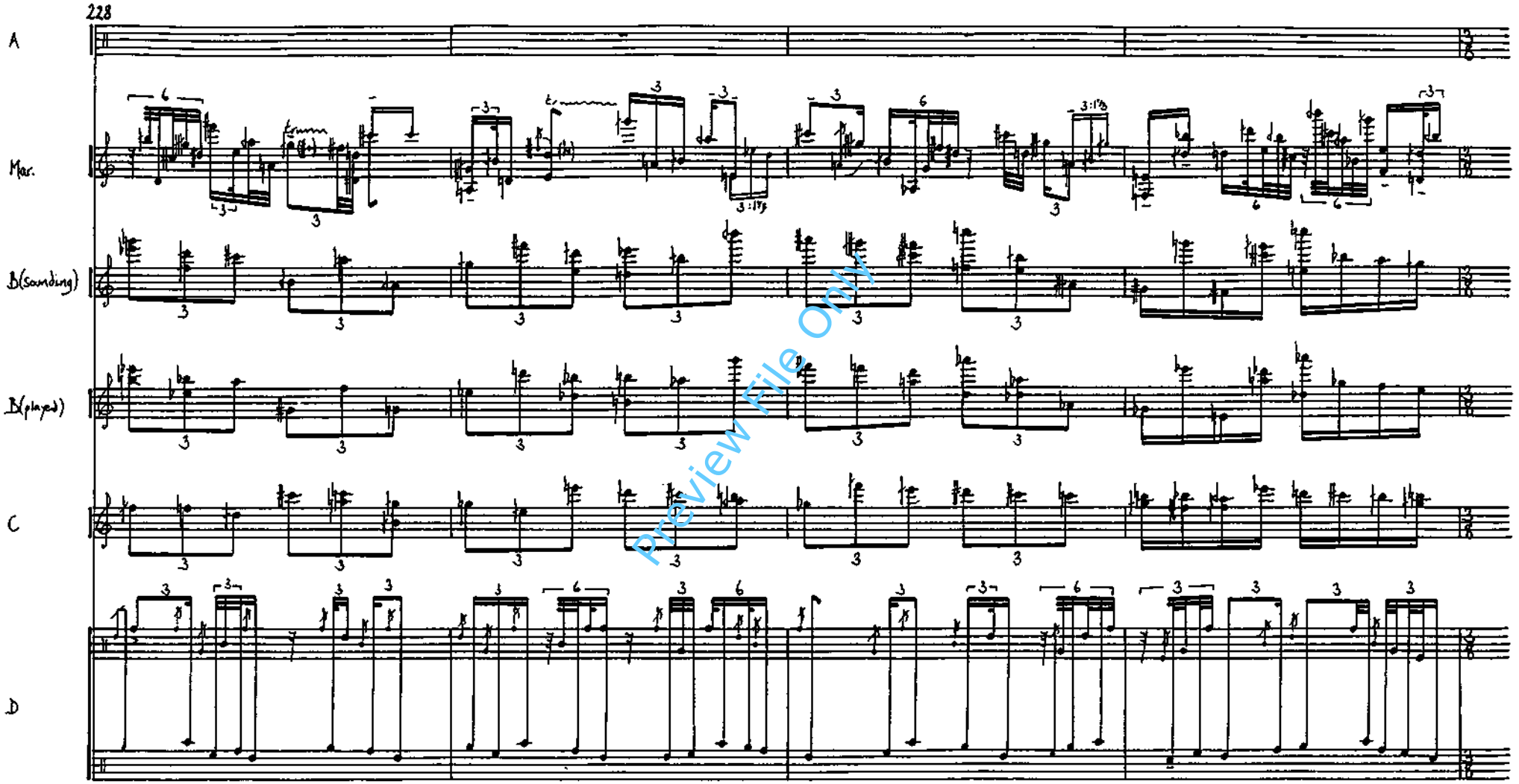

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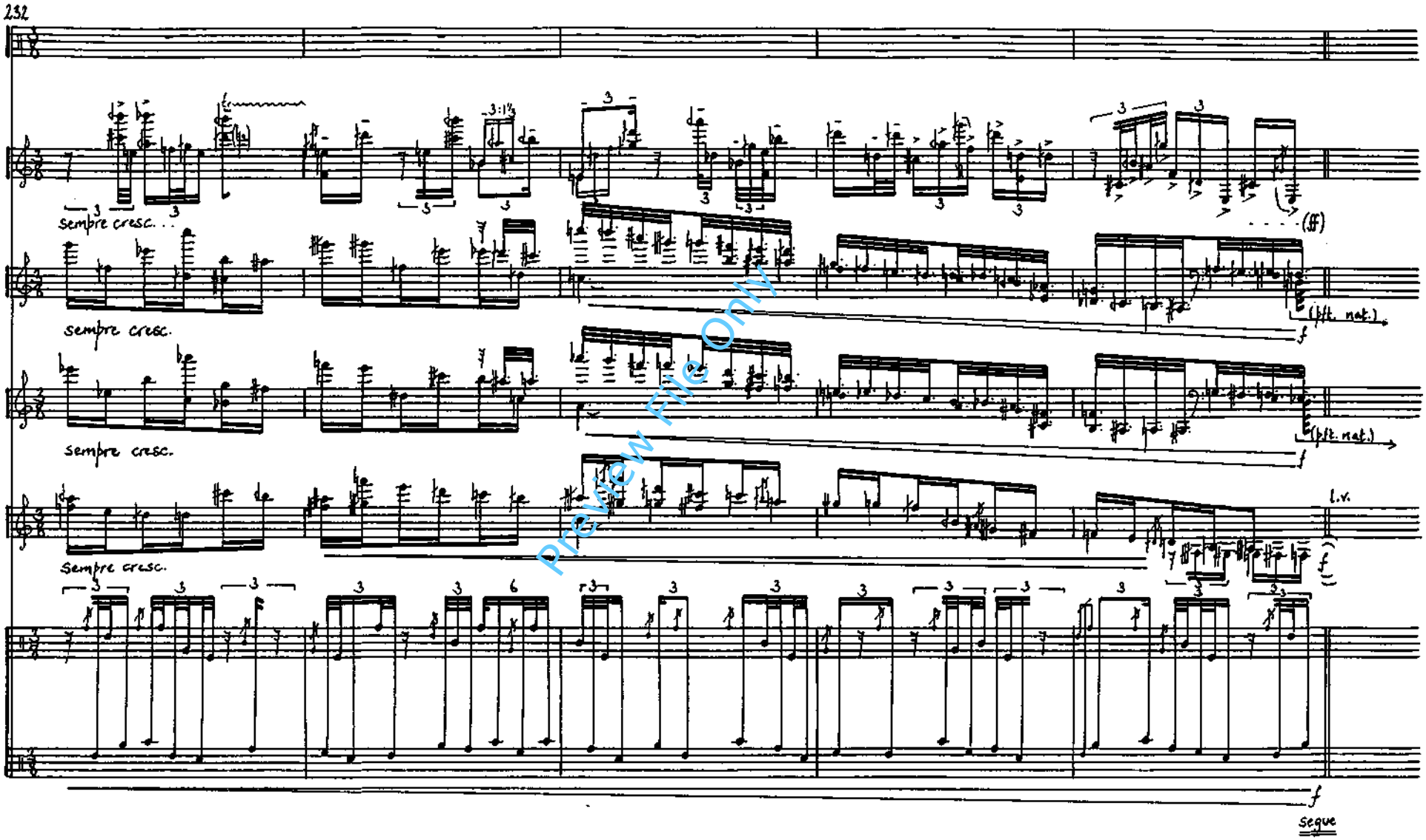


Preview File Only

III

120

237

crotale:

A

cowbells:

(calla D)

bottles/opera gong: martellato

Mar.

sub ff

B (sounding)

B (played)

temple bells:

(l.v. sempre)

tpl. bells

C

vibr.

l.v. sempre

(calla A)

(Ped sempre ~ l.v. sempre)

4 brake drums*: martellato

tpl. blks

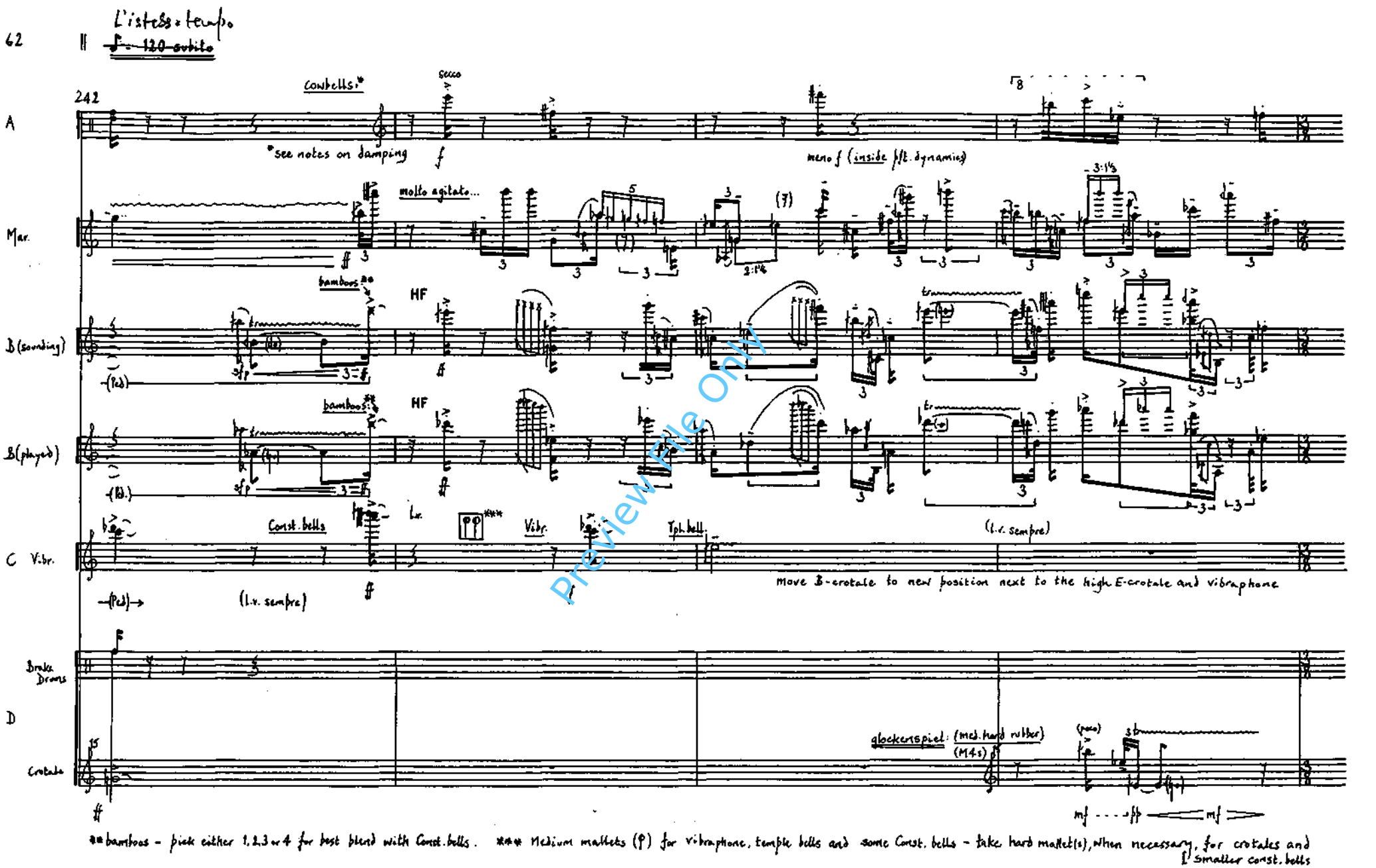
D

drums

crotale:

* broke drums laid flat on foam rubber

Preview File Only



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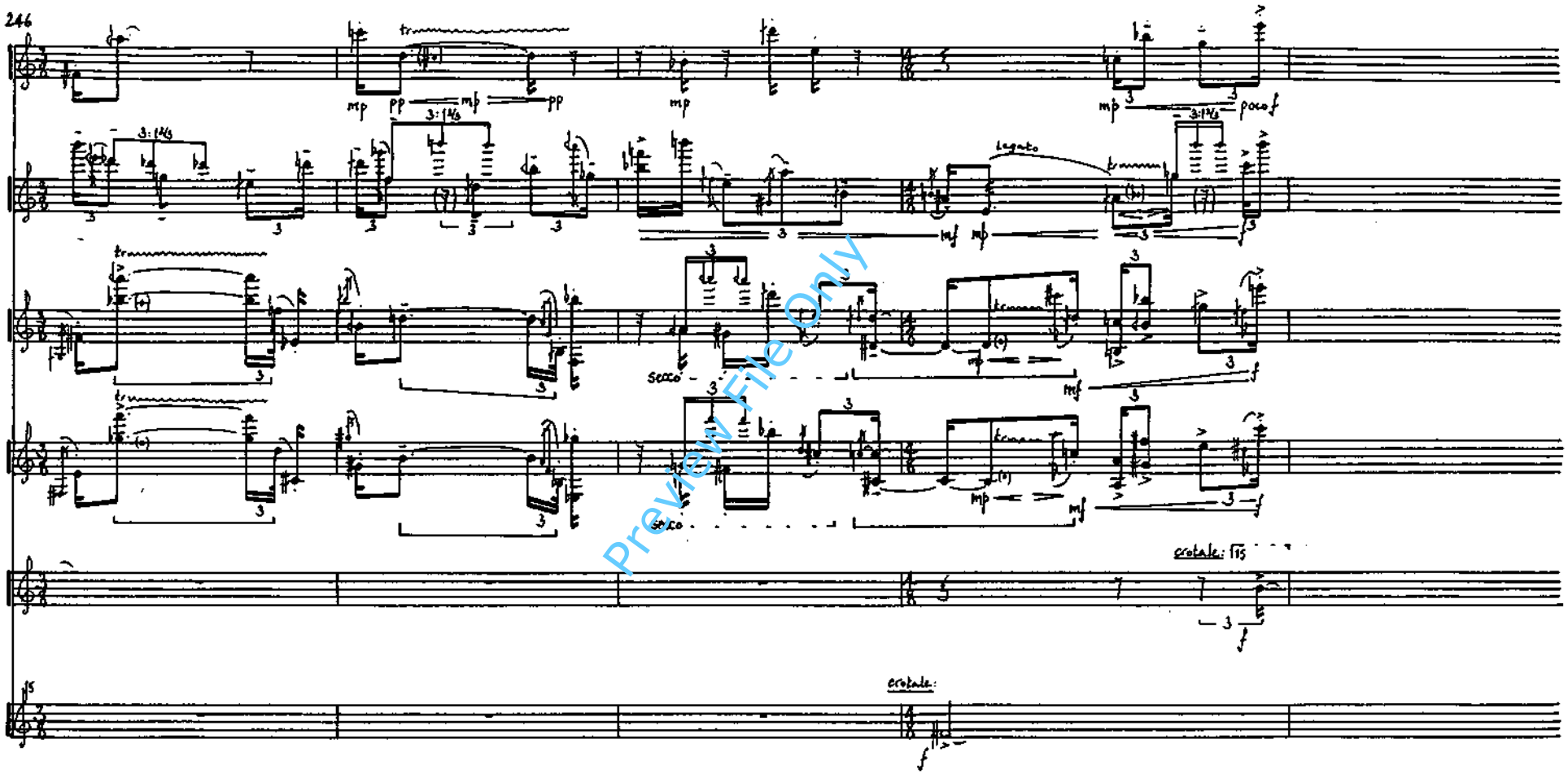

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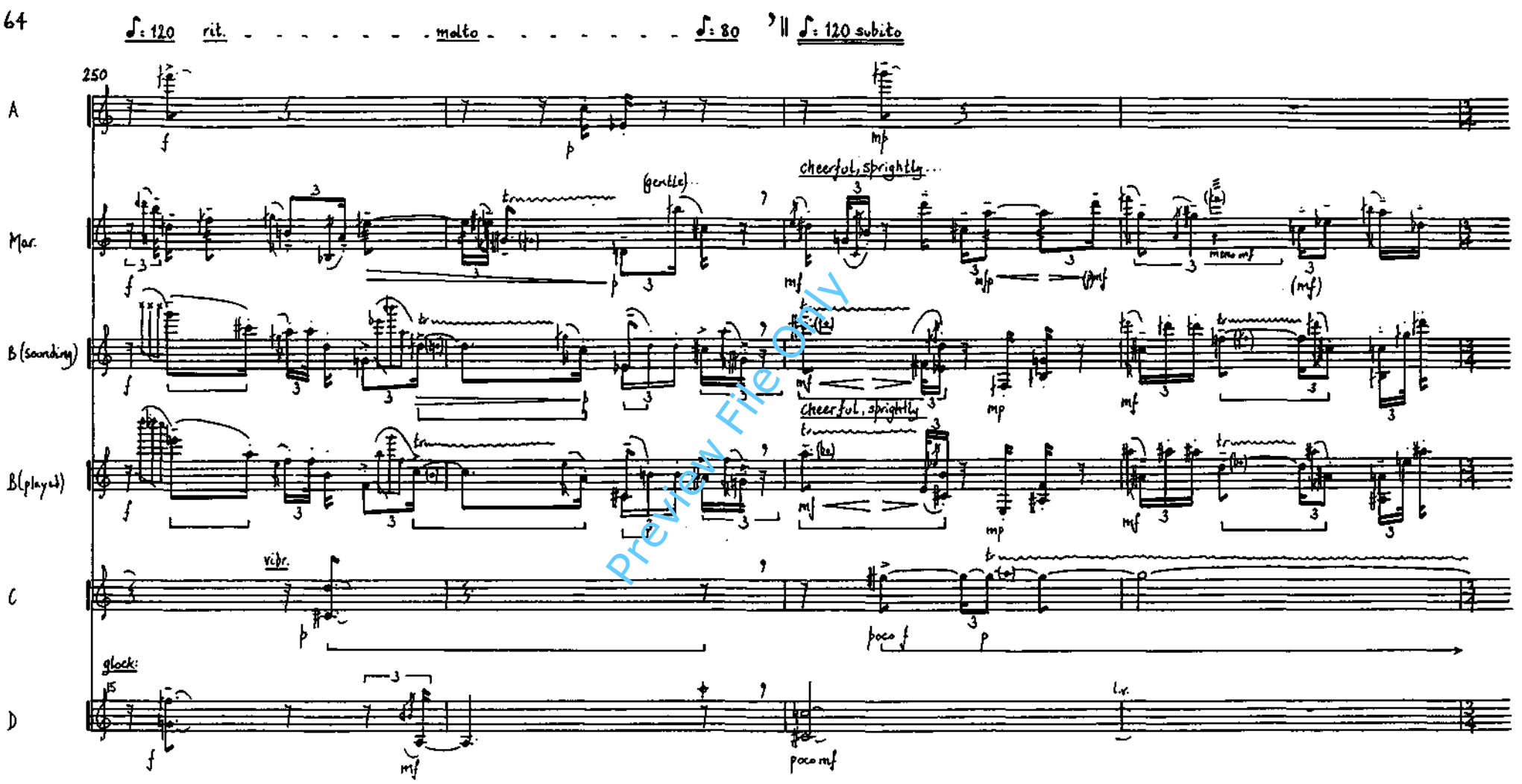
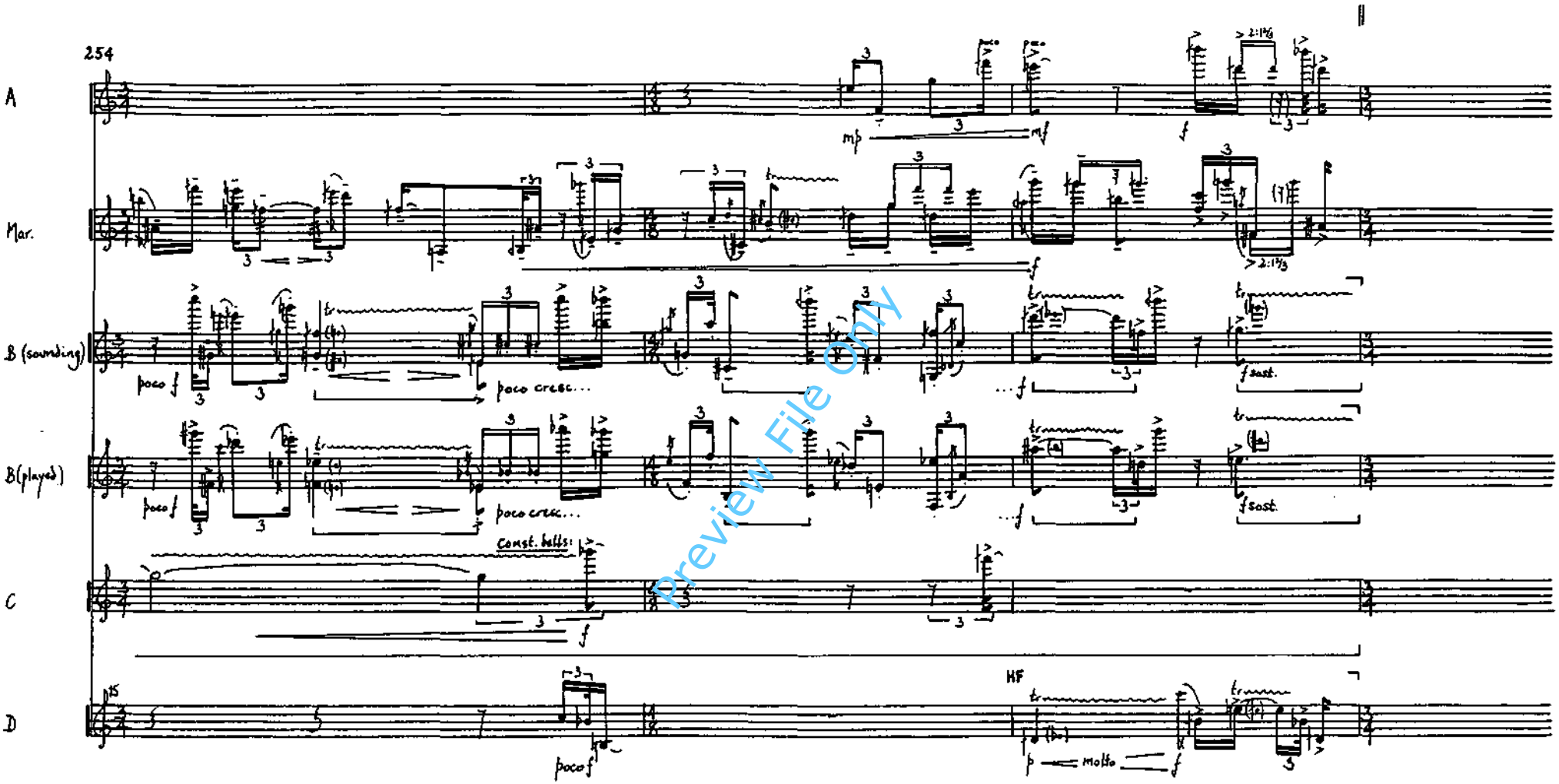

64
♩: 120
rit.
molto
♩: 80
♩: 120 subito
250
A
Mar.
B (sounding)
B (played)
C
D
(gentle)
cheerful, sprightly
cheerful, sprightly
vibr.
glock:
poco f
poco mf
l.v.
Preview File Only



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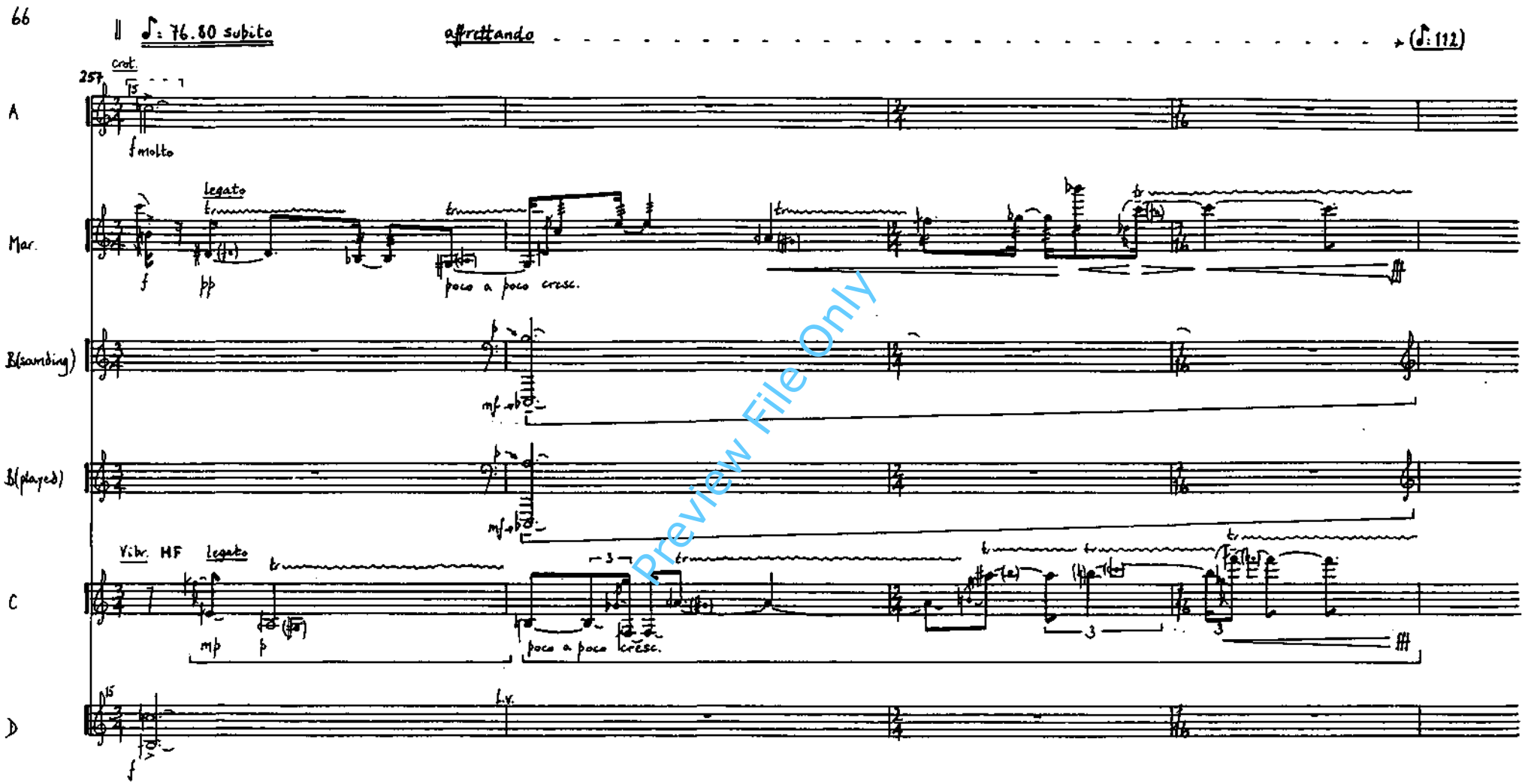

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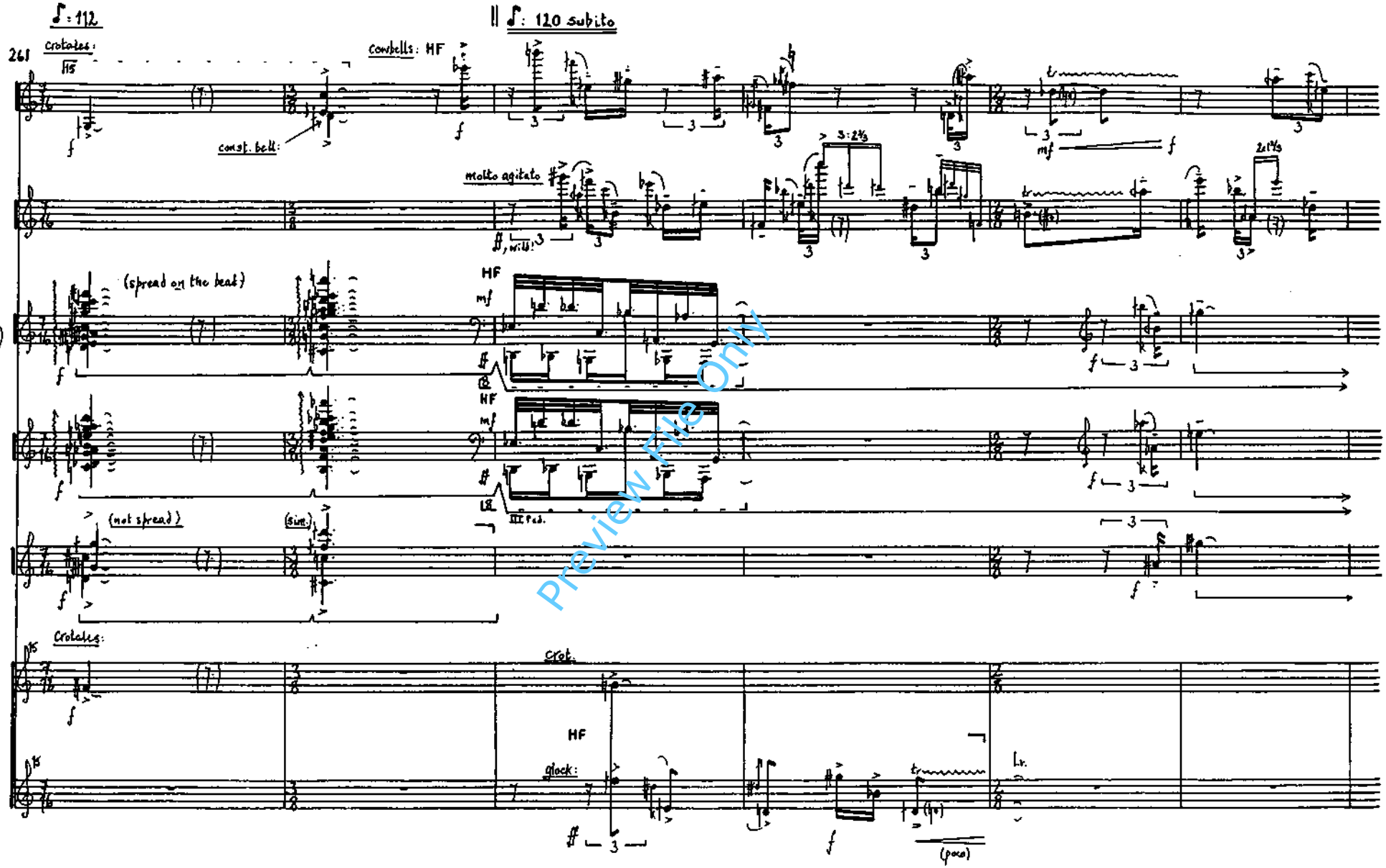

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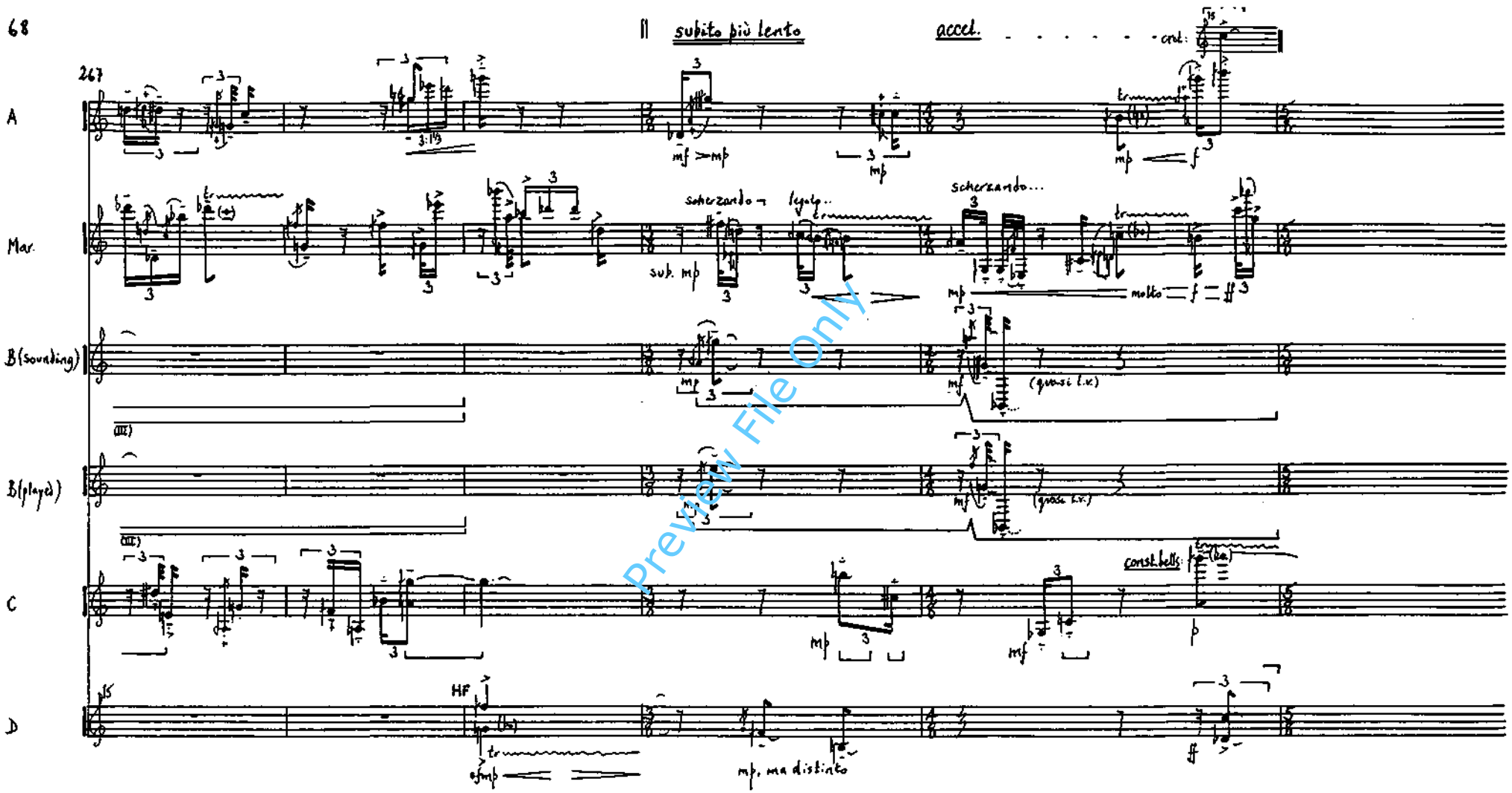


Preview File Only

più lento, flessibile (♩: 88-92)

272 more gentle, flowing...

tenuto

A

Mar.

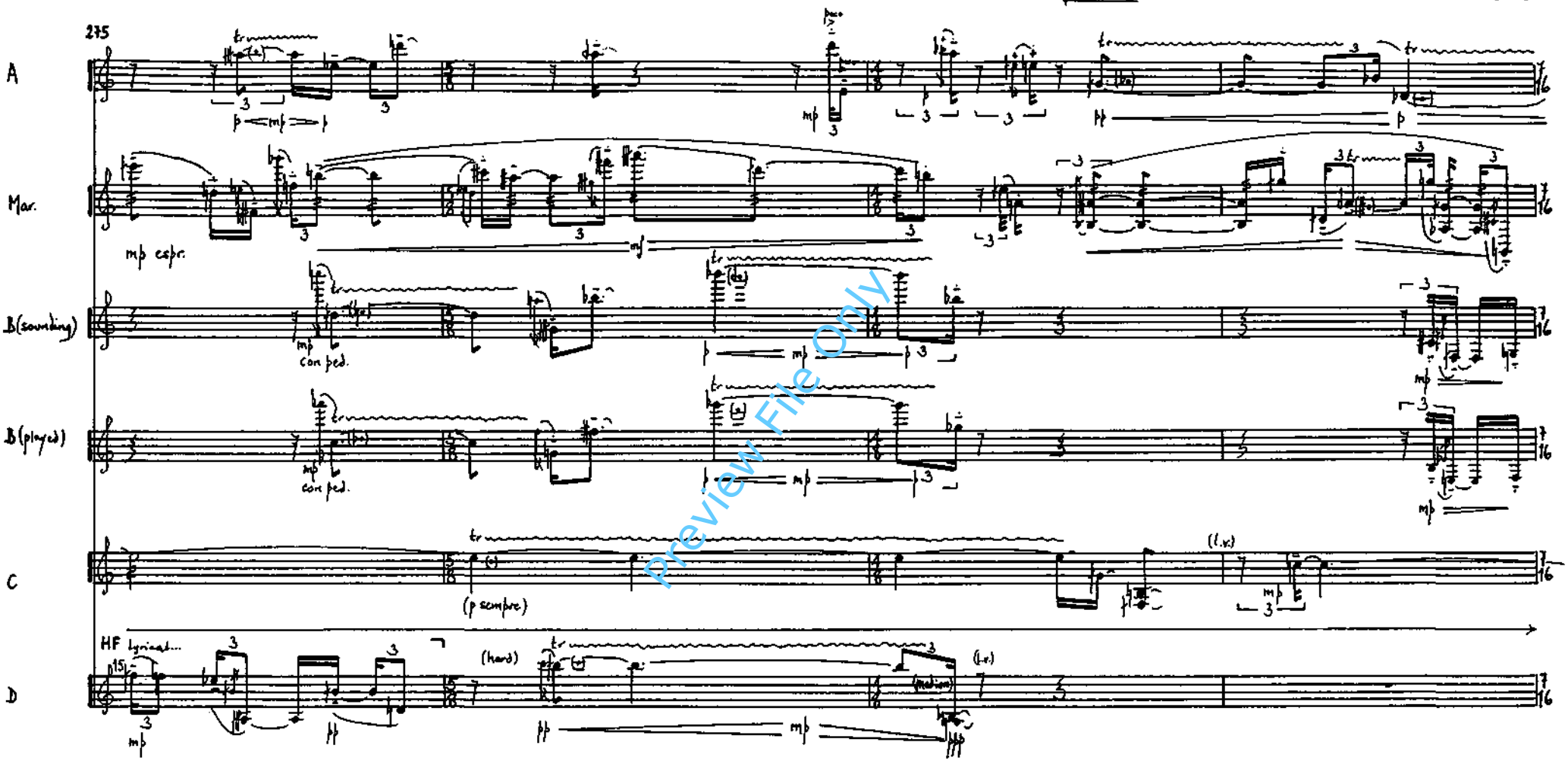
B (sounding)

B (player)

C

D

Preview File Only



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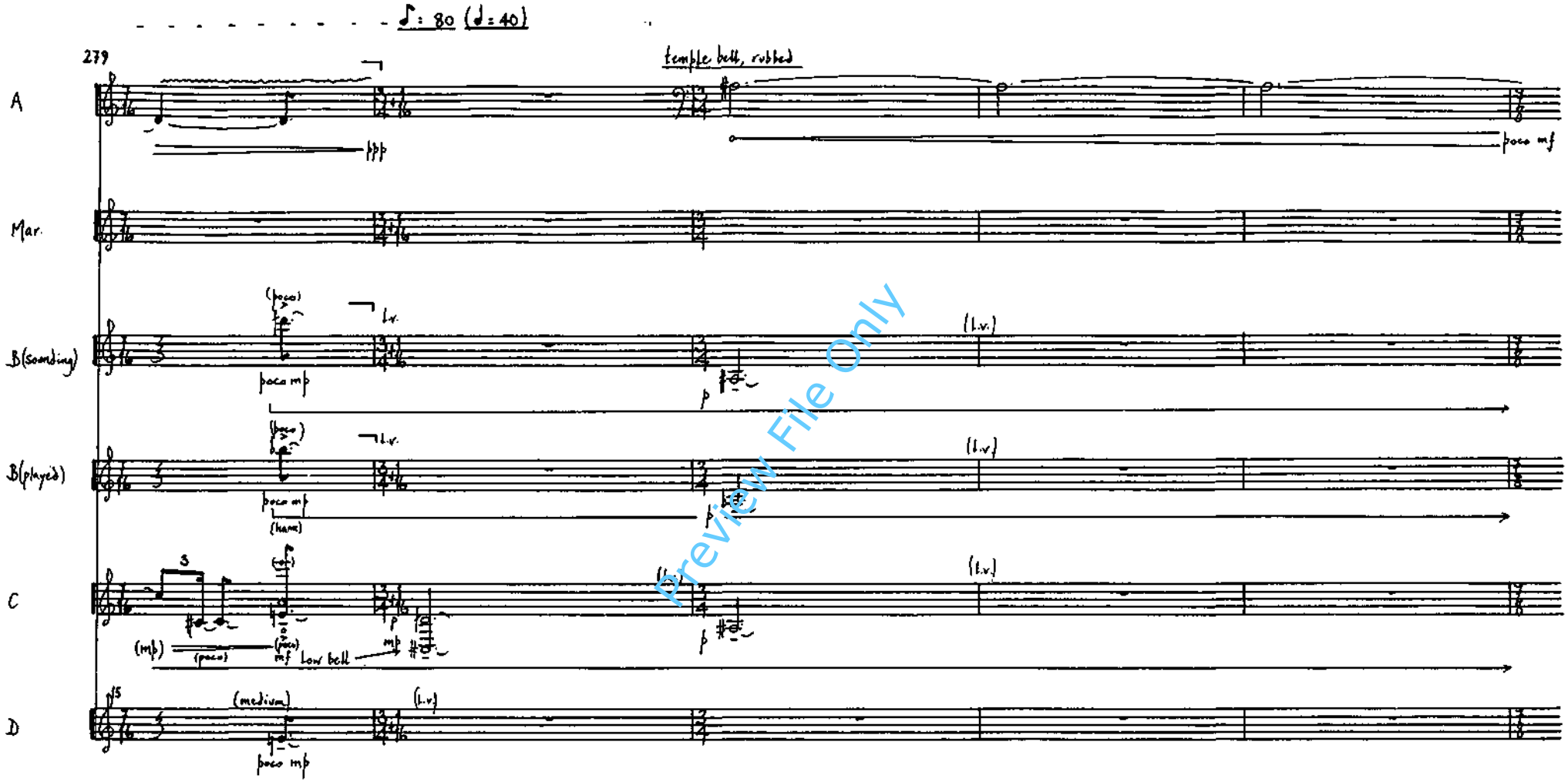

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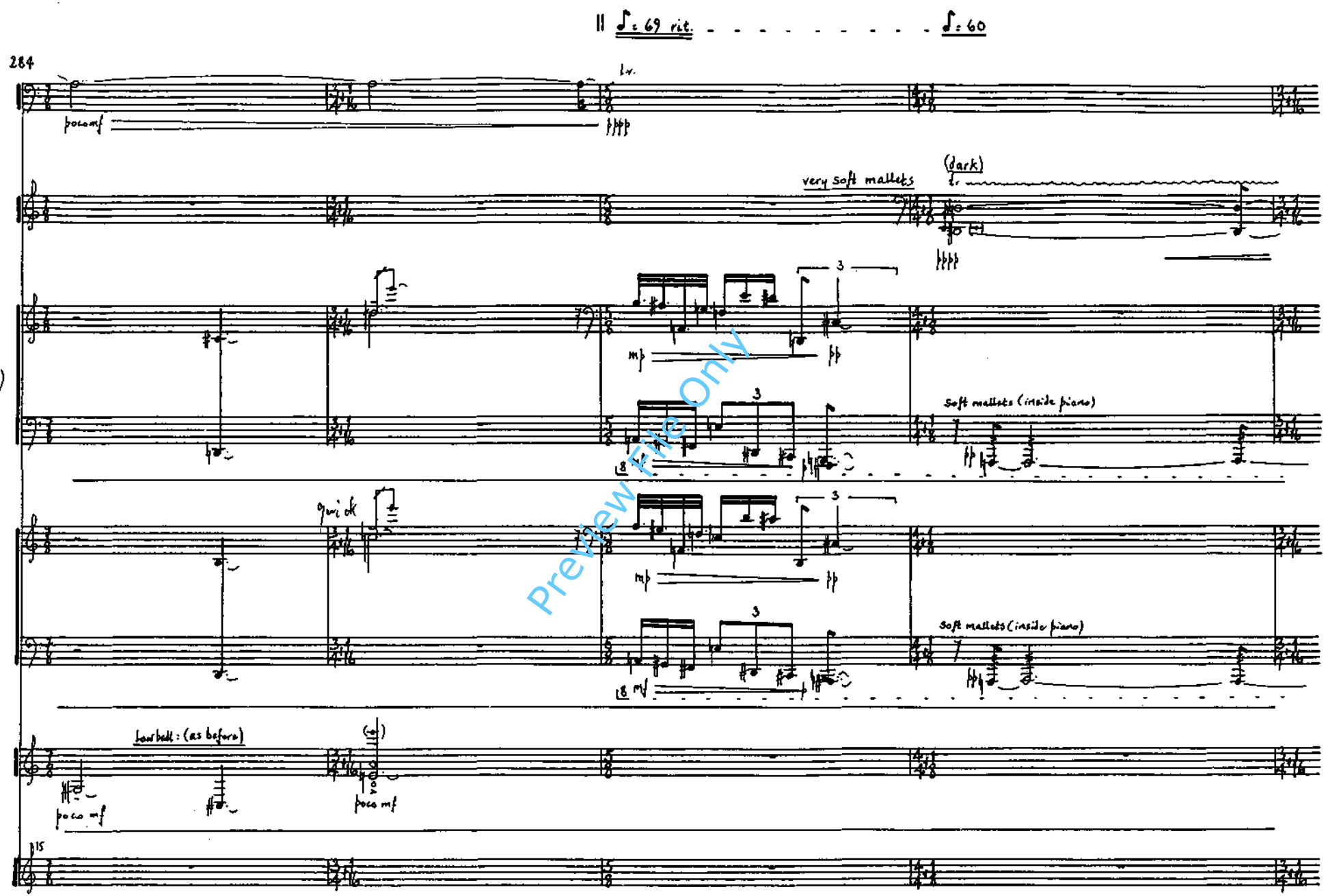

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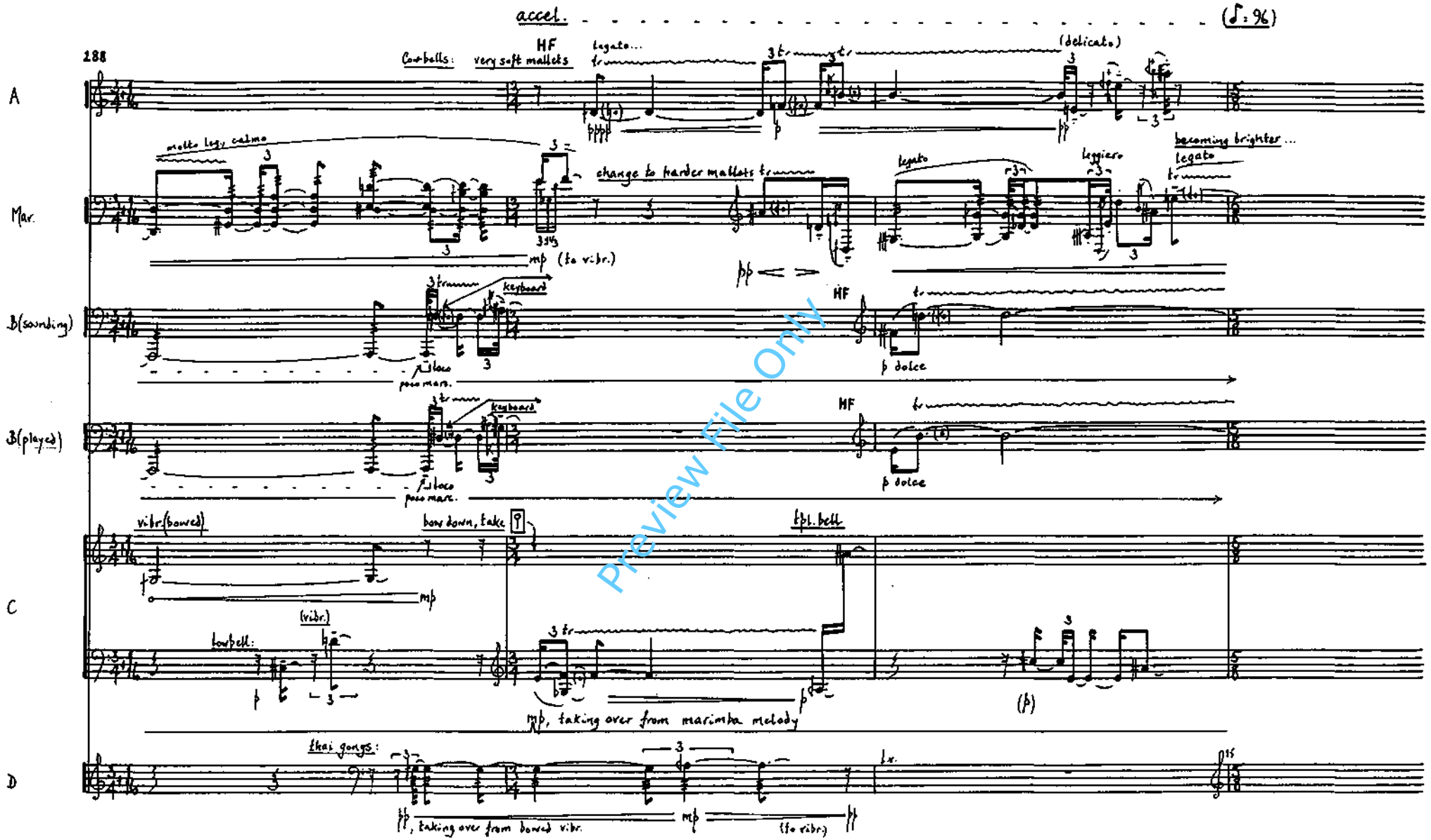

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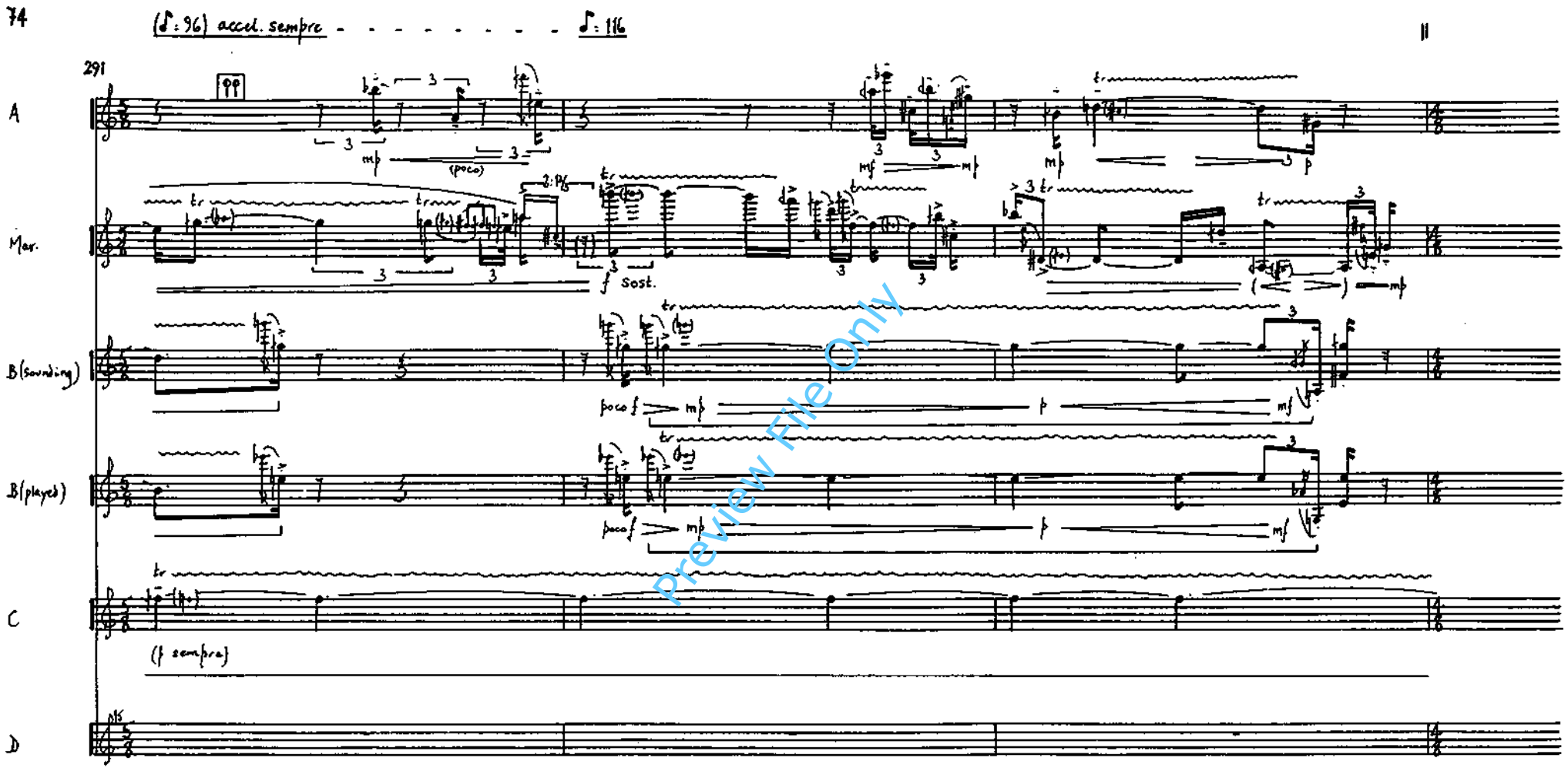

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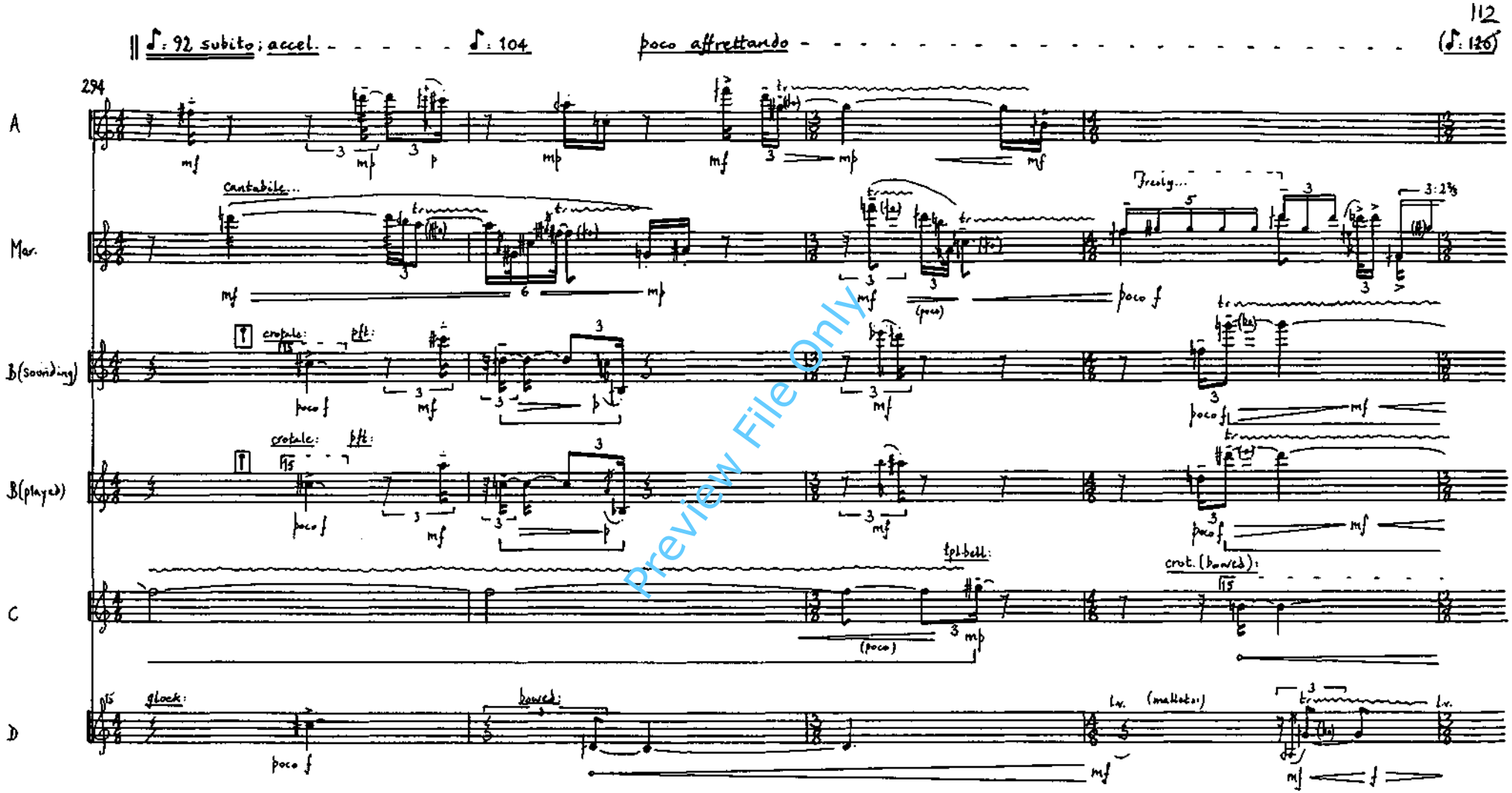

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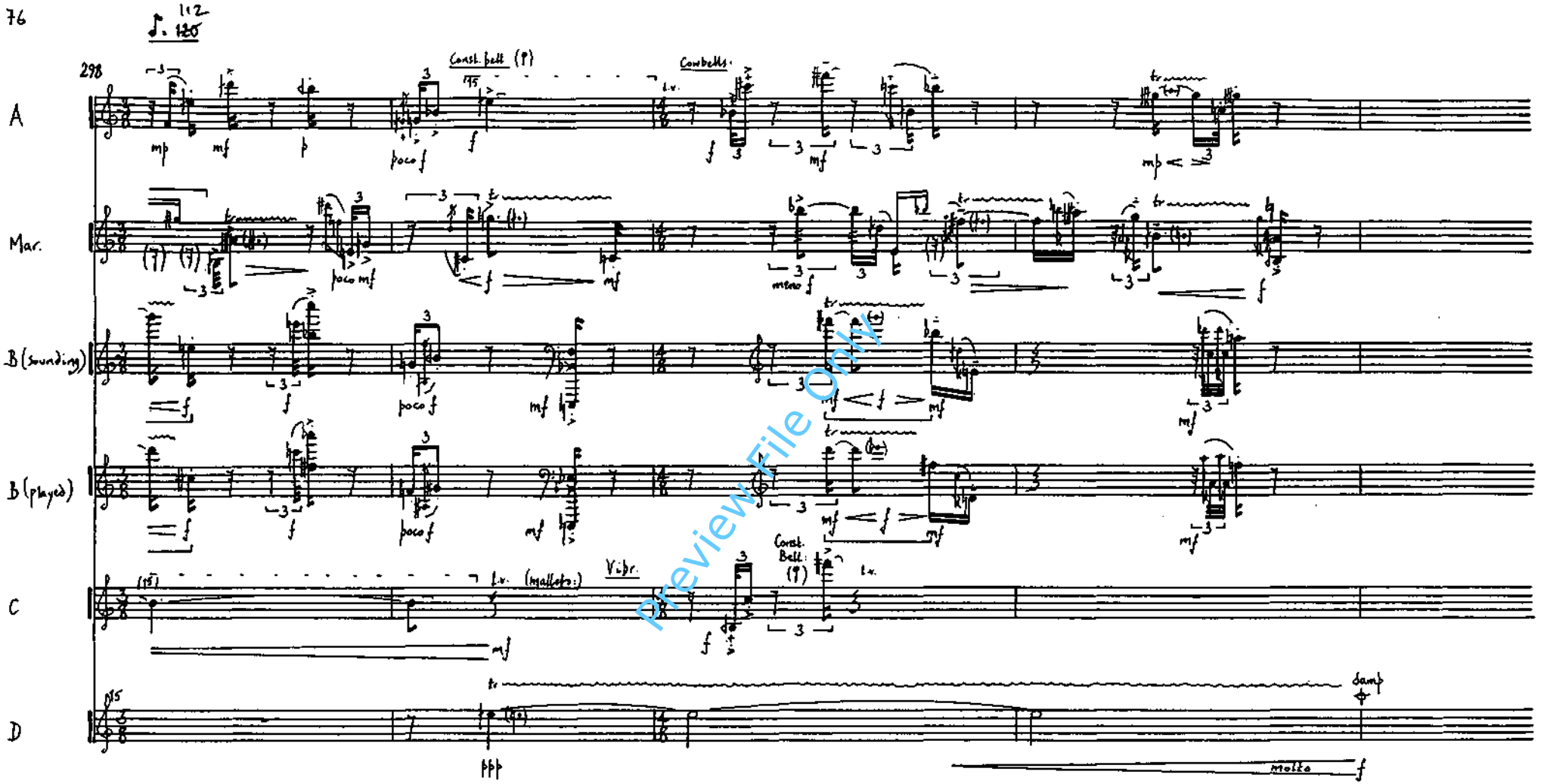

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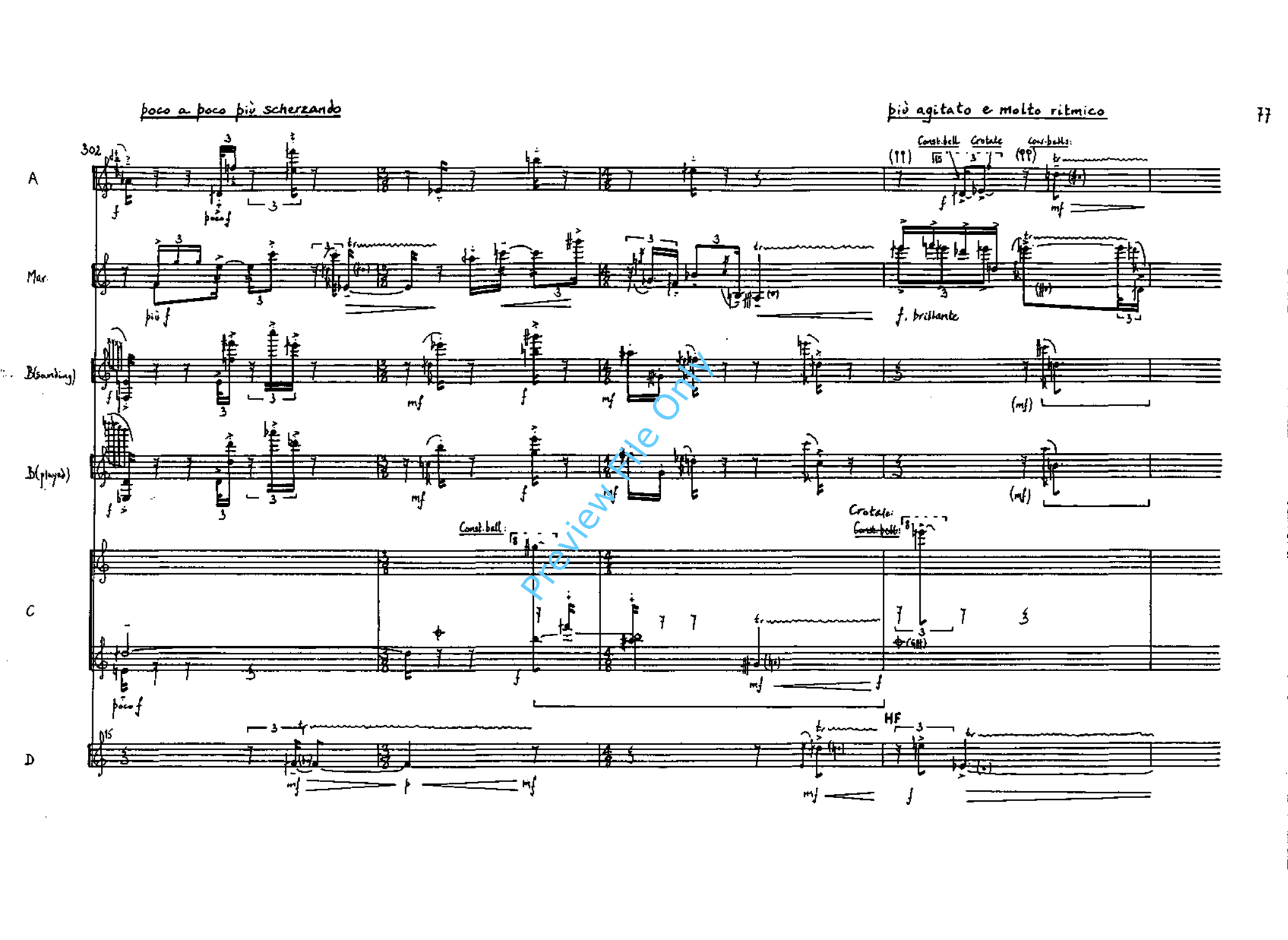
poco a poco più scherzando

più agitato e molto ritmico



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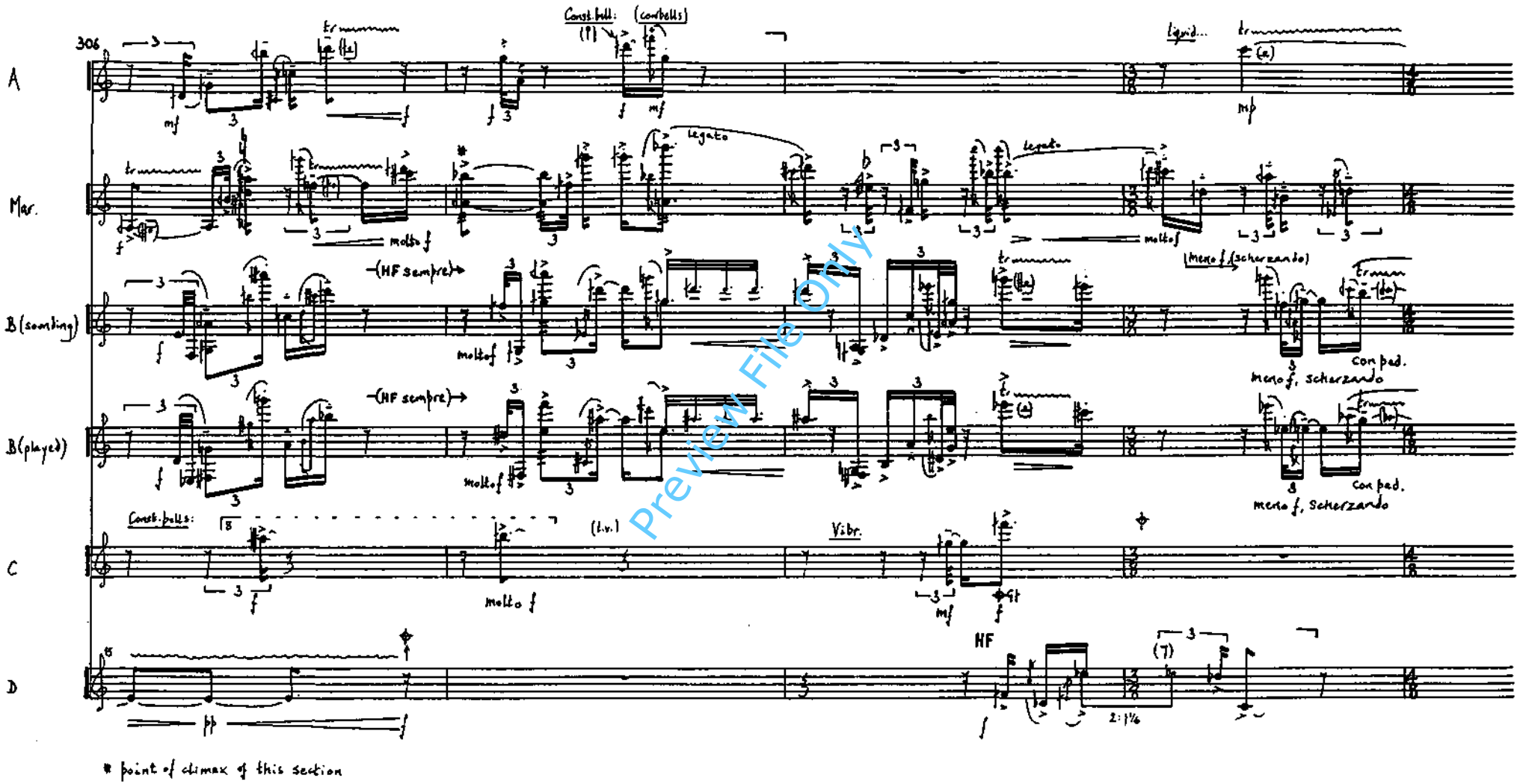
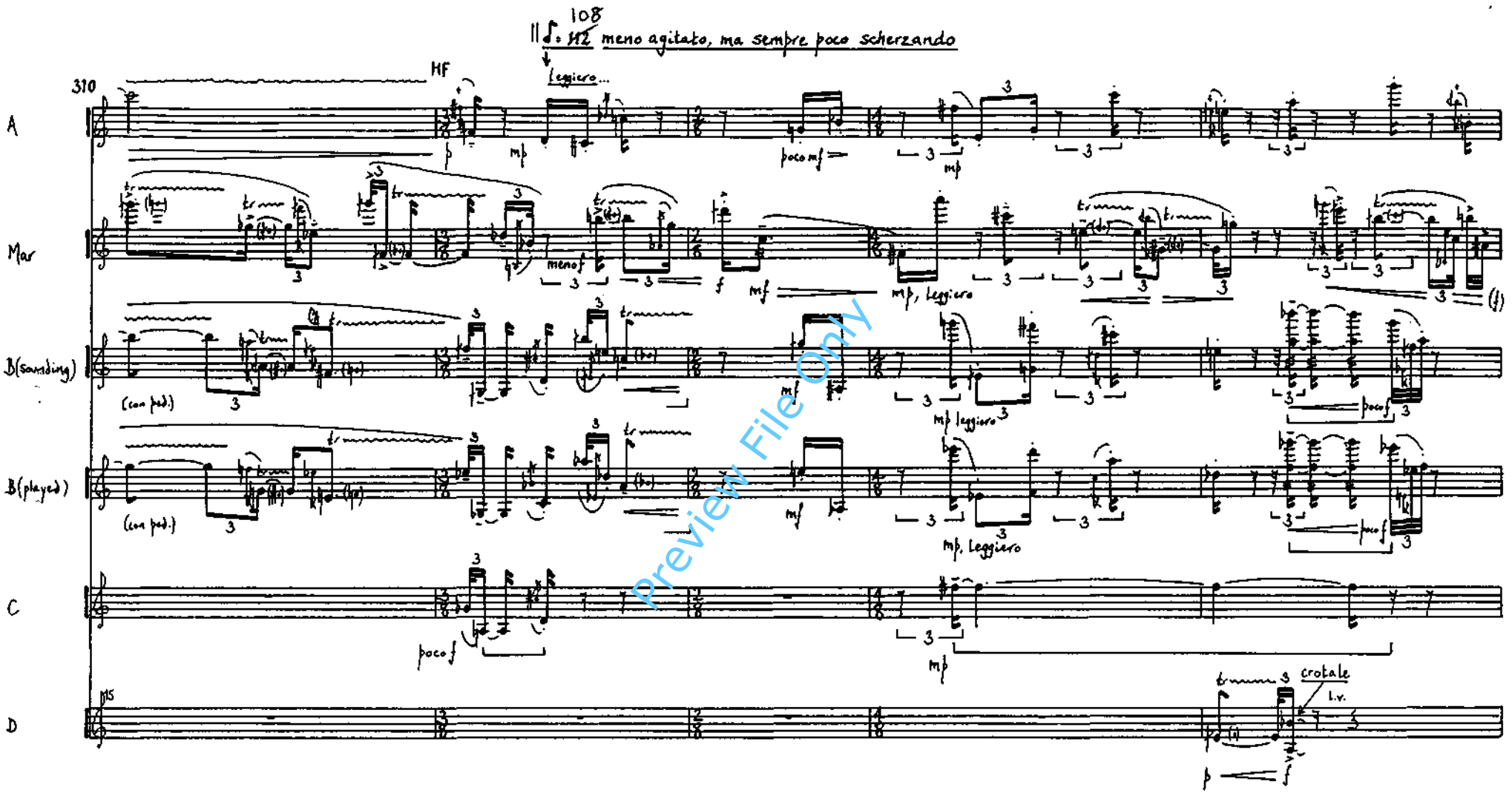


* point of climax of this section

Preview File Only



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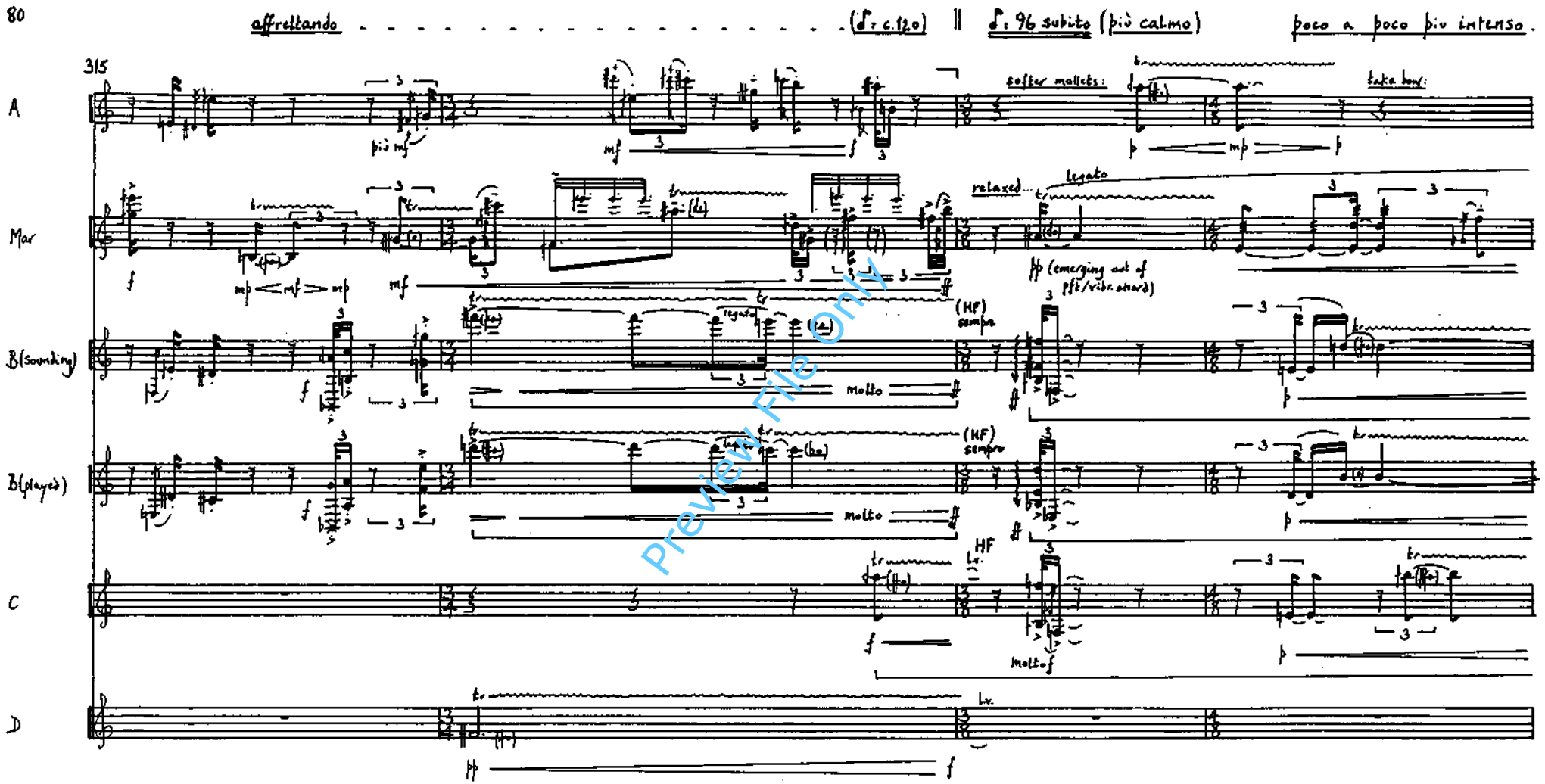

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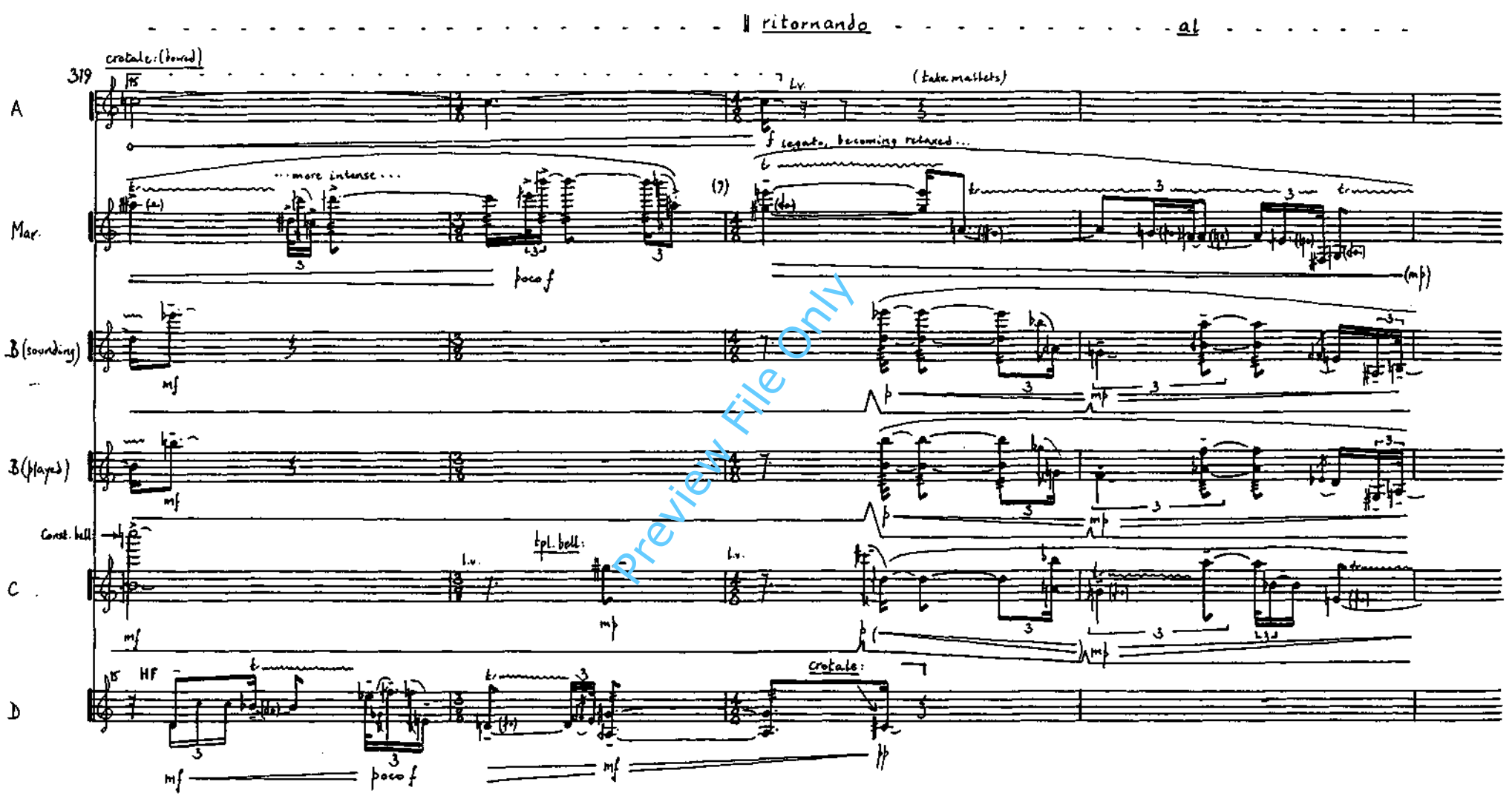

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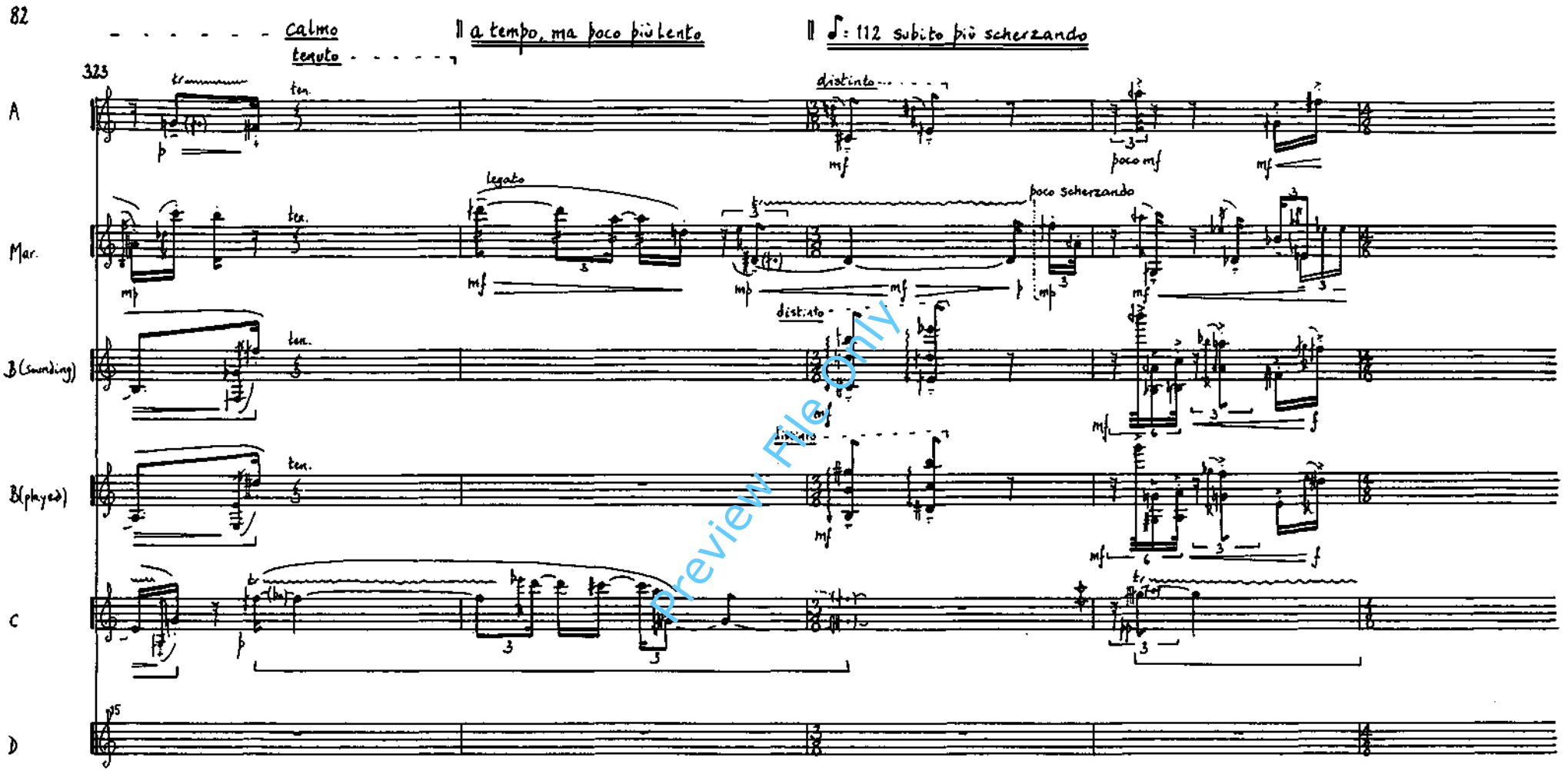

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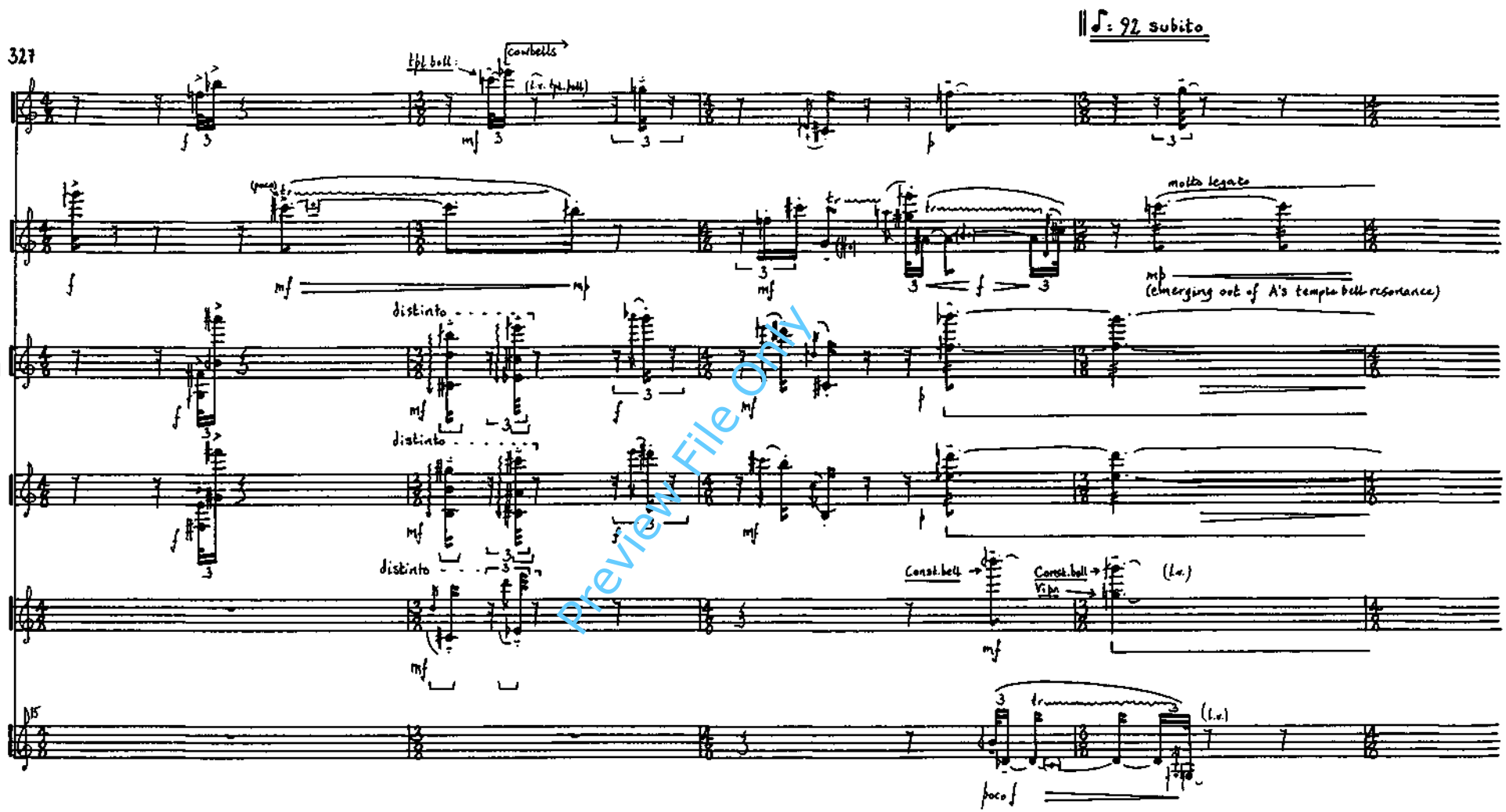

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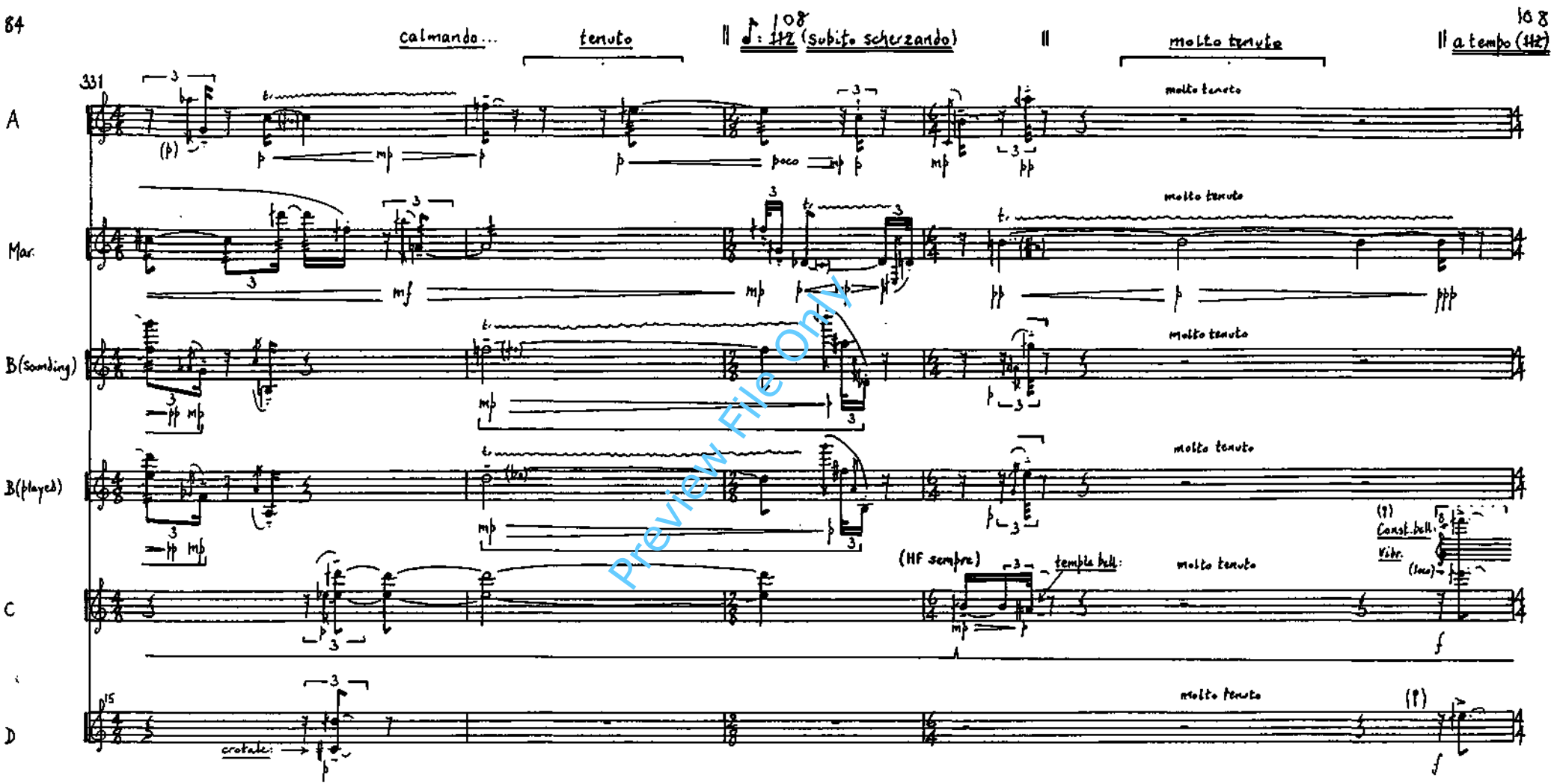

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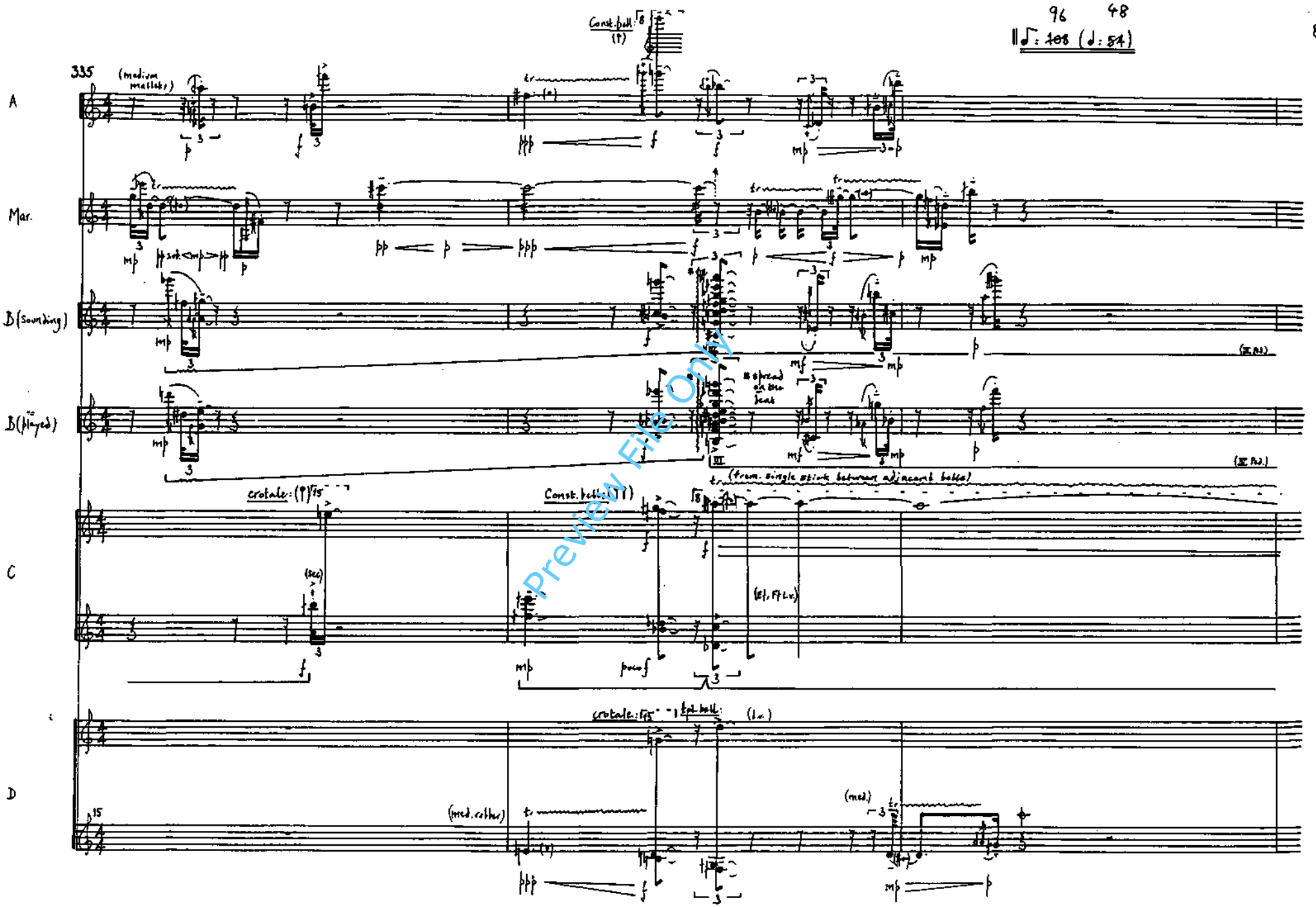

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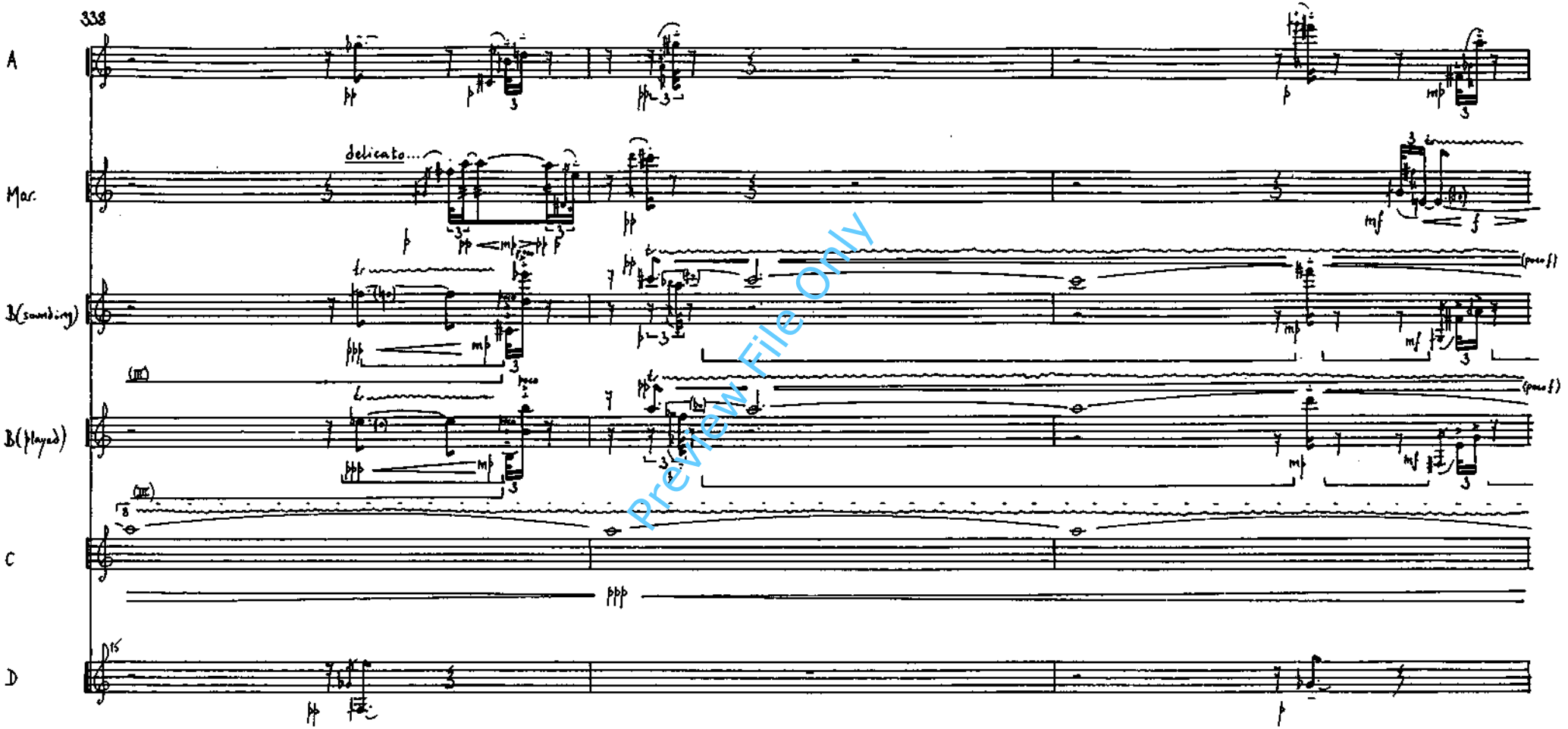

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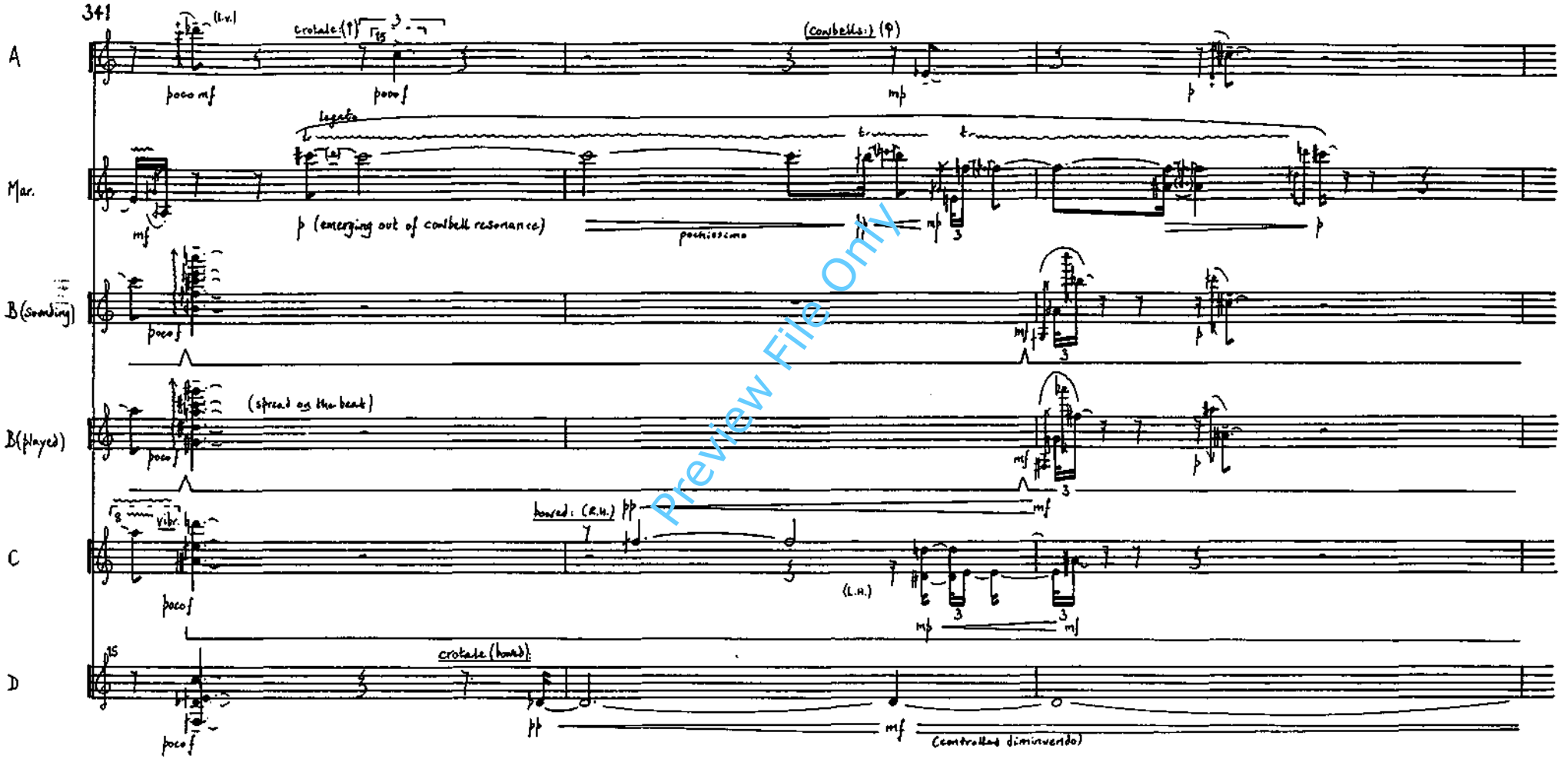

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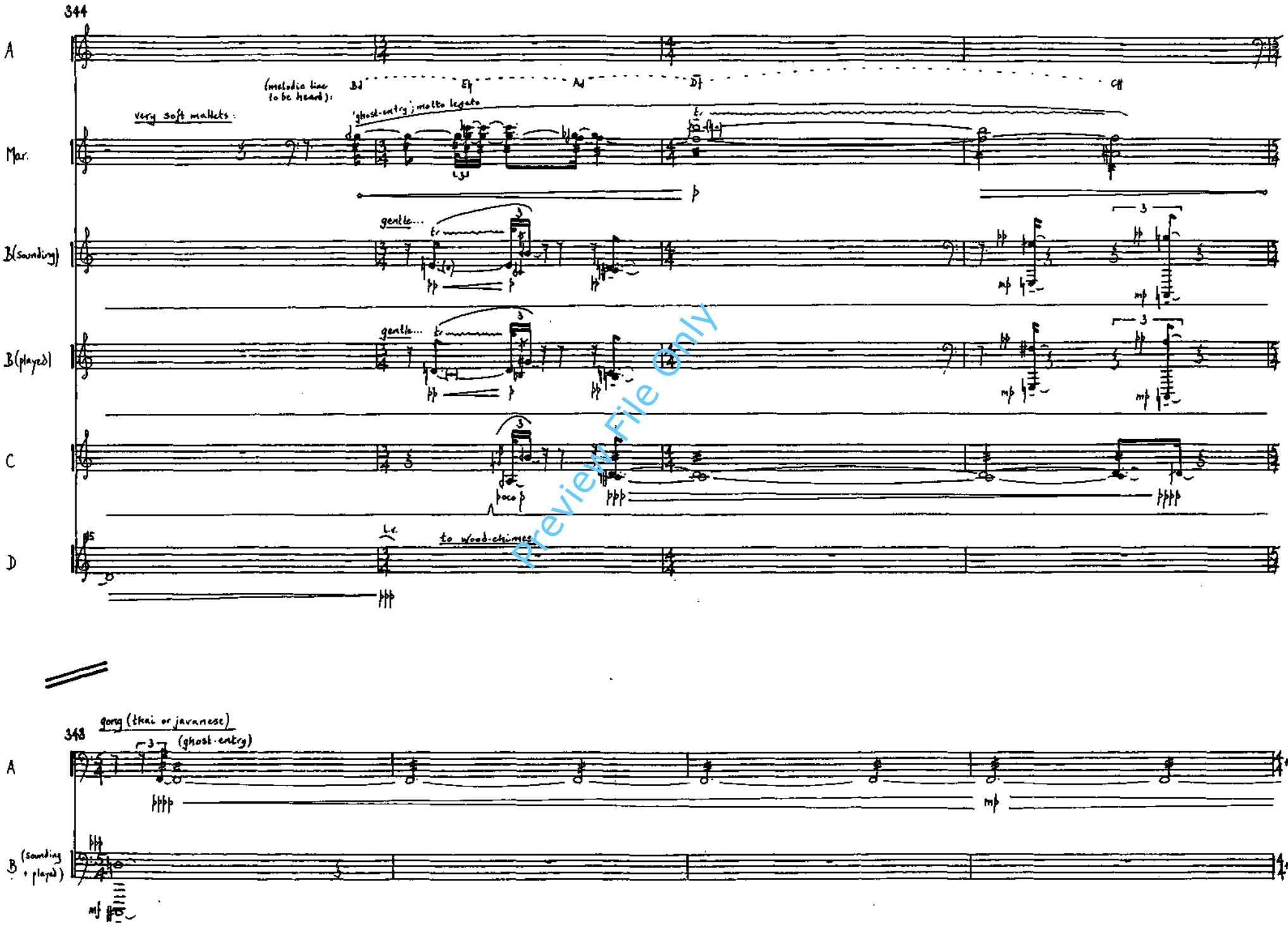

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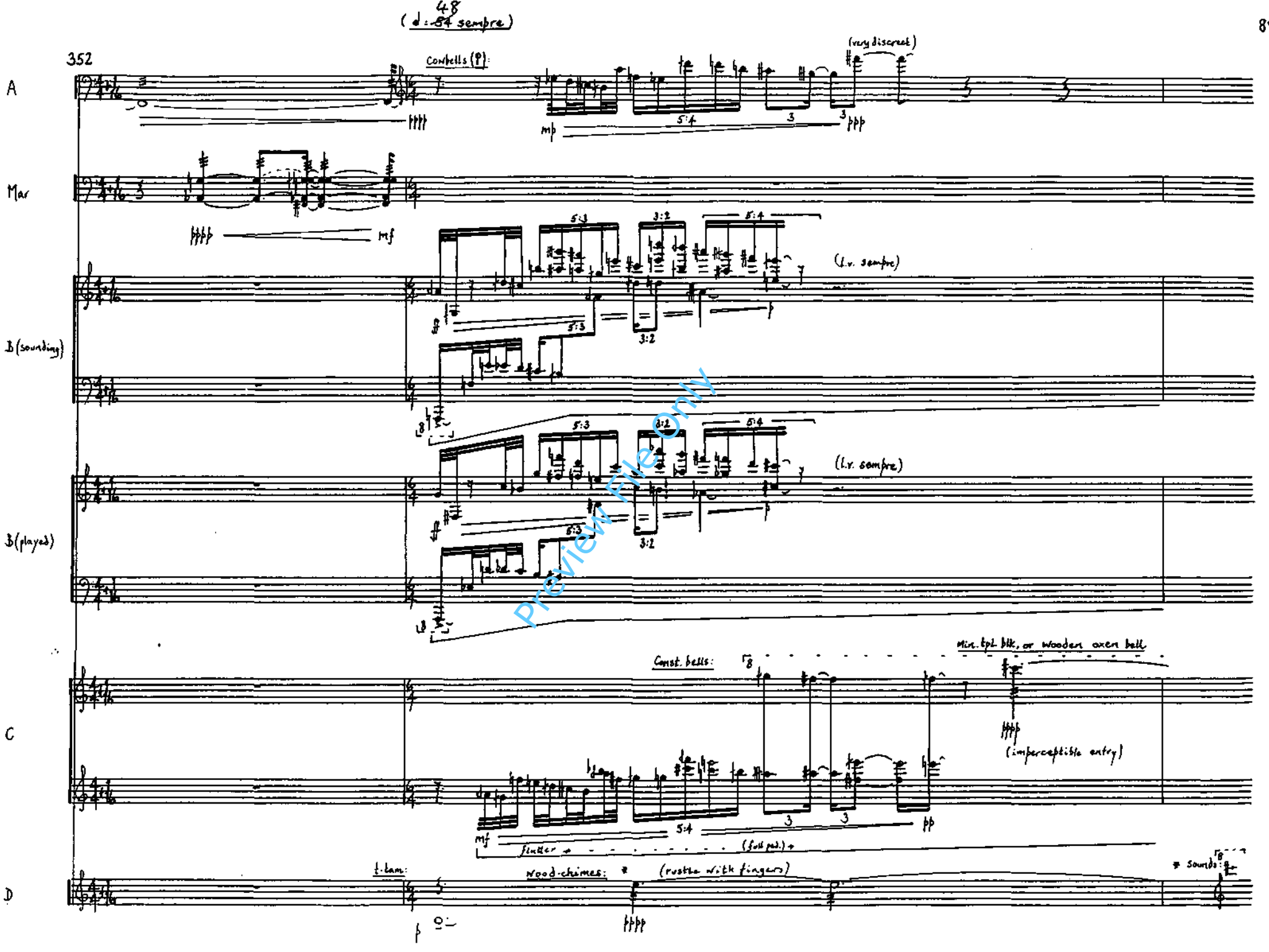

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