

Tomasz Arnold

# **Five Voices**

For Marimba and Cello

*Five Voices for Marimba and Cello*  
Magdzie Cymer i Jakubowi Frączkowi

**Informacje dla wykonawców:**

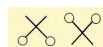
**Marimba:**



\*1 Dead stroke.



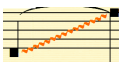
\*2 Wyciszenie do zera.



\*3 Grać trzonkami/główkami od pałek.



\*4 Grać na rezonatorach. (Dźwięki na pięciolinii oznaczają przybliżone położenie na rezonatorach).



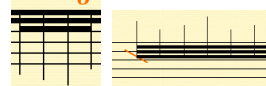
\*5 Glissando na rezonatorach.



\*6 Klaster diatoniczny i pentatoniczny w dolnym rejestrze instrumentu. Realizacja poprzez płaskie uderzenie trzonkiem od pałki.

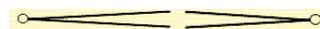


\*7 Klaster chromatyczny (diatoniczno-pentatoniczny) w górnym rejestrze instrumentu.



\*8 Seria dowolnych dźwięków w dolnym/górnym rejestrze instrumentu.

**Wiolonczela:**



\*1 Crescendo od zera i diminuendo do zera.



\*2 Pizzicato Bartokowskie.



\*3 Glissando do najwyższego dźwięku na strunie A, uzyskanego poprzez sztuczny flażolet.



\*4 Grać na podstawku. (Dźwięk o nieokreślonej wysokości).



\*5 Grać na wskazanej strunie (w tym przypadku strunie C) po wcześniejszym chwyceniu gryfu i dociśnięciu strun do szyjki, dla uzyskania efektu dźwięku lekko stłumionego.



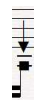
\*6 Małe nuty wskazują melodyczne i rytmiczne miejsce ukończenia glissanda. Nie powinny być powtórnie wyartykułowane.



\*7 Grać za podstawkiem na wskazanej strunie.



\*8 Głośno złapać gryf wywołując dźwięk uderzenia strun. Po uderzeniu przytrzymać gryf tłumiąc struny.



\*9 "Overpressure": docisnąć smyczek mocno do wyznaczonej struny i wykonać skrzeczący dźwięk. Struny powinny być stłumione.

## (wiolonczela kont.)



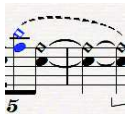
\*10 Najwyższy możliwy dźwięk na wyznaczonej strunie oraz trzeci najwyższy dźwięk na wyznaczonej strunie obniżony o ok. ćwierć tonu.



\*11 “Collegno bounce”: Odbić drzewiec smyczka od stłumionej struny C. Nieokreślony rytm od szybkich odbić do wolniejszych oraz o określonym rytmie.



\*12 Uderzenie więzadłem palca wskazującego w pudło rezonansowe.



\*13 Wszystkie nuty w piątej części powinny być połączone. Należy jednak lekko podebrać smyczkiem każdą nutę, aby uniknąć glissand pomiędzy flażoletami. Używać kreskowane łuki jako wyznaczniki fraz.

Znaki chromatyczne (w obu głosach) obowiązują przez cały takt, jednakże wiele dodatkowych znaków zostało dodane dla wygody wykonawców.

# Five Voices for Marimba and Cello

## Performance Notes

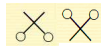
### Marimba:



\*1 Dead stroke.



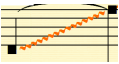
\*2 Diminuendo to niente.



\*3 Use mallet handles/mallet heads.



\*4 Play on the resonators. (the pitches reflect the approximate placement on the resonators).



\*5 Glissando on the resonators.



\*6 Diatonic and pentatonic clusters in the low range of the instrument. Realization by hitting the bars fast, with the mallet handles.

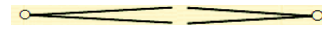


\*7 Chromatic cluster in the high range of the instrument.



\*8 Series of random notes in the low and high registers.

### Cello:



\*1 Crescendo from niente and diminuendo to niente.



\*2 Bartok Pizz.



\*3 Glissando to the highest possible artificial harmonic on the A string.



\*4 On the bridge (unspecified pitch).



\*5 Grab the strings and play on the indicated string (muffled sound).



\*6 Small notes indicate the endings of the glissandos (in terms of the rhythm and pitch). They should not be rearticulated.



\*7 Behind the bridge on the indicated string.



\*8 Grab the strings loudly triggering the snap sound, and then play on the indicated string.



\*9 "Overpressure": Press the bow to the strings very hard to get the scratching sound. The strings should be muffled.

**(cello cont.)**



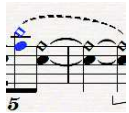
\*10 The highest possible note on the indicated string and the third highest possible note on the indicated string lowered ca. a quarter step.



\*11 “Col legno bounce”: Bounce the wooden part of the bow of the muffled string C. Unspecified rhythm from fast to slow, and in the specific rhythm.



\*12 Hit the soundboard with a knuckle.



\*13 Play all of the notes in the fifth movement as connected as possible while slightly rearticulating every note, to avoid glissandos between harmonics. Use the dashed slurs as indicators of phrasing.

Accidentals (in both parts) are effective for a measure, however, many extra ones were added for performer's convenience.

# Five Voices

for Marimba and Cello

## I The Struggling Voice of Educated Creativity

With resistance

Tomasz Arnold

$\text{♩} = 100$

\*1 (see performance notes)

Marimba

Violoncello

Mar.

Vc.

Mar.

Vc.

Mar.

Vc.

16

Mar.

Vc.

arco 8va

arco

arco 8va

18

Mar.

Vc.

(8)

arco

arco

f mp

22

Mar.

mf

mf

Vc.

mf

arco

f mp

mf

arco pizz

f mp

26

Mar.

mf

f

mp

mf

Vc.

mf

f

mp

mf

8va

32

Mar. *f* *pp*

Vc. *f* *ff* *p* *pp*

(sul A) gliss. \*3

sul tasto

38

Mar.

Vc. (muffle the strings, no sound after this point) 5

II

The Vanishing Voice of Youth

With guts!  
♩=115

1

Mar. *f*

Vc. *f*



4

Mar.

Vc.

7

Mar.

Vc.

8<sup>va</sup>

10

Mar.

Vc.

8<sup>va</sup>

13

Mar.

Vc.

15

Mar.

Vc.

Musical score for measures 15-16. The Maracas part (top) is in treble clef, and the Violoncello part (bottom) is in bass clef. Both parts feature complex rhythmic patterns with accents and slurs. The Vc. part includes an 8va marking above the first measure.

17

Mar.

Vc.

Musical score for measures 17-19. The Maracas part (top) is in treble clef, and the Violoncello part (bottom) is in bass clef. Both parts continue with complex rhythmic patterns and accents.

20

Mar.

Vc.

arco

arco

arco

*ff*

*ff*

Musical score for measures 20-22. The Maracas part (top) is in treble clef, and the Violoncello part (bottom) is in bass clef. The Vc. part is marked 'arco' and features a strong dynamic of *ff*. The Maracas part also features a strong dynamic of *ff* in the final measure.

23

Mar.

Vc.

*mp*

5

5

5

5

5

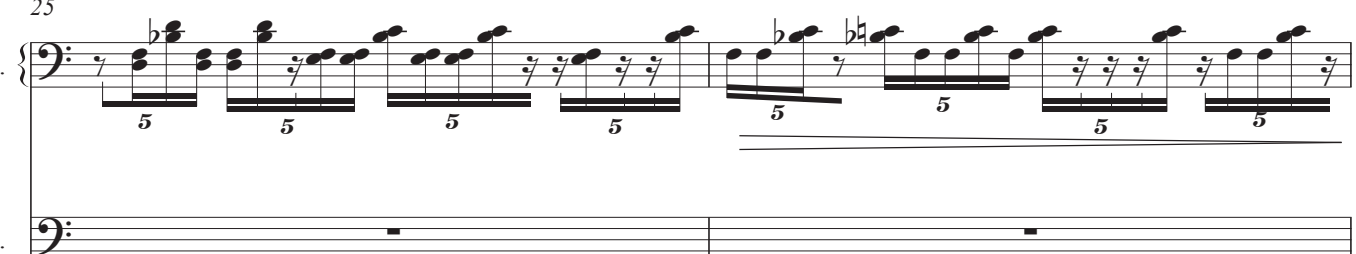
5

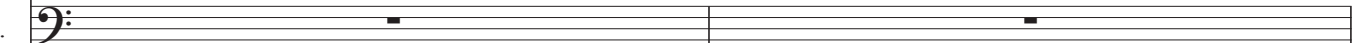
5

5

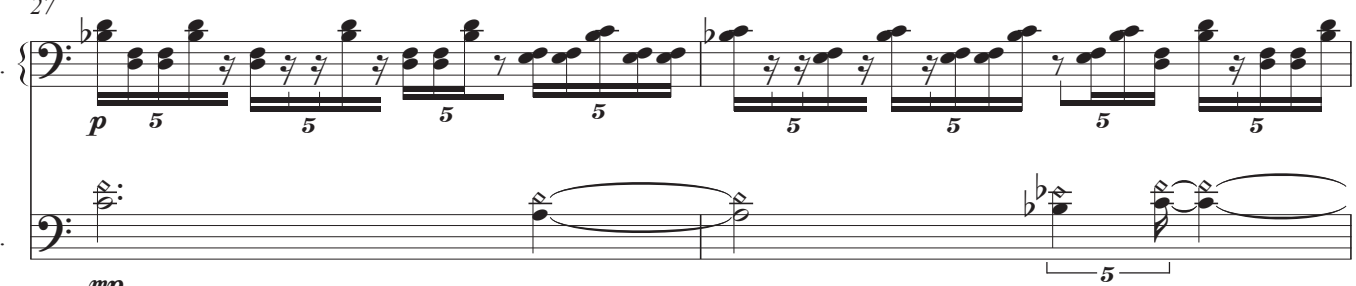
Musical score for measures 23-24. The Maracas part (top) is in bass clef and features a steady rhythmic pattern with a dynamic of *mp* and a '5' marking below each measure. The Violoncello part (bottom) is in bass clef and is mostly silent.

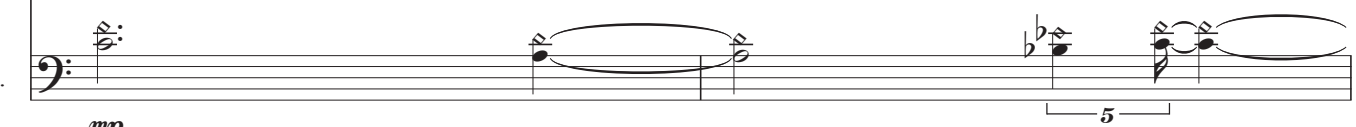
25

Mar. 


Vc. 


27

Mar. 

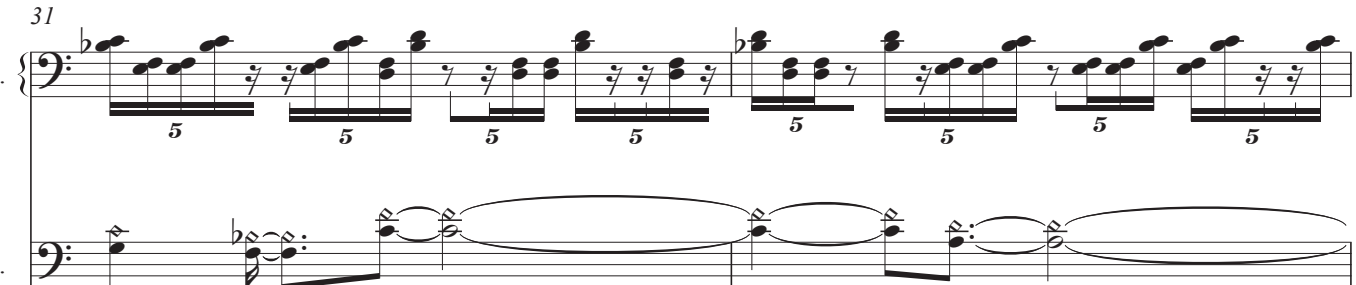
Vc. 

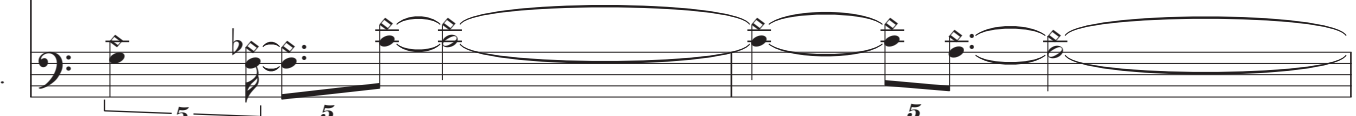
29

Mar. 

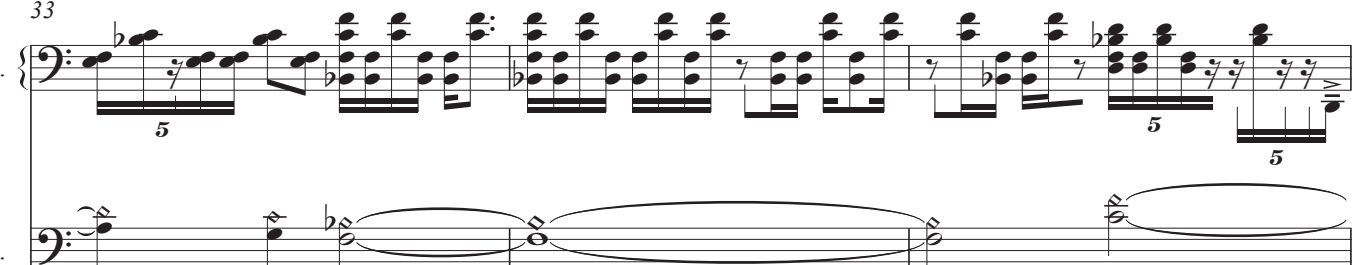
Vc. 


31

Mar. 

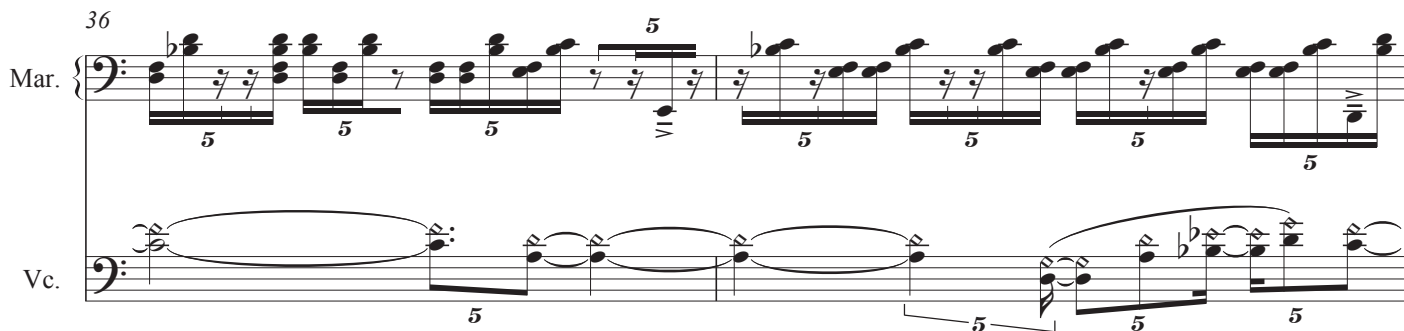
Vc. 


33

Mar. 

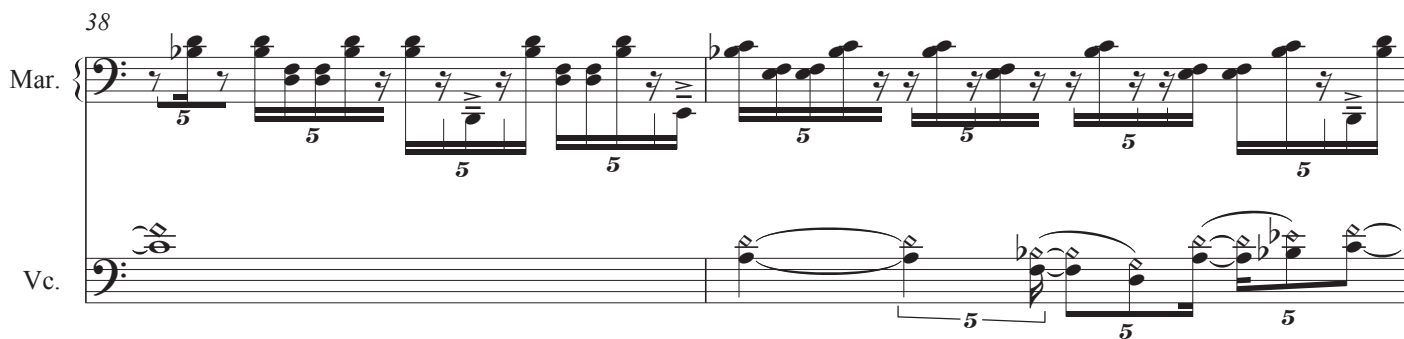
Vc. 

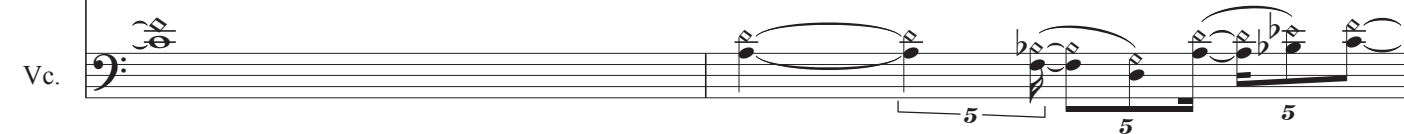
36

Mar. 

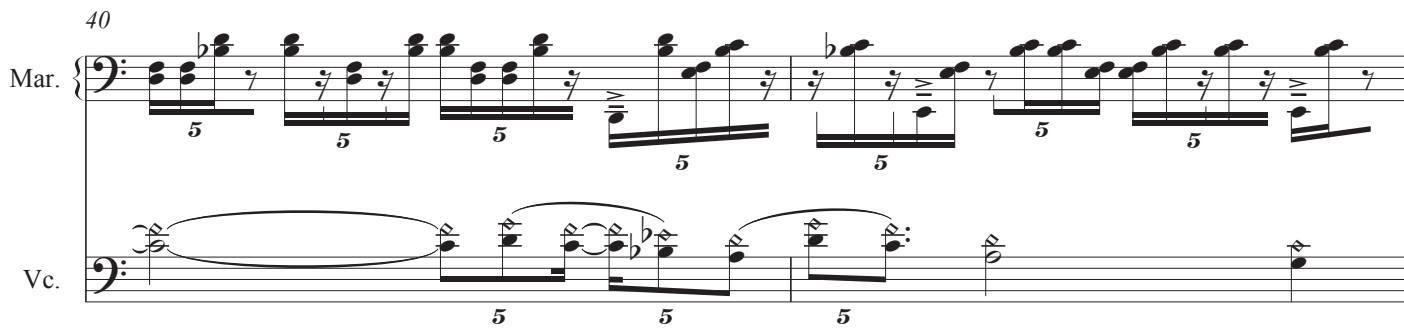
Vc. 


38

Mar. 

Vc. 

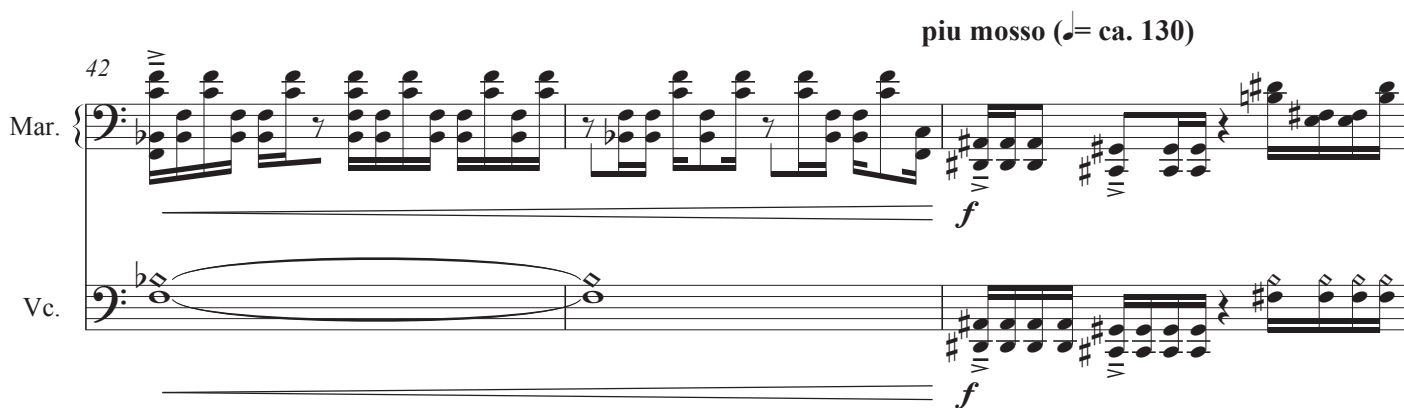
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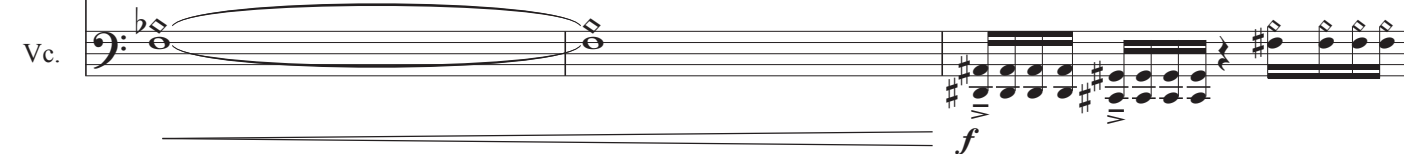
Mar. 

Vc. 

42

*piu mosso* (♩ = ca. 130)

Mar. 

Vc. 

45

Mar. 

Vc. 

48

Mar. Musical score for Maracas (Mar.) and Viola (Vi.). The Maracas part is in the upper staff, showing chords and rests. The Viola part is in the lower staff, featuring a rhythmic pattern of eighth notes and chords. The key signature has two sharps (F# and C#).

Vc. Musical score for Viola (Vi.). The Viola part is in the lower staff, featuring a rhythmic pattern of eighth notes and chords. The key signature has two sharps (F# and C#).

51

Mar. Musical score for Maracas (Mar.) and Viola (Vi.). The Maracas part is in the upper staff, showing chords and rests. The Viola part is in the lower staff, featuring a rhythmic pattern of eighth notes and chords. The key signature has two sharps (F# and C#). The instruction *cresc poco a poco* is written below the Viola staff.

Vc. Musical score for Viola (Vi.). The Viola part is in the lower staff, featuring a rhythmic pattern of eighth notes and chords. The key signature has two sharps (F# and C#). The instruction *cresc poco a poco* is written below the Viola staff.

54

Mar. Musical score for Maracas (Mar.) and Viola (Vi.). The Maracas part is in the upper staff, showing chords and rests. The Viola part is in the lower staff, featuring a rhythmic pattern of eighth notes and chords. The key signature has two sharps (F# and C#).

Vc. Musical score for Viola (Vi.). The Viola part is in the lower staff, featuring a rhythmic pattern of eighth notes and chords. The key signature has two sharps (F# and C#).

57

Mar. Musical score for Maracas (Mar.) and Viola (Vi.). The Maracas part is in the upper staff, showing chords and rests. The Viola part is in the lower staff, featuring a rhythmic pattern of eighth notes and chords. The key signature has two sharps (F# and C#). The instruction *ff* is written below the Viola staff.

Vc. Musical score for Viola (Vi.). The Viola part is in the lower staff, featuring a rhythmic pattern of eighth notes and chords. The key signature has two sharps (F# and C#). The instruction *ff* is written below the Viola staff.

60

Mar.

Vc.

*fff*

*fff*

III

The Voice of Masters and Apprentices

With restrained humor

$\text{♩} = 60$

1

Mar.

Vc.

*p* *f* *mf*

*p* *f* *mf*

arco sul pont ordinario sul pont ord sul tasto sul pont (sul pont) ord sul pont

ord sul tasto sul pont ord

3

3

5

5

9

Mar.

Vc.

*pp* *ff*

*fff*

*mf*

arco sul pont

arco sul A

sul A

sul pont

ord

15

Mar.

Vc.

*ppp* *fff*

*ppp* *fff*

sul tasto

sul pont

ord

sul pont

sul A

col legno bounce

ord

20

Mar.

Vc.

gliss.

gliss.

gliss.

sul C

(sul C)

sul A

(sul A)

(sul C, G, D, A)

23

Mar.

Vc.

(ord) pizz

6

arco 5

(sul C)

col legno bounce 5

gliss.

26

Mar.

Vc.

(take four soft mallets)

(sul D, A)

pizz

6

3

8va

30

Mar.

Vc.

(8)

6

3

3

pp



34

Mar.

Vc.

38

Mar.

ppp

arco

f

Vc.

IV

The Voice of Those, Who Are Not to Be Mentioned

With driving intensity

$\text{♩} = 120$

1

Mar.

f

Vc.

3

Mar.

Vc.

5

Mar.

Vc.

7

Mar.

Vc.

9

Mar.

*mf* *cresc poco a poco*

Vc.

11

Mar.

Vc.

This system contains measures 11 and 12. The Maracas part (top staff) features a melodic line with eighth and sixteenth notes, including a trill in measure 11 and a fermata in measure 12. The Violoncello part (bottom staff) provides a rhythmic accompaniment with a steady eighth-note pattern. Dynamic markings include *v* (pizzicato) and *f* (forte).

13

Mar.

*ff*

Vc.

*f*

*8va*

This system contains measures 13 and 14. The Maracas part (top staff) has a more complex melodic line with slurs and accents, starting with a *ff* (fortissimo) dynamic. The Violoncello part (bottom staff) continues with a similar eighth-note pattern, marked with *f* (forte). An *8va* (octave) marking is present above the Violoncello staff in measure 14.

15

Mar.

Vc.

This system contains measures 15 and 16. The Maracas part (top staff) features a melodic line with slurs and accents. The Violoncello part (bottom staff) continues with a steady eighth-note accompaniment.

17

Mar.

Vc.

*8va*

This system contains measures 17 and 18. The Maracas part (top staff) has a melodic line with slurs and accents. The Violoncello part (bottom staff) continues with a steady eighth-note accompaniment, marked with an *8va* (octave) marking in measure 17.

19

Mar.

Vc.

Detailed description: This system covers measures 19 and 20. The Mar. part (treble and bass staves) features chords and single notes, with a fermata over the final chord in measure 20. The Vc. part (bass staff) has a continuous eighth-note accompaniment. The key signature has one sharp (F#) and one flat (Bb).

21

Mar.

Vc.

Detailed description: This system covers measures 21 and 22. The Mar. part continues with chords and rests. The Vc. part continues with eighth-note accompaniment, including some slurs and accents. The key signature remains one sharp and one flat.

23

Mar.

Vc.

*ffpp* *f*

Detailed description: This system covers measures 23 and 24. Measure 23 starts with a dynamic marking of *ffpp* (fortissimo pianissimo) and transitions to *f* (forte) in measure 24. The Mar. part has a fermata in measure 23. The Vc. part continues with eighth-note accompaniment. The key signature remains one sharp and one flat.

25

Mar.

Vc.

Detailed description: This system covers measures 25 and 26. The Mar. part features chords and single notes with some slurs. The Vc. part continues with eighth-note accompaniment. The key signature remains one sharp and one flat.

27

Mar.

Vc.

29

Mar.

Vc.

31

Mar.

Vc.

*ff*

33

Mar.

Vc.

*f*

*8<sup>ma</sup>*

35

Mar.

Vc.

37

Mar.

Vc.

40

Mar.

Vc.

43

Mar.

Vc.

46

Mar.

Vc.

49

Mar.

Vc.

52

Mar.

Vc.

54

Mar.

Vc.

56

Mar.

Vc.

58

Mar.

Vc.

60

Mar.

Vc.

62

Mar.

Vc.

*cresc poco a poco*

64

Mar.

Vc.

66

Mar.

Vc.

*f*

*mf*

68

Mar.

Vc.

*mp*

*p*



70

Mar.

Vc.

*mp* *mf* *f* *ff*

72

Mar.

Vc.

74

Mar.

Vc.

76

Mar.

Vc.

78

Mar. *fff*

Vc. *fff*

V

Birds- the voice of the city, before early morning

With cogitation and ease

ad libitum (♩ = ca. 50)

1

Mar. *p* *p* *pp* *p*

Vc. *legato* *p* *mp* *p*

11

Mar. *pp* *p* *mp* *p* *p*

Vc. *mp* *p* *pp* *p* *pp* *p*

16

Mar.

Vc.

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

20

Mar.

Vc.

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

23

Mar.

Vc.

*mp* *p* *mp* *pp* *p* *ppp*

27

Mar.

Vc.

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

32

Mar.

*p* *mp* *p*

*p* *pp* *ppp* *pp* *ppp*

36

Mar.

*pp* *ppp*

*pp* *p* *pp* *ppp*