

Venancio Mbande talking with the trees

A concerto for quartetone marimba (and various wooden instruments)
and fifteen instruments

James Wood

Instrumentation

Flute (doubling alto flute and piccolo)

Oboe (doubling cor anglais)

Clarinet in Bb (doubling clarinet in A)

Bass clarinet (down to low Bb)

Trumpet

Trombone

Percussion (1 player)

Keyboard (88-note) triggering 2 TX16Ws and 2 TX802s

Cimbalom

Harp

Solo quartetone marimba* (and various wooden instruments)

Violin

2 violas

Cello

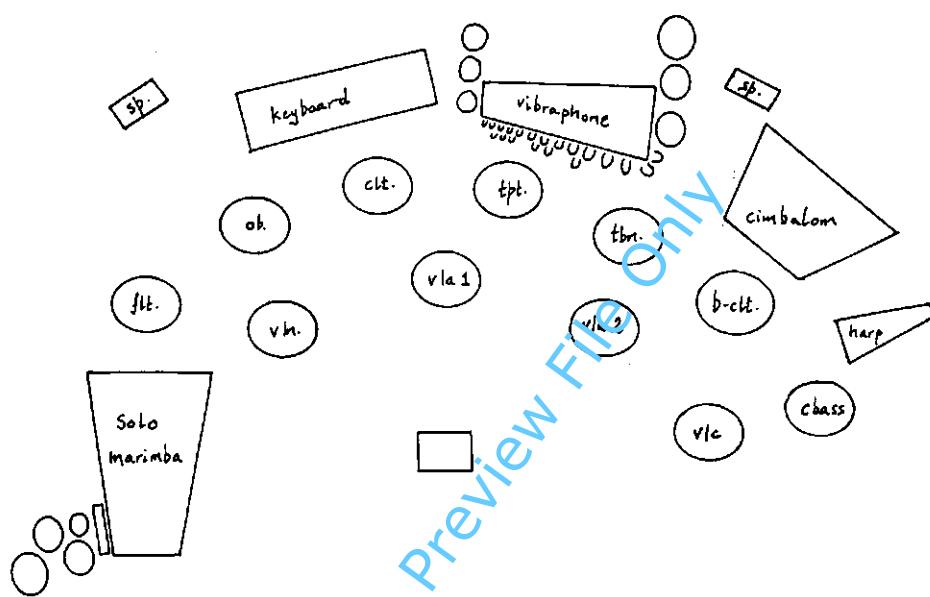
Contrabass (down to C)

Score in C

Keyboard part appears in the score as sounding, but in the part is transposed as necessary.

Duration: 18 minutes approx.

* The quartetone marimba consists of a normal 5-octave marimba plus a quartetone extension over some of its range. This extension can be obtained from Adams in Holland.

Suggested Layout of performers

Instruments for the soloist5-octave marimbaQuartertone marimba extension:

2 woodblocks - sounding:

1 large piece of bamboo - sounding:

1 simantra - sounding:

1 small tambourine, with nut (kernel) or wood rattles
(1) (2) (3)

3 wooden-headed tomtoms - sounding:

1 very long wooden guiro

2 sets of wood-chimes - sounding:

Notation

The marimba is notated in the treble clef throughout, but sounding an octave lower.

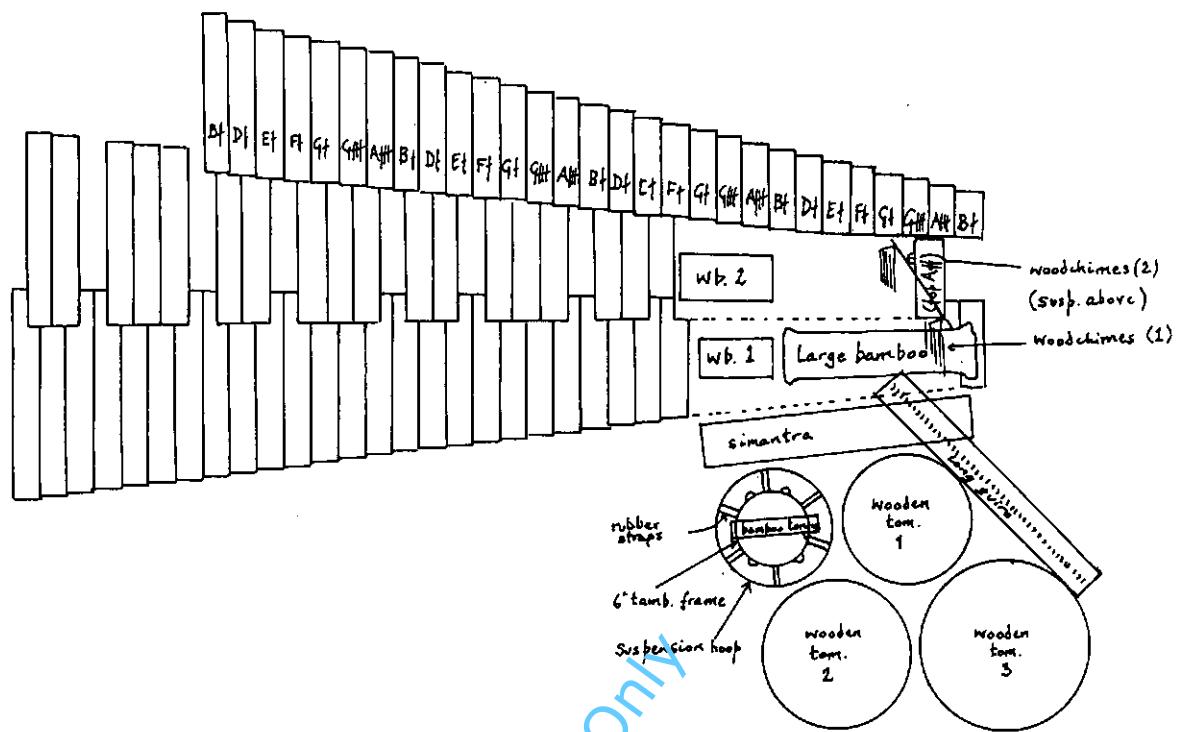
The notation of the other instruments corresponds with their layout around the marimba, which can be seen opposite. Note that the woodblocks and bamboo are laid (on foam rubber) on the upper end of the marimba (natural and sharp/flat rows) from F# and G upwards, and therefore are notated on the marimba staff as F#, G and A. Whilst obviously no marimba notes on the natural and sharp/flat rows are used above F, the quartertone row is occasionally used in this upper register, and can be reached over the top of the woodblocks and bamboo.

The guiro should be played with the shaft of the mallets (ratan sounds better than wood). Long notes can be played by alternating (contrary motion and overlapping) sweeping movements of both hands. Glissando effects can also be brought about by varying the length of the mallet shaft.

= dead-note

= played at the nodal point (sounding 2 octaves higher)

Layout of the soloist's instruments



Notation

<u>wb 2</u>	<u>wb 1</u>	<u>bamboo</u>	<u>simantra</u>	<u>tamb.</u>	<u>w.tom.1</u>	<u>w.tom.2</u>	<u>w.tom.3</u>	<u>w.chimes2</u>	<u>w.chimes1</u>	<u>guiro</u>
				 ●						
				 ●						

Percussion (Ensemble percussionist only)

Notated:



Instruments used

Vibraphone (motor off always)



Small tambourine (6") with bamboo tongue strapped tightly to head
(mounted with rubber strings inside (tomtom) shell)



Shaker with bamboo tongue strapped across open hole
(mounted with rubber strings inside (tomtom) shell)

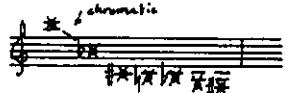


Piccolo chinese tom-tom, sounding c.
(resting on felt support)

Note shape:



(Drum 1)



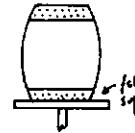
Cowbells: sounding 1 octave higher than notated

N.B. In general, use hard (plastic or rubber glock-)mallet for upper (chromatic) register,
and medium-hard yarn mallet for the lower bells (usually dead-stroke).



Medium chinese tom-tom, sounding c.
(resting on felt support)

Note shape:



(Drum 2)



LP Junior Conga, sounding c.

(N.B. This is not the normal kind of chinese drum -
this shape produces a rather focussed, 'secco'
sound).



(Drum 3)



Djembe, sounding c.
(mounted)

5 temple blocks

3 Sets wood-chimes
(N.B. Not bamboo!)

1 + 2 sounding:



(i.e. 1 octave lower than soloist's)

3 (bass woodchimes) sounding:



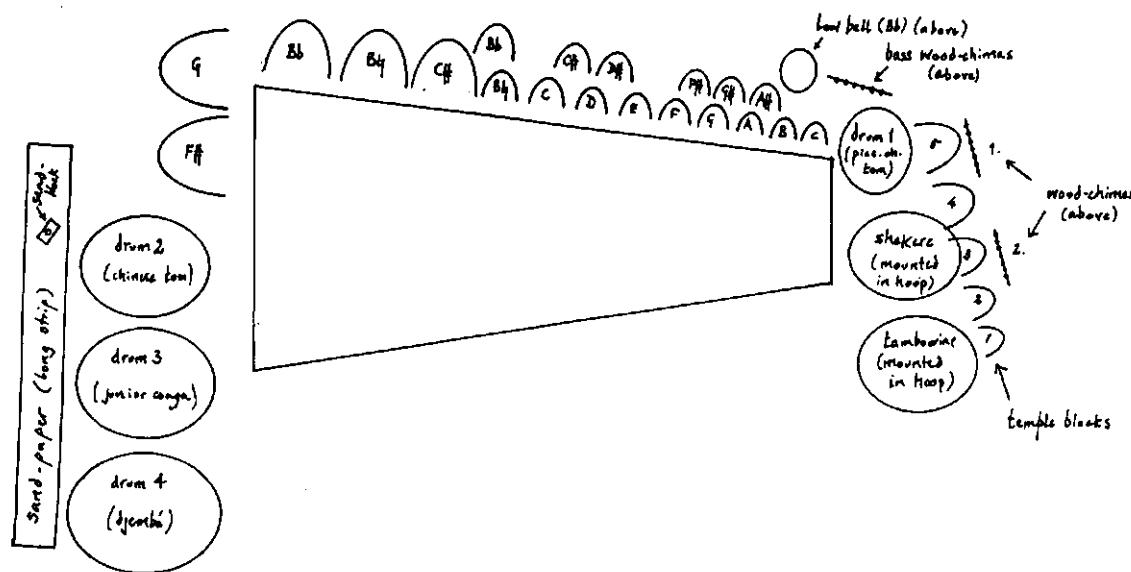
(built from min. 1 1/4
softwood dowel)

Low bell (preferably Oberino bronze bell) sounding:



Sand-paper: Long strip, played with sand-block.
(lay the strip on rubber or felt pad.)

Layout of instruments



Electronics for the keyboard part

Equipment required

2 TX802 Synthesizers

2 TX16W Samplers

(one of these (Sampler 1) needs to be fitted with all three possible EMM15 Expansion Memory Modules, the other of which (Sampler 2) needs no EMM15).
1 KX88, or similar 88-note Master Keyboard, with a minimum of 12 Programme Change buttons, and a sustain pedal.

Small mixing desk (4 inputs to 2 (L-R) outputs)

Amplifier

2 Speakers

Overall level is controlled at the mixing desk in the Hall, more detailed level adjustments are made by the player's touch (not by a volume pedal).

Diskettes and Cartridges

Each TX802 needs a separate RAM4 Cartridge
(Cartridge 1 for TX802.1 and Cartridge 2 for TX802.2)

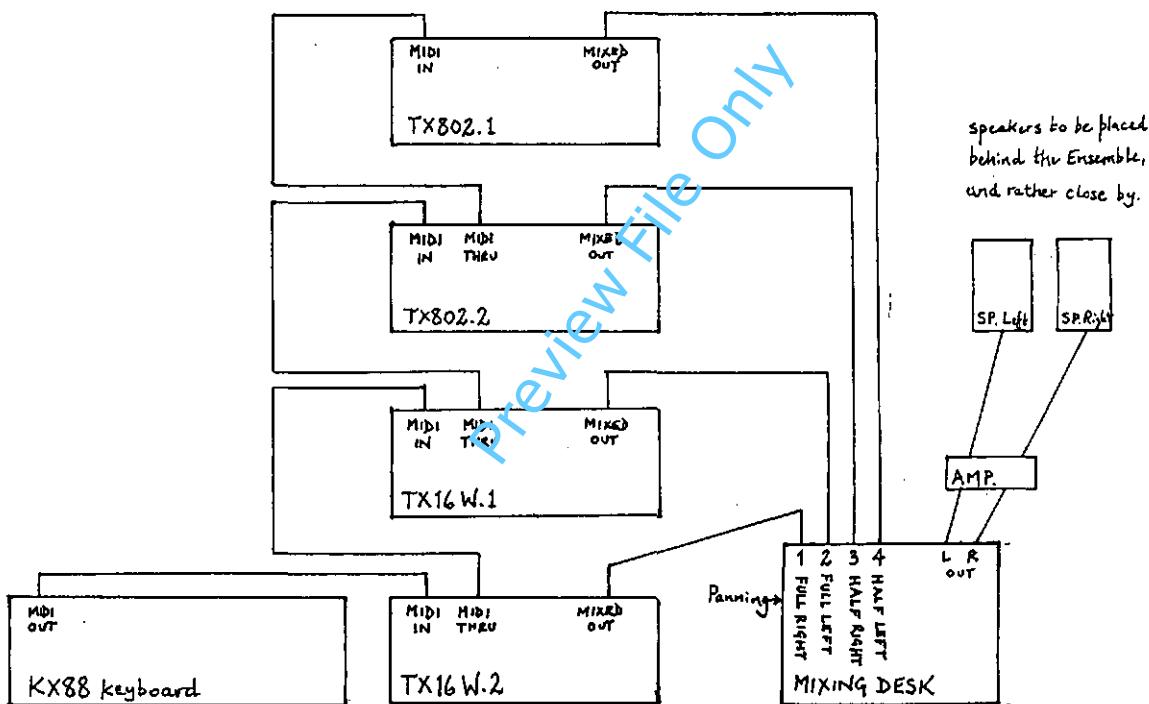
TX16W 1 needs 3 diskettes, plus Typhoon-System (Version 1.0) Programme

TX16W 2 needs 2 diskettes, plus Typhoon-System (Version 1.0) Programme

All the Diskettes and Cartridges are available on hire from the composer,
together with the performing material. (Fax no. Nat: 0869 278392
(Internat. +44 869 278392)

Loading instruction for the TX16Ws are given in the keyboard part.

Set-up diagram



Note that the following settings for the TX802s cannot be included on the Cartridges, and therefore must be set up manually onto the actual synthesizers to be used in the performance. These settings (under Menu SYSTEM SETUP) are given in the keyboard part:

SYSTEM SETUP 3: Settings for Programme Changes
SYSTEM SETUP 6: MICROTUNINGS (Internal 1 and 2)

Notation symbolsStrings

ric. = ricochet (jeté)
(sometimes 'col leg')

Percussion

+ = dead-stroke

Wind

 = key-slap (embouchure hole closed) (flute)
(sounds major seventh lower)

 = multiphonic (free, but with given fundamental)

Specific multiphonics for flute - see Robert Dick 'The Other Flute'

Specific multiphonics for bass clarinet -
see Henri Bok/Eugen Wendel 'New Techniques for the Bass Clarinet'
eg: II^{1/2} = type II multiphonics, no. 12
I = type I multiphonic

 = aeolian (breath) sound
(if possible unpitched, otherwise fairly high)

 = very breathy (flute)

▼ = slap-tongue (with definite pitch) (bass clarinet)

Wind and contrabass

 = 'quasi ricochet' (see section beginning bar 262)
4 or 5 repeated notes (staccato) - like 'rebounds'.
Make sure to fill out the whole of the given note value - this means
that the higher notes in the chord will contain faster 'rebounds',
and the lower notes in the chord slightly slower ones. Varied and
irregular rhythms, but generally starting fast and then ritardando.
Always diminuendo from the given dynamic dynamic. When two notes
given, incorporate both into the ricochet, varying the order of the
two notes: (eg. 1.2.2.1. or 2.2.1.1.1 etc).

Harp

 = let finger(s) strike the sound board (as loudly as possible)
immediately after plucking the string. (Obviously the string
should be plucked near the sound-board). In the case of two-note
chords, use one finger from each hand, and let both fingers strike
the sound-board)

Microtones (ensemble)

$\sharp \sharp \flat$ = raised by a maximum of a quartertone*

$\sharp \sharp \flat$ = lowered by a maximum of a quartertone*

* according to available fingerings, and taste.

$\flat\flat$ = very slightly flat (equivalent to the natural 7th)

$\flat\flat$ This is usually used with reference to the bass clarinet type I

$\flat\sharp$ multiphonic, whose 2nd overtone is a very pronounced natural 7th.

$\sharp\flat$ The asterisks in the score indicate the corresponding overtone in
the bass clarinet. (NB during this section the bass clarinet sounds
an octave lower than written).

Harp

N.B. All E and F strings should be tuned a quartertone flat

Note that the quartertone notation for the ensemble is different from that in the solo marimba, on account of the subjectivity involved in the wind and strings intonation. There being no subjectivity involved in the case of the quartertone marimba, this part is notated with the following quartertone symbols:

\dagger = quartertone sharp

\ddagger = quartertone flat

$\#$ = threequartertone sharp

Programme note

It was during the 1992 Hague Percussion Festival that I had the pleasure to meet the Mozambican musician and timbila player, Venancio Mbande, and to see him play together with the Hague Percussion Group. The sheer amount of sound and vibration generated by the magnificent group of ten 'buzzing' timbilas set me wondering, as so often before, at the magic of producing sound from simple pieces of wood.

And yet in today's environmentally-conscious world we have become more aware than ever before of the Earth's rapidly vanishing forests, and the morality of felling trees (particularly those precious hardwoods which are so indispensable to the building of musical instruments) is seriously being called into question.

Venancio Mbande's name is used here merely to symbolise 'the musician' who makes music from wood, whose medium for spiritual communication, with all its sophistication and perfection, is, nonetheless, dependent upon the felling of trees. He offers up his music to the trees in the hope to justify himself by the sheer beauty of the sounds and the excellence of his craft - as he enters into musical dialogue with them it is as though the music itself has become the medium through which the trees can communicate with their own 'tree-spirits'.

In 'Venancio Mbande talking with the trees' the solo part (representing Venancio and his timbila) is performed on many different species of wooden instrument - quartertone marimba, woodblocks, bamboo, simantra, wooden-headed tomoms, wood-chimes, wooden guiro and a special tambourine with nut rattles. In contrast to this, the ensemble (representing 'the trees') is characterised predominantly by metal, skin, wind and stringed instruments.

The starting-point of the dialogue between 'Venancio' and 'the trees' is a series of seven distinct emotional 'characters' - brittle/energetic, angry, florid, austere/ritualistic, sad/melancholic, sombre/mysterious and dancing - these are presented in their simplest form in seven 'character-sketches' of varying length and instrumentation, which occur at irregular intervals throughout the piece. Between these comparatively static episodes come six 'scenes' in which these characters develop into a continuously evolving dramatic dialogue.

Venancio Mbande... was written between June 1993 and March 1994 for Robert Van Sice, and co-commissioned by him and L'Itinéraire.

James Wood. April 1994

For Robert Van Sice

First character-sketch: "brittle, energetic"

 $\text{d} = 120$

Fl.

ob.

cls.

tpt.

tbn.

b.clt.

perc.

kbd.

cimb.

hp.

First character-sketch: "brittle, energetic"

 $\text{d} = 120$

solo Mar.

vib.

vln. 1

vln. 2

vla.

cel.

4.

fls. ob. cl. tpt. tbn. b-clt. perc. kbd. cimb. hp.

4.

solo mar. vln. 1. vle. 2. vla. ob.

Preview File Only

<img alt="A page of a musical score with ten staves. The top section (measures 4-7) includes parts for flutes, oboe, clarinet, trumpet, bassoon, bass clarinet, percussion, keyboard, cimbalom, and harp. The bottom section (measures 8-11) includes parts for solo marimba, violin, first viola, second viola, and oboe. Measure 4 starts with dynamic ff. Measures 5-7 show various dynamics like mf, f, and pp. Measure 8 begins with a dynamic ff. Measure 9 shows dynamics like ff, p, and f. Measure 10 concludes with a dynamic ff. Measure 11 ends with a dynamic ff. Measure 12 begins with a dynamic ff. Measure 13 ends with a dynamic ff. Measure 14 begins with a dynamic ff. Measure 15 ends with a dynamic ff. Measure 16 begins with a dynamic ff. Measure 17 ends with a dynamic ff. Measure 18 begins with a dynamic ff. Measure 19 ends with a dynamic ff. Measure 20 begins with a dynamic ff. Measure 21 ends with a dynamic ff. Measure 22 begins with a dynamic ff. Measure 23 ends with a dynamic ff. 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Measure 996 begins with a dynamic ff. Measure 997 ends with a dynamic ff. Measure 998 begins with a dynamic ff. Measure 999 ends with a dynamic ff. Measure 1000 begins with a dynamic ff. Measure 1001 ends with a dynamic ff.</p>

12

fl.

ob.

cls.

tpt.

thn.

bass.

pno.

kbd.

cimb.

hp.

Solo
mar.

vn.

vla.

vcl.

cb.

Preview File Only

Musical score for orchestra and solo marimba, page 10. The score includes parts for flute (flt.), oboe (ob.), clarinet (clt.), trumpet (tpt.), bassoon (tbn.), bass clarinet (b-clt.), percussion (perc.), kettle drum (kdd.), cimbalom (cimb.), harp (hp.), and solo marimba (Solo Mar.). The solo marimba part features complex rhythmic patterns and dynamic markings like *poco f*, *mf*, *f*, and *p*. The score is annotated with a large blue watermark reading "Preview File Only".

13.

flk.
ob.
dt.
tpt.
tbn.
b-clt.
perc.
Kbd.
cimb.
hp.

13.

Solo
mar.
vln.
vle.
vla.
cb.

Preview File Only

Detailed description: The page contains two systems of musical notation. The first system (measures 13) consists of ten staves: flute (flk.), oboe (ob.), double bass (dt.), trumpet (tpt.), tuba (tbn.), bassoon (b-clt.), percussion (perc.), keyboard (Kbd.), cimbalom (cimb.), and harp (hp.). The second system (measure 13) consists of five staves: solo marimba (Solo mar.), violin (vln.), viola (vle.), cello (vla.), and double bass (cb.). The notation includes various dynamic markings such as fortissimo (ff), piano (p), mezzo-forte (mf), and mezzo-piano (mp). Performance instructions like 'arco' (bowing) and 'pizz.' (pizzicato) are also present. Measure 13 ends with a forte dynamic (ff) followed by a measure of piano (p).

SCENE 1 brittle, energetic ...

16.

flc. *b* f *f* *mf*

ob. *f* *mf* *mf*

clt. *f* *mf* *f* *mf*

tpt. *f* *f* *f* *mf*

tbn. *f* *f* *f* *mf*

bclt. *f* *f* *mf*

perc. *f* *f* *mf*

kbd.

cimb.

hp. *mf* *f* *f*

(dr. 1)

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SCENE 1 brittle, energetic...

16.

solo. mar. 3/8

vln. vle. vla. cb.

19.

fl.
ob.
clt.
bsn.
tbn.
b-clt.
perc.
kbd.
cimb.
hp.

Solo
mar.

20.

vln.
vla.
vcl.
cb.

Preview File Only

22. *b*

flt. ob. clt. tpt. hhn. b-dlt. perc. Kbd. cimb. hp.

22.

solo mar.

vln. vlc. vlc. vlc. cb.

Preview File Only

22. *b*

flt. ob. clt. tpt. hhn. b-dlt. perc. Kbd. cimb. hp.

22.

solo mar.

vln. vlc. vlc. vlc. cb.

25.

26.

perc.
kbd.
cimb.
hp.
Solo
mar.

vln.
vle.
vcl.
cb.

Preview File Only

dancing...

fl.

ob.

clt.

bbn.

b-clt.

A handwritten musical score for two voices (Soprano and Alto) on five-line staves. The score consists of two systems. The first system starts with a forte dynamic (f) and includes a performance instruction 'dancing...'. The second system begins with a dynamic ff. The music features various note heads, rests, and accidentals. A large blue diagonal watermark 'Preview File Only' is overlaid across the page.

29.

dancing ...

solo
mar.

vln.

vla.

vcl.

cb.

32.

fl. ob. cl. tpt. tbm. brcl. perc. kbd. hp. Solo mar. vln. vle. vlc. cb.

(delicate!)

33.

Preview File Only

37.

fl.

ob.

dt.

tpt.

tbn.

b.-alt.

perc.

Kbd.

hp.

solo mar.

vln.

vla.

vcl.

cb.

* if not enough time, use harmon
mutes from beginning.

(1) (2)

shak.

(loco)

(pizz.) (pizz.)

Second character-sketch: with anger

Second character-sketch : with anger

Solo
 MAR.

41 (b) → p R+ F

* guiro: always starting from nothing,
 generally out of practice silence,
 and heading into following attack
 as if suddenly cut off. The precise start
 of each glissando can be a little 'late'.

vln.
 vle.
 vlc.
 cb.

44.

flr. ob. obo. tp. tbn. b-clt.

(perc.) kbd. hp.

Solo
mar.

vln. vlo. vlc. cb.

Preview file Only

24

SCENE 2

sad, melancholic...

$\sigma_1 = 84$, mostly flexible

48

SCENE 2

sad, melancholic...

c. 84, molto flessibile

Solo
Mar.

vln.

vcl.

vlc.

cb.

52.

flt. *trill* *f* *p*

ob. *p*

clt. *hp* *p*

tpt. *straight mute* *p*

tbn. *straight mute*

b-cls. *p* *s* *3*

perc. *(Pad.)* *mp* *3* *4*

kbd. *poco mf* *3* *8* *4*

hp. *poco mf* *sempr. l.v.* *3* *4* *ck. (A.x.)*

Preview File Only

52.

Solo Mar. *cantabile* *ff* *3* *8* *3* *4* *ff*

vln. *con sord.* *arco* *expr. (vibr.)* *endolera... v* *p* *mf* *con sord.*

vle. *con sord.*

vlc. *con sord.*

cb. *con sord.*

26

55 *tenuto..... a tempo*

fl.

ob.

clt.

tpt.

tbn.

b-clt.

perc.

kbd.

hp.

Preview File Only

55 *tenuto..... a tempo*

rit.

solo mar.

vcl.

vcl.

vcl.

cb.

58. *f = 69*

fl.
ob.
ckt.
ht.
tbn.
b-ckt.

desolate 3 *tenuto*

dark *p* *b6* *b6*

desolate 3

dark *poco a poco dim.*

poco a poco dim.

perc.

3 4 4 8

kt.

hp.

58. *f = 69*

Solo Mar.

dark 3 4 *relax* More intense 4 8 *relax*

mp *mf* *mp* *mf*

vln.

cold (S.V.) *expr.* *warm* (vibr.) *cold* (S.V.)

pp *mp* *sust.* *p* *(pp)*

vcl.

pp sempre *con gurd.* *en dehors* (II) *cold* (S.V.)

mp *mf* *mp* *p* *pp*

cb.

consord. *pp* *p* *pp*

Preview File Only

J. 120 florid...

Wood-skimmers:

perc. Kbd. cimb. hp.

Fq. Gl. Ch. Dly.

$\text{♩} = 120$ florid...

61. 1)

63. With anger; aggressive...

fl.

ob.

clt.

tpt.

tbn.

bcl.

perc.

kb.

cimb.

hp.

G#-A#-C#-B#-E#.

63. With anger; aggressive...

solo mar.

vh.

vle.

vlc.

cb.

florid...

dancing...

72.

flt.
ob.
cls.
cpt.
tbn.
b-clr.

pno
(con ped.) mp f
2) wood -> chime ->
4) 4/8

klr.
(con ped.) mf f
4) 4/8

cimb.
(con ped.) mf f
4) 4/8

hp.
mf Eb Fb Gb
4) 4/8

florid... *[unison]* *dancing...* *(both mallets of same hand)*

solo mar.
3) 3
4) 4
5) 5
6) 6
7) 7
8) 8
9) 9
10) 10
11) 11
12) 12
13) 13
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Preview File Only

Third character-sketch: florid

76

ob.

cel.

tbn.

b.-bcl.

(stacc.)

pno.

vib.

hp.

harp:

cimb.

76

Third character-sketch: florid

76

solo mar.

vn.

vla.

vc.

cb.

79

fls.

ob.

clt.

tp.

Horn.

b-cls.

perc.

klb.

cimb.

hp

D4. C#5. G4. F#5.

79

aggressive...

solo mar.

vln.

vle.

vlc.

cl.

82

fl.

ob.

cl.

tr.

hna.

b-clt.

pno.

klb.

cimb.

hp.

Solo Mar.

vln.

vle.

vcl.

cb.

Preview File Only

SCENE 3 dancing...

85.

Ht.
ob.
oh.
tp.
tba.
b-dt.

poco f
poco f
poco f
poco f
poco f
poco f

perc.
Kbd.
hp.

f
2/8
3/8
2/8
1/8

Preview File Only

85.

Solo MAR.

f
2/8
3/8
1/8

SCENE 3 dancing...

vn.
vle.
vi.
cb.

pizz. arco (s.v.)
arco
arco
arco
pizz. (sec.) arco
arco
pizz. (sec.) arco

brittle...

Soh.
mar.

89.

*t-mallet
crack.*

vln.

vle.

vla.

cb.

94.

fl. f p
ob. f p
clt. f p
hpt. f p
tbn. f p
b-clt. f p

pno. f (vibr.) f
kbd. f
cimb. f
hp. f Dq. E# Bb.
*spread on the beat, fast

94.

solo mar. 3/8 f sub. 2/8 f 3/4 f p 3-f 3-3 3 3 4/8

vln. fizz. s/f arco (s.v.) f
vle. fizz. arco ric. (s.v.) f
vcl. fizz. s/f arco (s.v.) f
vcb. fizz. s/f arco (s.v.) f

sad, melancholic98 + $\int \cdot \int \rightarrow (\text{d} = 60)$ rit.

change to piccolo

♩: 48

fl.

ob.

clt.

bpt.

tbn.

b-clt.

perc.

kbd.

cimb.

hp.

Solo mar.

vln.

vle.

vla.

cb.

Fourth character-sketch : Auster

39

101 f = 0.54
 fl. (picc.) bassoon: 
 ob.
 clt. dark
 tpt. mf
 tbn.
 b-clt. ten.
 perc. low bell: (dark)
 kbd. bass wood-chimes
(loco) 
 cimb.
 hp. (not spread)
 Ab. Bb.
 Solo mar. ten. (not spread)
 vln. cold (sv.)
 vlc. cold (sv.)
 vcl. ten.
 cb. ten.

Preview File Only

Fourth character sketch: Australia
 $f = 0.54$
 r.h. slightly harder mallets - strike the end of the bar
 (rather 'wooden' sound)
 ten. mf
 l.h. very soft mallets mf
 * like bare hands (or a bit) bouncing/rebounding
 independently (first note always together),
 try to vary the order and rhythm of rebounds.

104

picc.

ob.

alt.

tpt.

tbn.

b. alt.

perc.

(betti)

(betti)

(machines)

p

mp

kbb.

(3)

(3)

(7)

(3)

(3)

cimb.

hp.

(1)

(1)

(2)

(1)

(1)

A4 D6

Preview File Only

solo
mar.

(f)

f

7.)

m

(ppp)

vln.

vcl.

vcl.

cb.

(pp)

106.

picc. *Mf*

ob.

clt.

bpt. *Mf*

tbn.

b-ckt.

perc. *p*

kbd. $\frac{3}{4}$ (1) $\frac{5}{8}$ (3) (7) $\frac{3}{4}$

cimb.

hp. (1) (5) (7) $\frac{3}{4}$

Solo mar. *Mf* (L.H. sembra *Mf*)

vln.

vcl.

vcl.

cb.

Preview File Only

SCENE 4 sad, melancholic...

108

d = 66-69

change to alto flute

Movendo...

fl.

ob.

clt.

tpt.

tbn.

b-clt.

perc.

Kbd.

cimb.

hp.

SCENE 4 sad, melancholic...

d = 66-69

mellow; cantabile

108
solo mar.

movendo...

vln.

vle.

vlc.

cb.

mvt. 1, bars 29-31

mvt. 2, bars 1-2

p (p) f (f)

mf

mp

pp

mp

3

mf

3

flt. *ten.*
 ob. *(poco)*
 clt. *ten.*
 tpt. *ten.*
 tbn.
 b-clt. *ten.*
(poco)

Pre

110

76

**solo
mar.** ten. chanté... ten.
mf pp poco f

vln. ten. intense... cold (s.v.) sempre
(poco) poco f intense... cold (s.v.) sempre

vle. ten. (poco) poco f
ten. est. (vibr.) mf 3

vcl. ten. (poco)

cb.

rit. - - - Molto. # calmo ($\frac{f}{60}$)
 alto flute ? calo (s.v.)
 ob. chanté
 cdt. cold (s.v.)
 tpt. chanté
 tbn. cold (s.v.)
 b-clt. cold (s.v.)
 perc.
 kbd.
 cimb.
 hp.
 Solo mar. 112
 vln. senza sord.
 vle. senza sord.
 vlc. senza sord.
 cb.

Preview File Only

becoming more aggressive... even angry...

118

alt. flt. *smff* *poco f* *f*
 ob. *smff* *poco f* *mf*
 clt. *mp* *mf* *mf*
 hpt. *mp* *mf* *mf*
 horn. *mp* *mf* *mf*
 b. clrt. *bclt.* *mf* *f* *mf*
 perc. *3*
 kbd. *3*
 cimb. *3*
 hp. *3*

Preview File Only

118

becoming more aggressive... even angry...

Solo mar. *mp* *3* *f* *molto f* *mf* *f*
 vln. *3* *pizz.* *arco*
 vcl. *p* *mf* *3* *pizz.* *arco*
 cb. *p* *mf* *3* *pizz.* *arco*
 vcl. *p* *mf* *3* *pizz.* *arco*
 cb. *p* *mf* *3* *pizz.* *arco*
 cb. *p* *mf* *3* *pizz.* *arco*
 cb. *p* *mf* *3* *pizz.* *arco*

121

start $\text{d} = 66$ rit. - dark... (solo) mp

ob. cold (s.v.)

cpt. cold (s.v.)

tbm. dark...

b-clt. dark... mp

pno.

kbd.

cimb.

hp.

(scherzando) cantabile short $\text{d} = 66$ rit. darker...

Solo mar. f 3 f f mf

vln. scherzando... 3 cold (s.v.) scherz... dark... mp

vle. 3 cold (s.v.) scherz... dark... mp

vcl. 3 dark... mp

cb. 3 dark... mp poco mf

$\text{d} = 44-48$ $\text{d} = 58$ *morendo...*

124

alt. flts. *cabr. (dark)* *ten.* *3* *3* *mf*

ob.

clt. *dark...* *3* *ten.* *mf*

tpt. *p* *mf*

trm. *ten.* *mf*

bass. *ten.* *mf*

perc.

Kbd.

cimb.

hp.

(dark...)

124 *hummm hummm hummm* *ten.* *7* *7* *becoming brighter* *7* *7* *mf* *(mf)*

Solo mar. *mf* *3* *3* *mf*

vn.

vle. *cold (s.r.)* *ten.* *sub pont.* *mp*

vle. *cold (s.r.)* *3* *ten.* *sub pont.* *mp*

vle. *cold (s.r.)* *ten.* *sub pont.* *mp*

cb. *(cold s.r.)* *ten.* *mf*

mf *p* *(balance btr./b-dk.)* *mf*

$\text{f} = 63-66$ (s.v.)

126

ob.

olt.

kpt.

tbm.

b-olt.

perc.

kbd.

cimb.

hp.

$\text{f} = 120$ florid...

$\text{f} = 63-66$

126

solo mar.

" very bright..."

nat. expr.

vln.

vcl.

vcl.

cb.

$\text{f} = 120$ florid...

w-chimes:

129

alt. flt. change to C-flt.

ob.

clt.

pt.

tbn.

b-csh.

perc.

(vibr.)

Kbd.

cimb.

hp.

b: Afl., Ffl., Efl.

Solo mar.

very quick to granular

vln.

area v (s.v.)

vle.

area b (s.v.)

vlc.

area b (s.v.)

cb.

Preview FILE ONLY

J: 54 austere ...

← ♫: d → // ♫: 108 angry...

51

slow, ecstatic... $\text{♩} = 54$ subito suddenly angry... $\text{♩} = 108$ sub.

flt. ob. clt. hpt. bsn. b-alt.

pno. kbd. hp.

140

slow, ecstatic... $\text{♩} = 54$ subito suddenly angry... $\text{♩} = 108$ sub.

solo mar.

vln. vle. vlc. cb.

[* strings should balance wind]

Fifth character-sketch: sad, melancholic

145 $\text{f} \cdot 54$ slow, ecstatic

flt. cold. (Fr.)
 ob. s.v., pianissimo...
 alt.
 hpt. f
 tbn. f
 b-dlt. f
 perc. f
 kbd. f
 hp. cimb.

SCENE 5

 $\text{f} \cdot 120$ with anger...

Fifth character-sketch: sad, melancholic

145 $\text{f} \cdot 54$ slow, ecstatic

solo mar. $\text{f} \cdot 120$ with anger
 R.H. (2 mallets)

vn. cold (s.v.)
 vcl. cold (s.v.)
 vla. warm, soft taste
 vcl. cold (s.v.)
 vla. cold (s.v.)
 cb. cold (s.v.)

Preview File Only

148 (harsh) $\text{♩} = 108$

flt. f sest. (harsh)

ob. f sest.

clt.

tpt. flz. f sest.

tbn. fz. (r.) f mf f f

b-clt. f f II 94 pp f f sest.

perc. 3 8 f sest. 5 8 (3) 6 fz 3 4 (gong) 3 4 f sest.

kbd.

cimb. hp.

148 $\text{♩} = 108$

Solo mar. 3 8 f # 5 8 fz 3 8 fz 3 4

vln. arco ff sest.

vle. arco ff sest.

vlc. arco ff sest.

cb. (pizz.) ff (c.c.) ff ff sest.

151

fl.

ob.

clt.

tpt.

tbn.

b-clt.

(harsh)

soft.

(harsh)

soft.

mf

soft.

p

(soft)

soft.

soft.

ff

soft.

perc.

3
4

(4)

3
8

2
8

p

f

Kbd.

Cimb.
hp.

151

Solo
mar.

"hiding beat entry"

f

f

2
8

vln.

vle.

vla.

cel.

sol pont.

soft.

sub pont.

soft.

sol pont.

soft.

sub pont.

soft.

soft.

arc

p

ff

ff

154 $\text{d} = 120$

fl.
ob.
ckt.
bass.
hns.
b-clct.

perc.
Kbd.

cimb.
Kbd.

154 $\text{d} = 120$

(Rit. both melodic.)

Solo mar.
Vln.
Vla.
Cello
Cb.

158 $\text{f} : 108$

Fl.

ob.

cl.

tp.

tr.

b-clt.

(?)

pno.

kbd.

cimb.
hp.

158 $\text{f} : 108$

Solo
mar.

vln.

vcl.

vcl.

cb.

Preview file only