

Venancio Mbande talking with the trees

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

James Wood

Preview File Only

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 quartertone marimba* (and various wooden instruments)

Violin

2 violas

Celli

Contrabass (down to C)

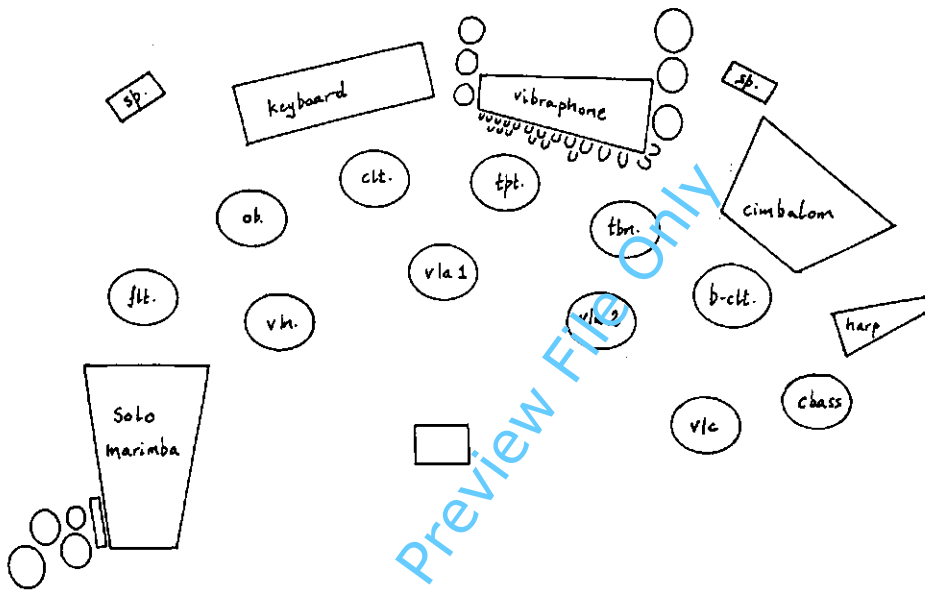
Score in C

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

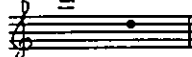
Duration: 18 minutes approx.

* The quartertone marimba consists of a normal 5-octave marimba plus a quartertone 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

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)

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)

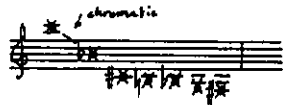


Piccolo Chinese tom-tom, sounding c. (resting on felt support)

Note shape:

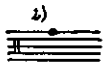


(Drum 1)



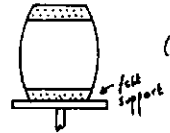
Conbells: sounding 1 octave higher than notated

N.B. In general, use hard (plastic or rubber glock-) mallet for upper (chromatic) register, and medium-hard yearn 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. (resting on felt support)

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

(Drum 3)



Djambé, sounding c. (mounted)

5 temple blocks:

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

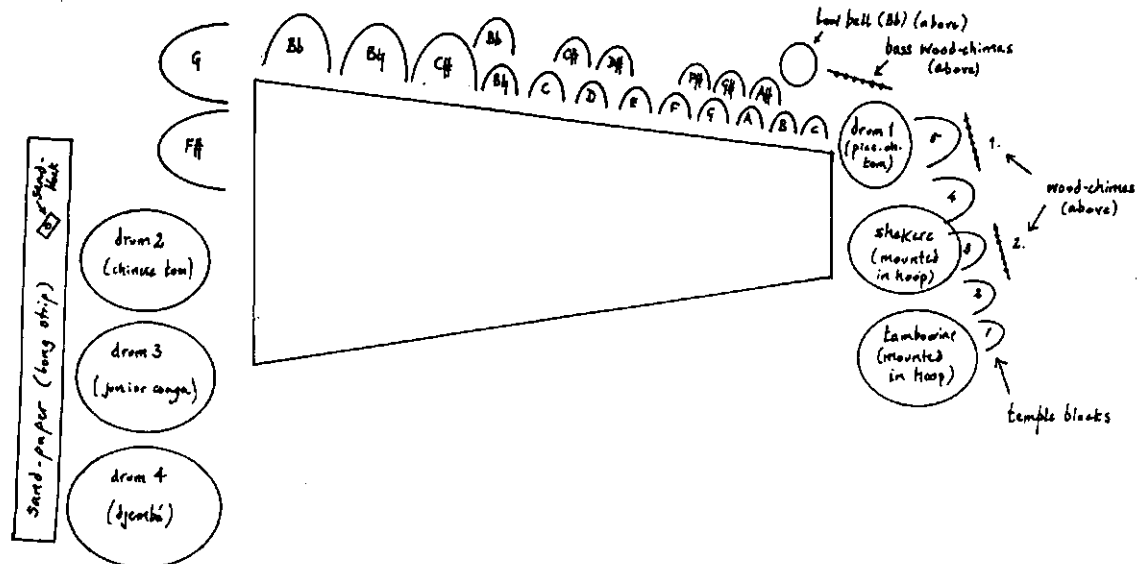
1 + 2 sounding: (i.e. 1 octave lower than soloist's)

3 (bass woodchimes) sounding: (built from min. 1 1/2" softwood bawel)

Low bell (preferably Obertone bronze bell) sounding: (built from min. 1 1/2" softwood bawel)

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).

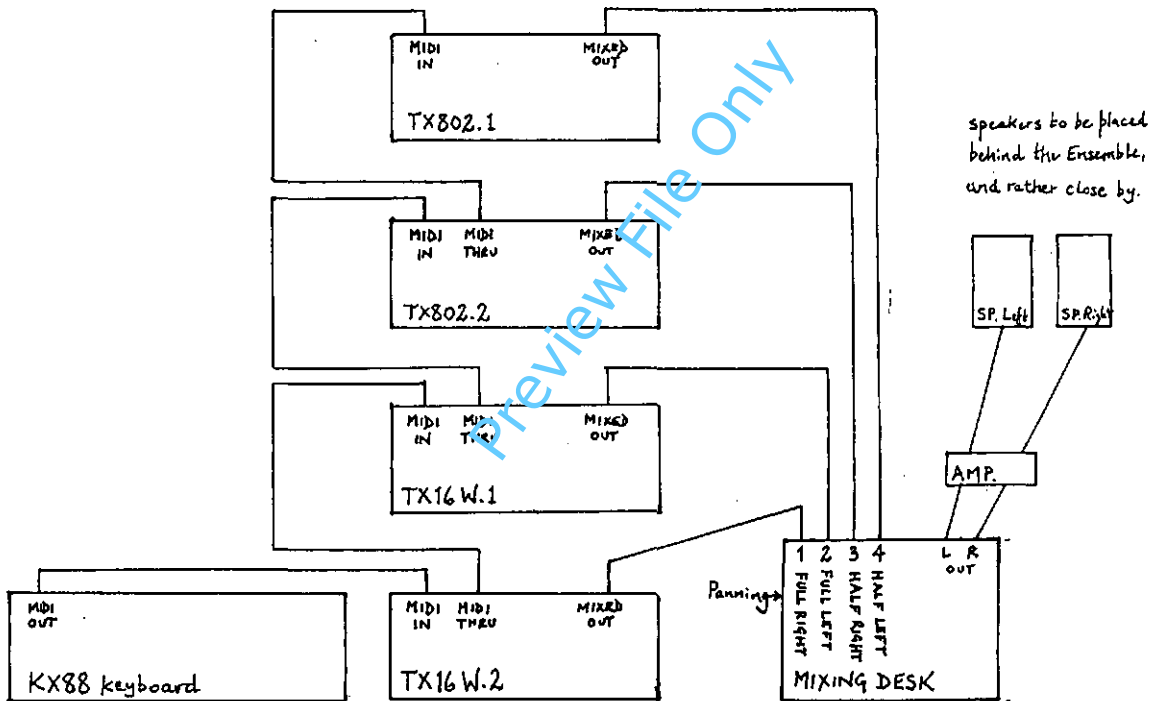
Diskettes and Cartridges

- 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 mutiphonics for bass clarinet -
see Henri Bok/Eugen Wendel 'New Techniques for the Bass Clarinet'
eg: II¹² = 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):

♯♯♯ = raised by a maximum of a quartertone*

♭♭♭ = lowered by a maximum of a quartertone*

* according to available fingerings, and taste.

♭ = very slightly flat (equivalent to the natural 7th)
 This is usually used with reference to the bass clarinet type I
 multiphonic, whose 2nd overtone is a very pronounced natural 7th.
 ♭♭ = 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:

♯ = quartertone sharp
 ♭ = 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 tomtoms, 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"

♩. 120

fl. *mf sfz f*

ob. *f mf sfz*

cl. *f mf sfz f*

tp. *straight mutes f mf sfz*

tb. *straight mutes f mp mf sfz*

b.c. *mp mf*

perc. *p sfz f sfz*

kbd.

cimb.

hp. *mf sfz*

First character-sketch: "brittle, energetic"

♩. 120

Solo Mar.

vn. *p f arco pizz. arco*

vla. 1 *f mf sfz arco ric. arco*

vla. 2 *f mp mf sfz arco*

vl. *mf mf f*

cb.

This musical score page includes the following parts and markings:

- Flute (fl.):** Part 4, dynamic markings *mf* and *f*, includes triplets and slurs.
- Oboe (ob.):** Part 3, dynamic markings *mf* and *f*, includes triplets and slurs.
- Clarinet (cl.):** Part 3, dynamic markings *f* and *mf*, includes triplets and slurs.
- Trumpet (tp.):** Part 2, dynamic markings *f* and *mf*, includes triplets and slurs.
- Trombone (tb.):** Part 3, dynamic markings *f* and *mf*, includes triplets and slurs.
- Baritone (b.clt.):** Part 3, dynamic marking *mf*.
- Percussion (perc.):** Part 3, dynamic marking *f*.
- Piano (kbd.):** Part 3, dynamic marking *f*.
- Cymbal (cimb.):** Part 3, dynamic marking *f*.
- Harpsichord (hp.):** Part 3, dynamic marking *f*.
- Solo Maracas (Solo mar.):** Part 4, dynamic markings *f* and *p*, includes slurs and accents.
- Violin (vln.):** Part 3, dynamic markings *f* and *mf*, includes *pizz.* and *arco* markings.
- Violin 1 (vln. 1.):** Part 3, dynamic markings *f* and *mf*, includes *pizz.* and *arco* markings.
- Violin 2 (vln. 2.):** Part 3, dynamic markings *f* and *mf*, includes *pizz.* and *arco* markings.
- Viola (vl.):** Part 3, dynamic markings *f* and *mf*, includes *pizz.* and *arco* markings.
- Double Bass (vb.):** Part 3, dynamic markings *f* and *mf*.
- Double Bassoon (ob.):** Part 3, dynamic marking *f*.

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This page contains a musical score for measures 7 through 10. The instruments listed on the left are: flt., ob., clt., tpt., tbn., b. clt., perc., Kbd., cimb., hp., Solo mar., vn., vie. 1, vie. 2, vlc., and cb. The score is written in 3/8 time and includes various musical notations such as dynamics (e.g., *f*, *mf*, *sfz*, *pp*), articulation (accents, slurs), and performance instructions (e.g., *pizz.*, *arco*, *largo*, *rit.*). A large blue watermark reading "Preview File Only" is oriented diagonally across the center of the page.

This page contains a musical score for measures 10 through 13. The instruments listed on the left are flute (fl.), oboe (ob.), clarinet (clt.), trumpet (tpt.), trombone (tbn.), bassoon (b.-alt.), percussion (perc.), keyboard (kbd.), cymbal (cimb.), horn (hp.), solo maracas (Solo mar.), violin (vln), viola (vle), violoncello (vcl), and double bass (cb.).

Measure 10 is marked with a rehearsal sign and includes dynamics such as *mf*, *poco f*, *f*, and *sfz*. It features triplets and accents. Measure 11 continues with similar dynamics and includes a *fl.* marking. Measure 12 includes *mf*, *poco f*, *f*, and *sfz* dynamics. Measure 13 includes *mf*, *poco f*, and *f* dynamics.

The Solo maracas part begins in measure 10 with *mf* dynamics and continues through measure 13 with various dynamics including *f*, *sfz*, and *f*. It includes triplets and accents.

The string section (vln, vle, vcl, cb.) begins in measure 10 with *mf* dynamics and continues through measure 13 with dynamics ranging from *p* to *f*. It includes accents and *arco* markings.

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13.

fl.

ob.

cl.

fb.

tr.

trb.

b-cl.

perc.

Kbd.

cimb.

hp.

13.

Solo mar.

vn.

vle.

vlc.

cb.

Preview File Only

SCENE 1 brittle, energetic...

16.

fl.

ob.

clt.

hpt.

hbr.

b-clt.

perc.

kbd.

cimb.

hp.

(dr. 1)

PREVIEW FILE ONLY

SCENE 1 brittle, energetic...

16.

solo mar.

vln.

vle.

vla.

cb.

This page of a musical score contains measures 19 through 22. The instruments listed on the left are flute (flt.), oboe (ob.), clarinet (clt.), trumpet (tp.), trombone (tbn.), bassoon (b-clt.), percussion (perc.), keyboard (kbb.), cymbal (cimb.), harp (hp.), Solo maracas (Solo mar.), violin (vln.), viola (vle.), violoncello (vcl.), and double bass (cb.).

Measures 19-22 are primarily for the woodwinds and brass. The flute, oboe, and clarinet parts feature complex rhythmic patterns with triplets and slurs. The trumpet and trombone parts are mostly sustained notes with some dynamics like *sfz* and *f*. The bassoon and percussion parts also have specific rhythmic markings. A large blue watermark "PREVIEW FILE ONLY" is oriented diagonally across the middle of the page.

Measures 21-22 feature a "Solo mar." part with a 4/8 time signature. The maracas play a complex, syncopated rhythm with accents and slurs. The strings (violin, viola, violoncello, double bass) enter in measure 21 with various articulations such as *pizz.* (pizzicato), *arco* (arco), *colleg.* (collegato), and *nat.* (natural). Dynamics include *sfz*, *f*, and *p*. Some string parts have slurs and accents.

22. *b^b*

fl. *f* *mf* *f* *f* *mf*

ob. *f* *mf* *f* *mf*

cl. *b^b* *mf* *f* *mf*

tp. *sfz* *mf* *f* *mf*

tr. *sfz* *mf* *f* *mf*

b. cl. *sfz* *f* *f* *mf*

perc. *p* *p* *p* *sfz*

Kbd. *sfz*

cmb.

hp. *sfz* *mf* *sfz*

22.

Solo Mar. *f* *sfz* *mf* *f* *f*

vi. *ric.* *f* *pizz.* *f*

vla. *pizz.* *arco* *pizz.* *arco* *pizz.*

vlc. *pizz.* *arco* *pizz.* *arco* *arco*

vcl. *pizz.* *arco* *(pizz)* *arco* *col leg.* *pizz.*

cb. *pizz.* *arco* *col leg.* *f*

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25. *fl.* *ob.* *clt.* *tp.* *trn.* *b-olt.*

Musical score for woodwinds and brass instruments. The instruments listed are Flute (fl.), Oboe (ob.), Clarinet (clt.), Trumpet (tp.), Trombone (trn.), and Bassoon (b-olt.). The score includes various musical notations such as dynamics (f, sfz), articulation (accents), and phrasing slurs. A large blue watermark 'Preview File Only' is overlaid on the page.

perc. *kbd.* *cimb.* *hp.*

Musical score for percussion and keyboard instruments. The instruments listed are Percussion (perc.), Keyboard (kbd.), Cymbal (cimb.), and Harp (hp.). The harp part includes a C4 marking. The score includes various musical notations such as dynamics (f, sfz) and articulation (accents). A large blue watermark 'Preview File Only' is overlaid on the page.

25. *Solo mar.* *vn.* *vle.* *vlc.* *cb.*

Musical score for strings and solo maracas. The instruments listed are Solo maracas (Solo mar.), Violin (vn.), Viola (vle.), Violoncello (vlc.), and Contrabass (cb.). The solo maracas part includes time signature changes (4/8, 2/8, 3/8) and various musical notations such as dynamics (f, sfz), articulation (accents), and phrasing slurs. The string parts include markings for pizzicato (pizz.), arco, and vibrato (v. (s.v.)). A large blue watermark 'Preview File Only' is overlaid on the page.

29. *dancing...*

fl. *sfz*

ob. *sfz*

clt. *sfz*

hpt. *sfz*

lbr. *sfz*

b-clt. *sfz*

perc. *(Lamb.)*

kbd. *(Dr. 2)*

hp. *Ab. Ft.*

29. *dancing...*

Solo mar. *3/8*, *4/8*, *sub.*, *sfz*

vl. *arco*, *pizz.*, *arco ric. 1/2 col. 1/2*

vle. *arco*, *pizz.*, *arco*

vlc. *arco*, *pizz.*, *arco*

cb. *arco*, *pizz.*, *arco*

Preview File Only

fl. ob. clar. tpt. trn. b.clt.

Musical notation for woodwind and brass instruments. Includes staves for flute (fl.), oboe (ob.), clarinet (clar.), trumpet (tpt.), trombone (trn.), and baritone/contralto (b.clt.). Dynamics include sfz, sfz2, f, and mp.

perc.

Musical notation for percussion. Dynamics include f, sfz, sfz2, and mf. Includes the instruction "(delicato!)" and a 4/8 time signature.

kbd.

Musical notation for keyboard instrument.

hp.

Musical notation for harp. Includes the instruction "Db." and dynamics sfz and sfz2.

33. Solo mar.

Musical notation for solo maracas. Dynamics include mf, f, and sfz. Includes a 4/8 time signature.

vln. vlc. vlc. cb.

Musical notation for string instruments: violin (vln.), viola (vlc.), cello (vlc.), and double bass (cb.). Includes performance instructions "arco" and "pizz." and dynamics f, mp, and sfz.

37

fl. *sfz* *mp* *f* *sfz*

ob. *sfz* *mp* *f* *sfz*

cl. *sfz* *mp* *f* *sfz*

tp. *sfz* *mp* *f* *sfz* *change to Harmon mute

tr. *sfz* *mp* *f* *sfz* *change to Harmon mute

b. cl. *sfz* *mp* *f* *sfz*

* if not enough time, use Harmon mutes from the beginning.

perc. $\frac{3}{8}$ (4) $\frac{2}{8}$ *f* *sfz* $\frac{2}{8}$ $\frac{4}{8}$

kbb. *f* *sfz* *f* *sfz*

hp. *sfz* *sfz* *sfz*

37.

Solo Mar. *f* *mf* *f* *mf* *f* *mf*

vn. *pizz.* *arco* *pizz.* *arco*

vla. *pizz.* *arco* *pizz.* *arco*

vcl. *pizz.* *arco* *pizz.* *arco*

cb. *pizz.* *pizz.* *pizz.* *pizz.*

Second character-sketch: with anger

fl. ob. clt. tpt. tbn. b-clt.

perc.

kbd. hb.

Second character-sketch: with anger

Solo mar.

* gtr.: always starting from nothing, making use of previous volume and leading into following attack as if suddenly cut off. The precise start of each glissando can be a little late.

vl. vln. vic. cb.

This page contains a musical score for measures 44 through 52. The instruments listed on the left are flut. (flute), ob. (oboe), clar. (clarinet), tpt. (trumpet), tbn. (trombone), b. clar. (bass clarinet), perc. (percussion), kbd. (keyboard), hp. (harp), Solo mar. (Solo Maracas), vln. (violin), vla. (viola), and cb. (cello). The score includes various musical notations such as dynamics (sff, sfz, sfmp, f, mf, mp), articulation (accents, slurs), and performance instructions like *arco* and *pizz.* (pizzicato). A large blue watermark reading "Preview File Only" is oriented diagonally across the center of the page.

SCENE 2 *sad, melancholic...*

♩. c. 84, molto flessibile

48

fl.

ob.

clt.

fft.

tbn.

b-olt.

perc.

kbd.

hp.

[98. Db. E4. F4.]

48

Solo Mar.

SCENE 2 *sad, melancholic...*

♩. c. 84, molto flessibile

vlm.

pizz.

vle.

pizz.

vlc.

arco

cb.

arco

PREVIEW FILE ONLY

This page contains a musical score for measures 52 through 55. The instruments and parts are as follows:

- Flute (fl.):** Measures 52-53 feature a melodic line with dynamics *f* and *p*. A *trm* (trill) is marked above the first measure.
- Oboe (ob.):** Measures 52-53 feature a melodic line with dynamics *pp*.
- Clarinet (cl.):** Measures 52-53 feature a melodic line with dynamics *pp*.
- Trumpet (tp):** Measures 52-53 feature a melodic line with dynamics *pp* and a *straight mute* instruction.
- Trombone (tb):** Measures 52-53 feature a melodic line with dynamics *pp* and a *straight mute* instruction.
- Bassoon (b-ss):** Measures 52-53 feature a melodic line with dynamics *p*.
- Percussion (perc.):** Measures 52-53 feature a rhythmic pattern with dynamics *mp* and a *(Pad.)* marking.
- Piano (pno):** Measures 52-53 feature a melodic line with dynamics *poco mf*.
- Harpsichord (hp):** Measures 52-53 feature a melodic line with dynamics *poco mf* and *sempre l.v.* (sempre *l.v.*).
- Solo Maracas (Solo mar.):** Measures 52-53 feature a melodic line with dynamics *mp* and a *cantabile* marking.
- Violin (vln.):** Measures 54-55 feature a melodic line with dynamics *p* and *mf*. Instructions include *con sord.* (con sord.), *arco*, *aspe. (vibr.)*, and *en dehors...*.
- Viola (vle.):** Measures 54-55 feature a melodic line with dynamics *p* and *mf*. Instructions include *con sord.* (con sord.) and *mf*.
- Violoncello (vcl.):** Measures 54-55 feature a melodic line with dynamics *p* and *mf*. Instructions include *con sord.* (con sord.) and *mf*.
- Double Bass (cb.):** Measures 54-55 feature a melodic line with dynamics *p* and *mf*. Instructions include *con sord.* (con sord.) and *mf*.

Measures 52 and 55 are marked with the number 52. Measure 54 is marked with the number 4. Measure 55 is marked with the number 8. A large diagonal watermark reading "PREVIEW FILE ONLY" is present across the center of the page.

55 tenuto..... a tempo

rit. . .

fl.

ob.

clt.

tpt.

tbn.

b.-clt.

perc.

kbd.

hp.

Musical score for woodwinds and keyboard instruments. The score includes staves for Flute (fl.), Oboe (ob.), Clarinet (clt.), Trumpet (tpt.), Trombone (tbn.), Bass Clarinet (b.-clt.), Percussion (perc.), Keyboard (kbd.), and Harp (hp.). The woodwinds and keyboard parts feature melodic lines with various dynamics (mp, mf, p) and articulations (dark, tenuto). The percussion part is marked with a 4/8 time signature and (Pez.). The harp part is marked with (Pez.) and poco mf.

PREVIEW FILE ONLY

55 tenuto..... a tempo

rit. . .

solo mar.

vn.

vle.

vlc.

cb.

Musical score for strings and solo maracas. The score includes staves for Solo Maracas (solo mar.), Violin (vn.), Viola (vle.), Violoncello (vlc.), and Contrabass (cb.). The solo maracas part features a rhythmic pattern with dynamics (p, mf) and markings like tenuto and (V). The violin part includes markings like arco, s.v., cold., pp, and (V). The viola part includes markings like arco, s.v., cold., pp, and (V). The violoncello and contrabass parts include markings like arco, s.v., cold., pp, and (V). The score also includes dynamic markings like mf, p, and f, and articulations like espr. and non espr.

58. $\text{♩} = 69$ *desolate...* *tenuto...*

fl. *pp* *f*

ob. *pp* *f*

clt. *pp* *p* *dark...*

fpt. *pp* *p* *desolate...*

tn. *pp* *poco a poco dim.*

b-clt. *pp* *p* *poco a poco dim.*

perc. $\frac{3}{4}$

kbd.

hp.

58. $\text{♩} = 69$ *tenuto...*

Solo Mar. *dark...* *relax...* *more intense...* *relax*

mp *mf* *mp* *mf*

vln. *cold (s.v.)* *espr.* *Warm (vibr.)* *cold (s.v.)*

vle. *pp* *mp sost.* *p*

vic. *ppp sempre con sord.* *espr. (vibr.) en dehors* *(II)* *ppp* *cold (s.v.)*

cb. *con sord.* *pp* *p* *ppp*

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$\text{♩} = 120$ *florid...*

61. *fl.*, *ob.*, *clt.*, *tp.*, *tbn.*, *b-clt.*

mf, *mp sub.*, *sfz*, *mf*, *mp sub.*, *change to harmon mute*, *mf sub.*, *mf*, *mf sub.*

Wood-shims:

perc., *Kbd.*, *cimb.*, *hp.*

f, *f*, *F4. G1. C#2. D4.*, *F4. G1. C#2. D4.*

$\text{♩} = 120$ *florid...*

61. *Solo mar.*, *vlr.*, *vle.*, *vlc.*, *cb.*

delicato..., *f*, *mf*, *mp*, *mf*, *Senza sord.*, *arco*, *Senza sord.*, *Senza sord.*, *Senza sord.*

65. *quasi echo*

flk.

ob.

clt.

tpf. *change to Harmon mute*

tbn.

b-elt.

perc.

4/8

3/8

kbd.

cimb.

hp.

65. *quasi echo*

Solo mar.

4/8

3/8

vk.

vle.

vlc.

cb.

Solo part.

Preview File Only

68. With anger; aggressive...

fl.
ob.
clt.
tpt.
trb.
b-clt.

Detailed description: This block contains the musical staves for the woodwind and brass sections. The instruments listed are flute (fl.), oboe (ob.), clarinet (clt.), trumpet (tpt.), trombone (trb.), and bass clarinet (b-clt.). The music is written in 3/8 time and features a dynamic of *f* (forte). The woodwinds play a rhythmic pattern of eighth notes, often with triplets. The brass instruments provide harmonic support with chords and some melodic lines. Performance markings include accents, slurs, and dynamic changes.

perc.
kbo.
cimb.
hp.

Detailed description: This block contains the musical staves for the percussion, keyboard, and harp sections. The instruments listed are percussion (perc.), keyboard (kbo.), cymbal (cimb.), and harp (hp.). The percussion part includes a snare drum and tom-toms, with a dynamic of *sfz* (sforzando). The keyboard part features chords and arpeggiated figures. The harp part includes a specific instruction: "G# A# C# D# E#". Performance markings include accents, slurs, and dynamic changes.

68. With anger; aggressive...

Solo mar.
vn.
vle.
vlc.
cb.

Detailed description: This block contains the musical staves for the string and solo maracas sections. The instruments listed are solo maracas (Solo mar.), violin (vn.), viola (vle.), violoncello (vlc.), and contrabass (cb.). The solo maracas part is written in 3/8 time and features a dynamic of *f*. The string parts are written in 3/8 time and feature a dynamic of *f*. Performance markings include accents, slurs, and dynamic changes. The contrabass part includes the instruction "(Basso)".

florid...

dancing...

fl. *fz.*

ob.

cl. *mp sfz*

tp. *mp sfz*

tr.

b-cl. *mp sfz sfz*

perc. *(con ped.) mp mf f* *wood -> chimes*

kb. *(con ped.) mf*

cimb. *(con ped.) mf*

hp. *mf Ek. Fb. Gb.*

4/8

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

solo mar. *ff mf ff f sfz*

vn. *(pizz.) mf* *(nat.)*

vcl. *(pizz.) mf* *(nat.)*

vcl. *(pizz.) mf* *(nat.)* *arco*

cb. *(pizz.) mf* *(arco)*

Third character-sketch: florid

Musical score for woodwinds, strings, and keyboard instruments. The score is divided into two systems. The first system includes Flute (fl.), Oboe (ob.), Clarinet (cl.), Trumpet (tp.), Trombone (tb.), Bassoon (b-ss.), Percussion (perc.), Keyboard (kbb.), Cymbal (cimb.), and Harp (hp.). The second system includes Solo Maracas (Solo mar.), Violin I (vln.), Violin II (vle.), Viola (vcl.), and Cello (cb.). The score features complex rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as sfz, f, mf, and p. Performance instructions include 'stacc.', 'vibr.', and 'Ped.'. A large diagonal watermark 'PREVIEW FILE ONLY' is overlaid on the score.

Third character-sketch: florid

Musical score for Solo Maracas, Violins, Viola, and Cello. The score is divided into two systems. The first system includes Solo Maracas (Solo mar.), Violin I (vln.), Violin II (vle.), Viola (vcl.), and Cello (cb.). The score features complex rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as sfz, f, mf, and p. Performance instructions include 'pizz.' and '(scena)'. A large diagonal watermark 'PREVIEW FILE ONLY' is overlaid on the score.

79

fl.

ob.

cl.

fp.

bn.

b-cl.

perc.

kbd.

cimb.

hp

Solo mar.

vn.

vla.

vcl.

cb.

aggressive...

(damp)

(damp)

(damp)

(damp)

(spread on the bank)

D4. C# 44. F#.

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This page contains a musical score for measures 81 and 82. The instruments listed on the left are: flt., ob., cl., tpi., tbn., b-cl., perc., kbd., cimb., hp., Solo Mar., vln., vlc., and cb. The score includes various musical notations such as dynamics (mp, f, sfz, p), articulation (accents, slurs), and performance instructions like 'arco' and 'pizz.'. A large diagonal watermark 'PREVIEW FILE ONLY' is overlaid across the center of the page.

SCENE 3 dancing...

85.

fl. *poco f*

ob. *poco f*

cl. *poco f*

fp. *poco f*

tpa. *poco f*

b. cl. *poco sfz*

perc.

kbd.

hp. *Db.*

85.

Solo MAR.

SCENE 3 dancing...

vn. *pizz.* *arco* *(s.v.)*

vle. *pizz.* *arco*

vla. *arco* *pizz. (secco)* *arco*

cb. *arco* *pizz. (secco)*

brittle...

fl. *sfz* *f* *sfz* *f*

ob. *sfz* *f* *sfz* *f* *mp*

olt. *sfz* *f* *sfz* *f* *mp*

tp. *sfz* *f* *sfz* *f*

trb. *sfz* *f* *sfz* *f* *straight mute*

b.-alt. *sfz* *f* *sfz* *f* *mp*

perc. $\frac{1}{8}$ $\frac{1}{16}$ *f* $\frac{3}{8}$ *f* $\frac{2}{8}$ *f* $\frac{3}{8}$

kbd. $\frac{8}{8}$ *f* $\frac{7}{8}$

hp. *sfz* *sfz* *sfz* *f* *mp*

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brittle...

89. $\frac{1}{8}$ $\frac{6}{16}$ $\frac{3}{8}$ $\frac{2}{8}$ $\frac{3}{8}$

Solo mar. *f* *f* *f* *f* *mp*

vn. *pizz.* *sfz* *arco* *sfz* *pizz.* *sfz* *arco (sv.)*

vle. *sfz* *pizz.* *sfz* *arco* *sfz* *pizz.* *sfz* *arco (sv.)*

vla. *sfz* *pizz.* *sfz* *arco* *sfz* *pizz.* *sfz* *arco (sv.)*

cb. *sfz* *sfz* *sfz*

94.

fl. *piu.* *f*

ob. *f*

clt. *sfz* *f* *mp* *f*

bpt. *p* *p* *mp* *mf* *f*

ebn. *sfz* *p* *p* *mp* *mf* *f*

b-ct. *sfz* *p* *f*

perc. *mf* *f* *(vibr.)* *f*

kbd. *f* *f*

cimb. *f*

hp. *sfz* *D4, E4, Bb.* *f* *spread on the beat, fast*

94.

Solo mar. *f sub.* *f* *p* *3-f* *3* *3* *3*

vln. *pizz.* *sfz* *arco* *(s.v.)* *f*

vle. *pizz.* *sfz* *arco ric.* *(s.v.)* *f*

vlc. *pizz.* *sfz* *arco* *(s.v.)* *f*

cb. *p* *sfz* *(s.v.)* *f*

sad, melancholic

98 $\frac{4}{8}$ \rightarrow $\frac{3}{8}$ ($\text{♩} = 60$) *rit.* $\frac{4}{8}$ \rightarrow $\frac{3}{8}$ $\text{♩} = 48$
change to pizzicato

fl.

ob. *chanté...*
mf *poco* *mp*

clt. *change to clarinet in A*

hpt. *chanté...*
mf *poco* *mp*

trn. *b sub* *mp, sonore*

b-clt. *b* *mf, sonore*

perc. *beat* (3) *mf*

kbd. $\frac{4}{8}$ $\frac{5}{8}$ *mf*

cimb. *mf*

hp. *mf* (3)

sad, melancholic...

98 $\frac{4}{8}$ \rightarrow $\frac{3}{8}$ ($\text{♩} = 60$) *rit.* $\frac{4}{8}$ \rightarrow $\frac{3}{8}$ $\text{♩} = 48$

solo mar. *mf, chanté* *poco!* *poco!* *poco!* (pesante)

vl. *poco f* *warm (vibr.)* *p*

vle. *f* *warm (vibr.)* *mp* *f* *cold (v.v.)*

vlc. *f* *warm (vibr.)* *mp* *f* *pp sub.* *cold (v.v.)*

cb. *f* *pp sub.* *cold (v.v.)* *mf*

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Fourth character-sketch : Austere

100

fl. (Picc.) *mf* *blacolo:* *cald. (s.v.)*

ob.

clt. *alc. in A) dark.* *mp* *mf*

fl. *mf* *cald. (s.v.)*

trn. *ten* *mf*

b-ett. *ten* *mf*

perc. *ten.* *low ball: (dark)* *bass wood-chimes* *(loco)* *(s.v.)* *mf*

kbb. *3/8* *4/8* *ten* *(not spread)*

cimb.

hp. *Ab.* *Bb.* *ten* *(not spread)*

Fourth character sketch: Austere

mf *ten* *mf* *mf* *mf*

like hole balls (A + B) bouncing (sounding) independently (first note always together); try to vary the order and rhythm of rebounds.

vl. *ten* *cald (s.v.)*

vle. *ten* *cald (s.v.)*

vlc. *ten*

cb. *ten*

104

pic.

ob.

alt.

tp.

trb.

b.ckt.

perc. (bells) (cym.) (bells) (orchestras) mp

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

cimb.

hp. (5) (5) (7) (5) (5) Alg. Db.

Solo mar. 104 (♩) (7.)

vn.

ve.

vcl.

cb.

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106.

106. 18

Picc. *mf*

ob.

clt.

tp. *mf*

tb. (1)

b-tb. (1)

perc. *p*

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

cimb.

hp. (5) (7) 7

Solo mar. 106. *mf* *mf* *mf* *mf* *mf* *mf* (i.e. sempre *ppp*)

vln.

vle.

vlc.

cb.

Preview File Only

SCENE 4 sad, melancholic...

108 $\text{♩} = 66-69$
change to alto flute

Movendo...

fl. *chanté...* *mp* *(poco)*

ob. *chanté...* *mp* *(poco)*

clt. *chanté...* *mp* *mf* *mp* *(poco)*

fl. *chanté...* *mp* *(poco)*

tbn.

b-clt. *dark...* *p*

perc.

Kbd.

cimb.

hp.

SCENE 4 sad, melancholic...

108 $\text{♩} = 66-69$
mellow; cantabile

Movendo...

solo mar. *p* *mf* *mp* *mf* *mp*

vrn. *con sord.* *cold, (sv.)* *mp* *(sim.)* *mf*

vle. *con sord.* *espr. (vibr.)* *mf* *mp* *(poco)*

vlc. *con sord.* *mp* *f* *mp* *(poco)*

cb.

110 ben. ♩: 76

fl.

ob. ten. (poco)

clt. ten. (poco)

tp. ten. (poco)

tbn.

b-clt. ten. (poco)

perc.

Kbd.

cmb.

hp.

Preview File Only

110 ♩: 76

Solo mar. mf pp *chanté...* poco f

vn. ten. (poco) intense... cold (s.v.) sempre

vle. ten. (poco) poco f intense... cold (s.v.) sombre

vle. ten. *aspr. (vibr.)* mf 3

vlc. mf (poco)

cb.

rit. - - - molto - - - calmo (♩=60)

112

fl. *alto flute*

ob. *chanté* *mf* *coll. (s.v.)*

clt. *mf* *coll. (s.v.)*

lpt. *chanté* *mf*

tbn. *mp*

b-clt. *mp*

perc.

Kbd.

cimb.

hp.

Preview File Only

112

Solo mar. *mp*

vln. *senza sord.*

vle. *senza sord.*

vlc. *mf* *senza sord.*

cb.

115 *♩. 90; scherzando* *♩. 60; Calmo* *♩. 92 scherzando*

alt. fl. *pp* *mp* *mp*

ob. *pp*

cl. *pp* *mp*

tp. *mp*

tr. *mp*

b-olt. *f*

perc.

Kbd.

Cimb.

hp.

Solo mar. *mp* *f* *mf*

vi. *mp* *f* *coll (s.v.)* *mp* *mf*

vle. *mp* *f* *coll (s.v.)* *mp* *mf*

vl. *mp*

cb.

Scherzando...

coll (s.v.)

coll (s.v.)

mp *mf*

mp *mf*

mp

becoming more aggressive... even angry...

118

alt. fl. *smff* *sfa* *poco f* *f* *ff*

ob. *smff* *sfa* *poco f* *f* *ff*

clt. *mp* *mf* *f* *ff*

tp. *mp* *mf* *f* *ff*

tr. *mp* *mf* *f* *ff*

b. wt. *mp* *f* *sfmf* *mp* *f*

perc.

kbd.

cimb.

hp.

Preview File Only

118

Solo mar. *mp* *f* *molto f* *mf* *ff*

vln. *mp* *f* *arco* *mf* *ff*

vle. *p* *mf* *f* *arco* *mf* *ff*

vla. *p* *mf* *f* *arco* *mf* *ff*

cb. *p* *mf* *f* *arco* *mf* *ff*

121

alt. fl. *start* $\text{♩} = 66$ *rit.* *dark... (solo)* *mp*

ob. *cold (s.v.)* *mp* *f*

clt. *dark...* *mp*

tp. *cold (s.v.)* *f* *mp*

trn. *dark...* *mp*

b-clt. *dark...* *mp*

perc.

kbd.

cimb.

hp.

Solo Mar. *(scherzando)* *cantabile* *stacc.* *f* *mf* *mf* *poco f* *mf*

vn. *3 cold (s.v.)* *schere...* *dark...* *mp* *f*

vle. *schere...* *dark...* *mp* *f*

vlc. *dark...* *mp* *f*

cb. *dark...* *mp* *poco mf*

Preview File Only

♩: 44-48

♩: 58 *morendo...*

alt. fl. 124 *capr. (dark)* *ten.* *mf* *mf*

ob.

clt. *dark...* *ten.* *mf* *p* *mf*

tpi.

trn. *ten.* *mf*

b-olt. *ten.* *mf*

perc.

Kb.

cimb.

hp.

PREVIEW FILE ONLY

124 *(dark...)* *ten.* *(becoming brighter)* *mf* *mp*

vn.

vle. *cold (s.v.)* *ten.* *sub. part.* *pp* *mf*

vle. *cold (s.v.)* *ten.* *sub. part.* *pp* *mf*

vle. *cold (s.v.)* *ten.* *sub. part.* *pp* *mf*

cb. *cold (s.v.)* *ten.* *p (balance tbn./b-dr.)* *mf*

♩: 63-66 (s.v.) *♩: 120 florid...*

alt. fl. 126

ob. *poco f* *(s.v.)* *mf* *poco f* *sfz*

clt. *mf* *poco f* *poco f* *sfz*

tp. *mf* *sfz*

tr. *mf* *sfz*

b-ct. *mf* *poco f* *sfz*

perc. *f*

Kbd. *sfz* *(lc)*

Cimb.

hp.

PREVIEW FILE ONLY

♩: 63-66 *♩: 120 florid...* *w-chimes:*

Solo mar. 126 *very bright...* *f* *sfz* *f* *fp*

vn. *nat. espr.* *(s.v.)* *pizz.* *sfz*

vle. *poco f* *nat. espr.* *(s.v.)* *pizz.* *sfz*

vle. *poco f* *nat. espr.* *(s.v.)* *pizz.* *sfz*

cb.

129

all. flt. *change to C-flt.*

ob.

clt.

tp. *→ harm. mute*

trb.

b-ct.

perc. *(Vibr.)*

kbd. $\frac{2}{8}$ $\frac{3}{8}$ $\frac{3}{4}$

cimb.

hp. *h: A#, F#, E#.*

Solo mar. *very quiet grad. forte*

vn. *arco v. (s.v.) piz.*

vle. *arco v. (s.v.) piz.*

vlc. *arco v. (s.v.) piz.*

cb. *pizz.*

Detailed description: This page of a musical score, numbered 50, contains staves for various instruments. The woodwind section includes all flute (change to C-flute), oboe, clarinet, trumpet (with harmonic mute), and trombone. The percussion section features a vibraphone. The keyboard section includes piano and celesta. The string section includes violin, viola, violoncello, and double bass. A solo maracas part is also present. The score includes dynamic markings such as *fz*, *mf*, *f*, *mf*, and *f*. Performance instructions include *change to C-flt.*, *→ harm. mute*, *(Vibr.)*, *very quiet grad. forte*, and *arco v. (s.v.) piz.* for the strings. A large blue watermark "Preview File Only" is overlaid on the score.

fl. *slow, ecstatic...
♩ = 54 subito* *suddenly angry...
♩ = 108 sub.*

ob.

clt.

fp.

tr.

b-ct.

perc.

kb.

hp.

Solo mar.

*slow, ecstatic...
♩ = 54 subito* *suddenly angry...
♩ = 108 sub.*

vn.

vle.

vlo.

cb.

[* strings should balance wind]

Fifth character-sketch: sad, melancholic

SCENE 5

♩: 54 slow, ecstatic

♩: 120 with anger...

fl. *cald. (s.v.)*

ob. *s.v., piangendo...*

clt.

hpt.

tbn. *(poco)*

b.clt.

perc. *7/8* *4/8* *3/8* *fanb. 2)*

kbs. *quiro*

h.p. cimb.

Fifth character-sketch: sad, melancholic

SCENE 5

♩: 54 slow, ecstatic

♩: 120 with anger
A.H. (2 malchis)

Solo mar.

vln. *cald. (s.v.)*

vle. *warm, sul tasto*

vcl. *cald. (s.v.)*

cb. *cald. (s.v.)*

148 *(harsh)* $\text{♩} = 108$

fl. *f sost.* *(harsh)* *f sost.*

ob. *f sost.* *(harsh)* *f sost.*

clt. *f sost.*

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

tbn. *fz.* *f* *pp* *f*

b-clt. *fz.* *f sost.*

perc. *fz.* *f sost.* *(gong)* *f sost.*

kbl.

cimb. hp.

148 $\text{♩} = 108$

Solo mar. *fz.* *fz.* *fz.*

vl. *fz.* *arco* *f sost.*

vle. *fz.* *arco* *f sost.*

vlc. *fz.* *arco ric.* *f sost.*

cb. *(pizz.)* *(cl. r.)* *f sost.*

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151

fl. (harsh) *f* sost.

ob. (harsh) *f* sost.

clt. *pp* *molto* *f* sost.

bpt. *sfz* *molto* *f* sost.

trb. *ff* *f* sost.

b-clt. *ff* *f* sost.

perc. $\frac{3}{4}$ $\frac{3}{8}$ $\frac{7}{8}$ $\frac{2}{8}$

kb. $\frac{3}{8}$ $\frac{7}{8}$ $\frac{2}{8}$

cimb. $\frac{3}{8}$ $\frac{7}{8}$ $\frac{2}{8}$

hp. $\frac{3}{8}$ $\frac{7}{8}$ $\frac{2}{8}$

151

Solo mar. *ff* *f* sost. *ff*

in hiding built other entry

vln. *sfz* *sol pont.* *f* sost. *sol pont.*

vle. *sfz* *sol pont.* *f* sost. *sol pont.*

vlc. *sfz* *sol pont.* *f* sost. *sol pont.*

cb. *arco* *sfz* *f* sost.

Preview File Only

154 $\text{♩} = 120$

fl. *sfz* *f* *sfz* *ff*

ob. *sfz* *f* *sfz* *ff*

clt. *sfz* *f* *sfz* *ff*

kpt. *sfz* *f* *sfz* *ff*

tn. *sfz* *f* *sfz* *ff*

b-clt. *sfz* *f* *sfz* *ff*

perc. $\frac{2}{8}$ $\frac{3}{8}$ $\frac{4}{8}$ *sfz* *f* *sfz* *ff*

kbd.

cimb. hp.

154 $\text{♩} = 120$

Solo mar. $\frac{1}{8}$ $\frac{3}{8}$ $\frac{4}{8}$ *sfz* *ff* *p sfz* *f* *sfz* *f* *sfz* *p* *molto (ff)*

(AK both melode)

vn. (mod.) *pizz.* *sfz* *arco* *marcell.* *pizz.* *sfz*

vle. (mod.) *pizz.* *sfz* *arco* *marcell.* *pizz.* *sfz*

vic. (mod.) *pizz.* *sfz* *arco* *marcell.* *pizz.* *sfz*

cb. *f* *pizz.* *sfz*

158 $\text{♩} = 108$

fl. ob. cl. tp. tr. b-cl.

perc.

kbd. cim. hp.

158 $\text{♩} = 108$

Solo mar.

vn. vla. vc. cb.