Tomasz Arnold

Five Voices

For Marimba and Cello

Five Voices for Marimba and Celo
Magdzie Cymer i Jakubowi Frączkowi

Informacje dla wykonawców:

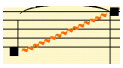
Marimba:

*1 Dead stroke.

*2 Wyciszenie do zera.

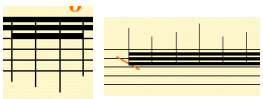
*3 Grać trzonkami/główkami od pałek.

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

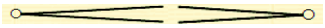

*5 Glissando na rezonatorach.

*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.

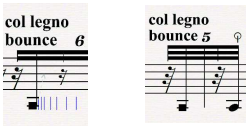
*7 Grać za podstawkiem na wskazanej strunie.

*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.

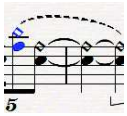
(wiolonczela kont.)

*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

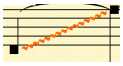
Marimba:

*1 Dead stroke.

*2 Diminuendo to niente.

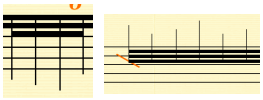
*3 Use mallet handles/mallet heads.

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

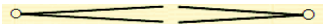

*5 Glissando on the resonators.

*6 Diatonic and pentatonic clusters in the low range of the instrument. Realization by hitting the bars falt, 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.

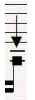
*4 On the bridge (unspecified pitch).

*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.

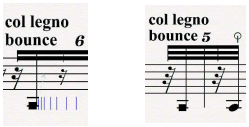
*7 Behind the bridge on the indicated string.

*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.

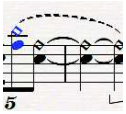
(cello cont.)

*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

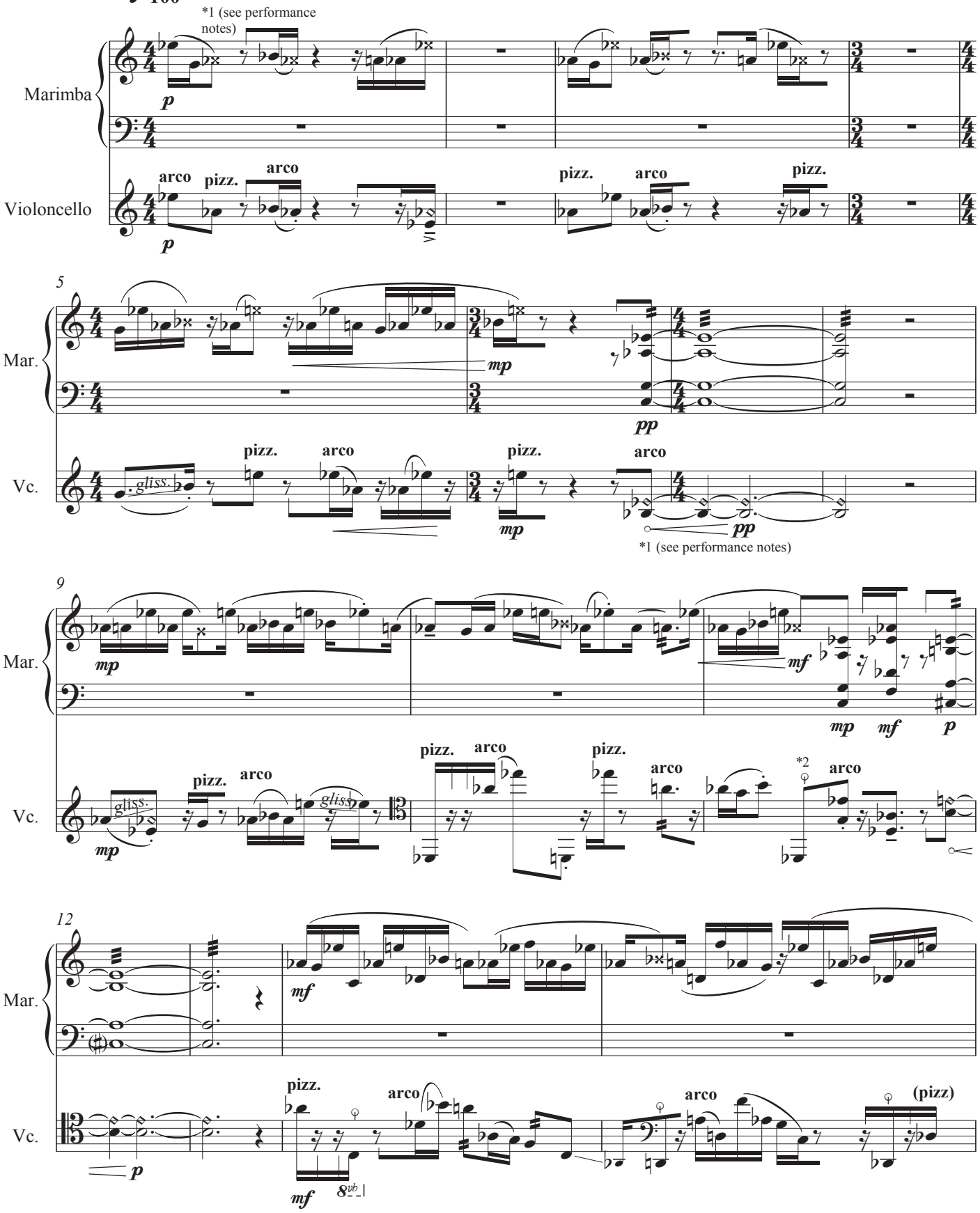
I

The Struggling Voice of Educated Creativity

With resistance

♩=100

Tomasz Arnold



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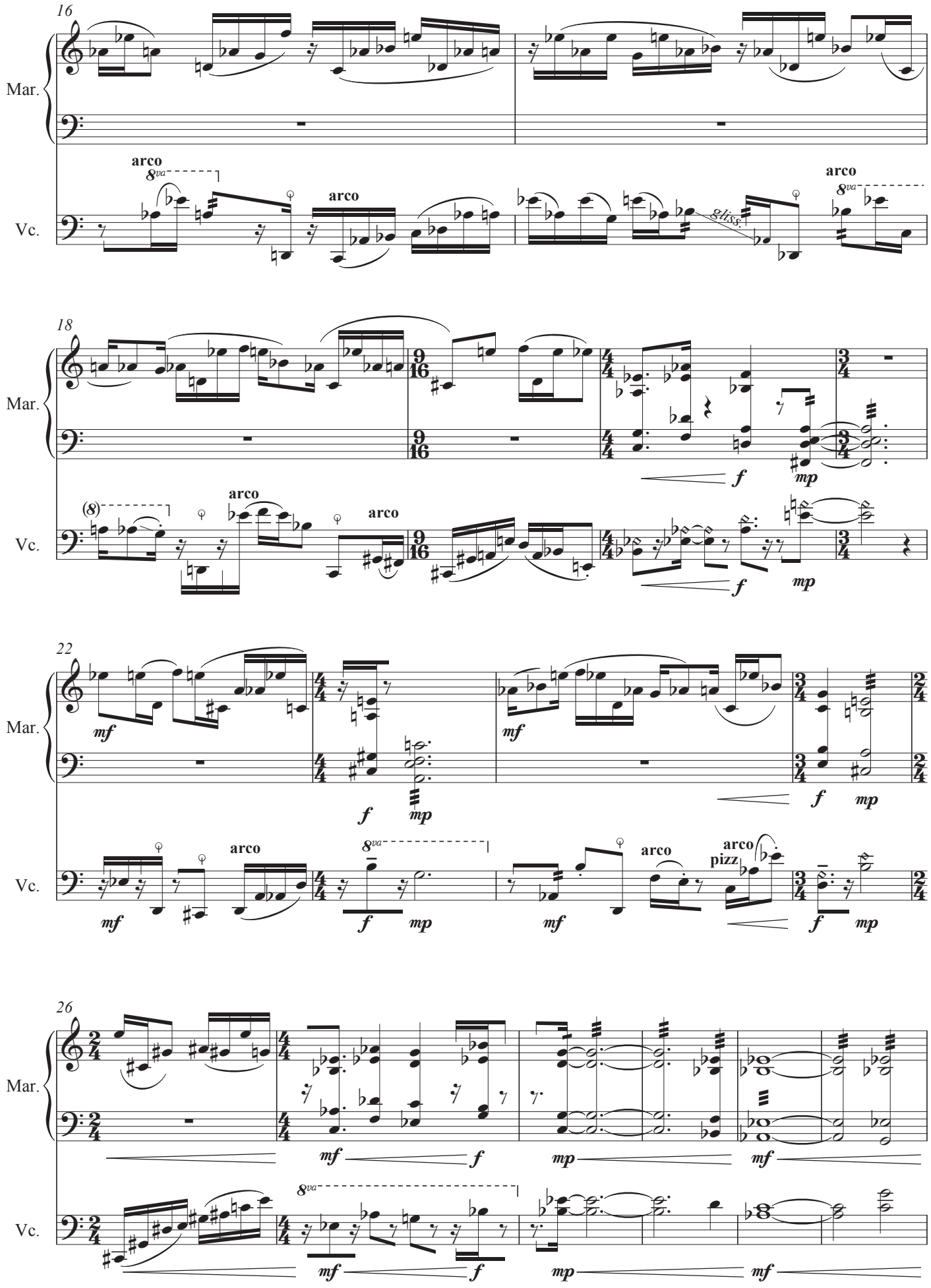
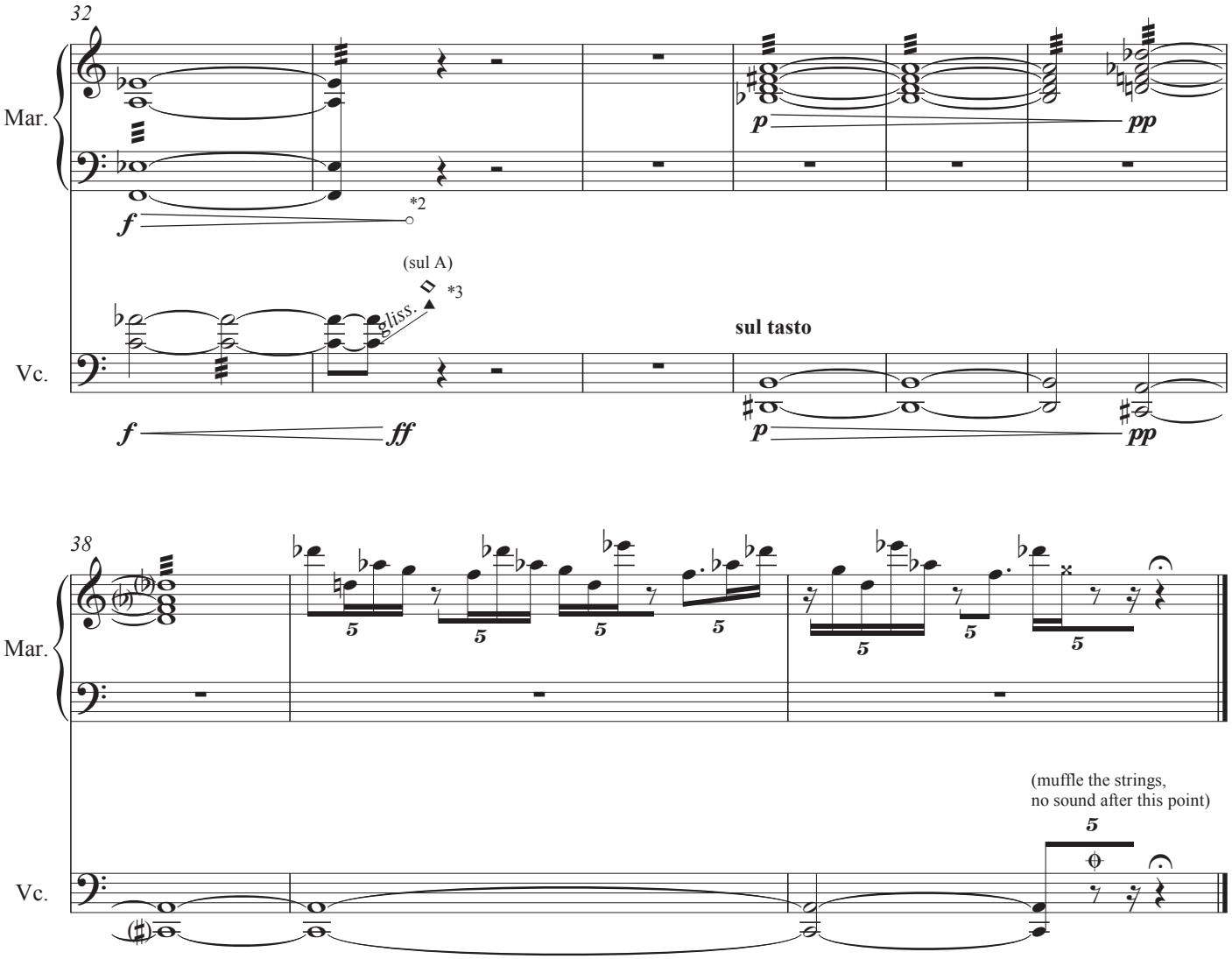
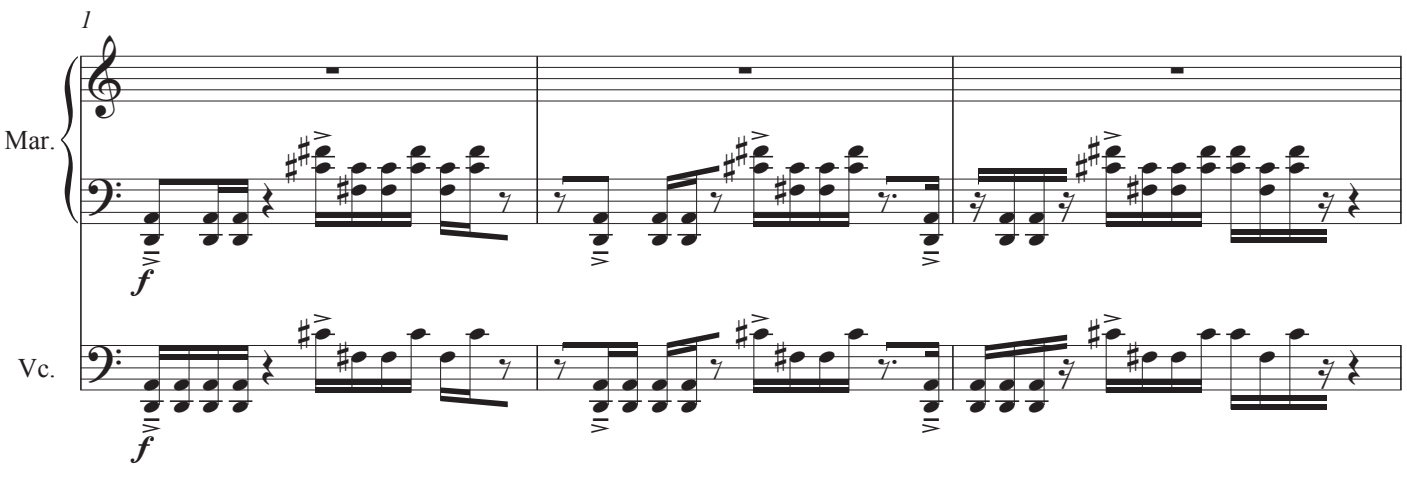

16
Mar.
Vc.
arco
8va
arco
arco
8va
18
Mar.
Vc.
(8)
arco
arco
f
mp
f
mp
22
Mar.
Vc.
mf
f
mp
mf
f
mp
arco
8va
f
mp
arco
mf
arco
pizz
f
mp
26
Mar.
Vc.
mf
f
mp
mf
8va
mf
f
mp
mf

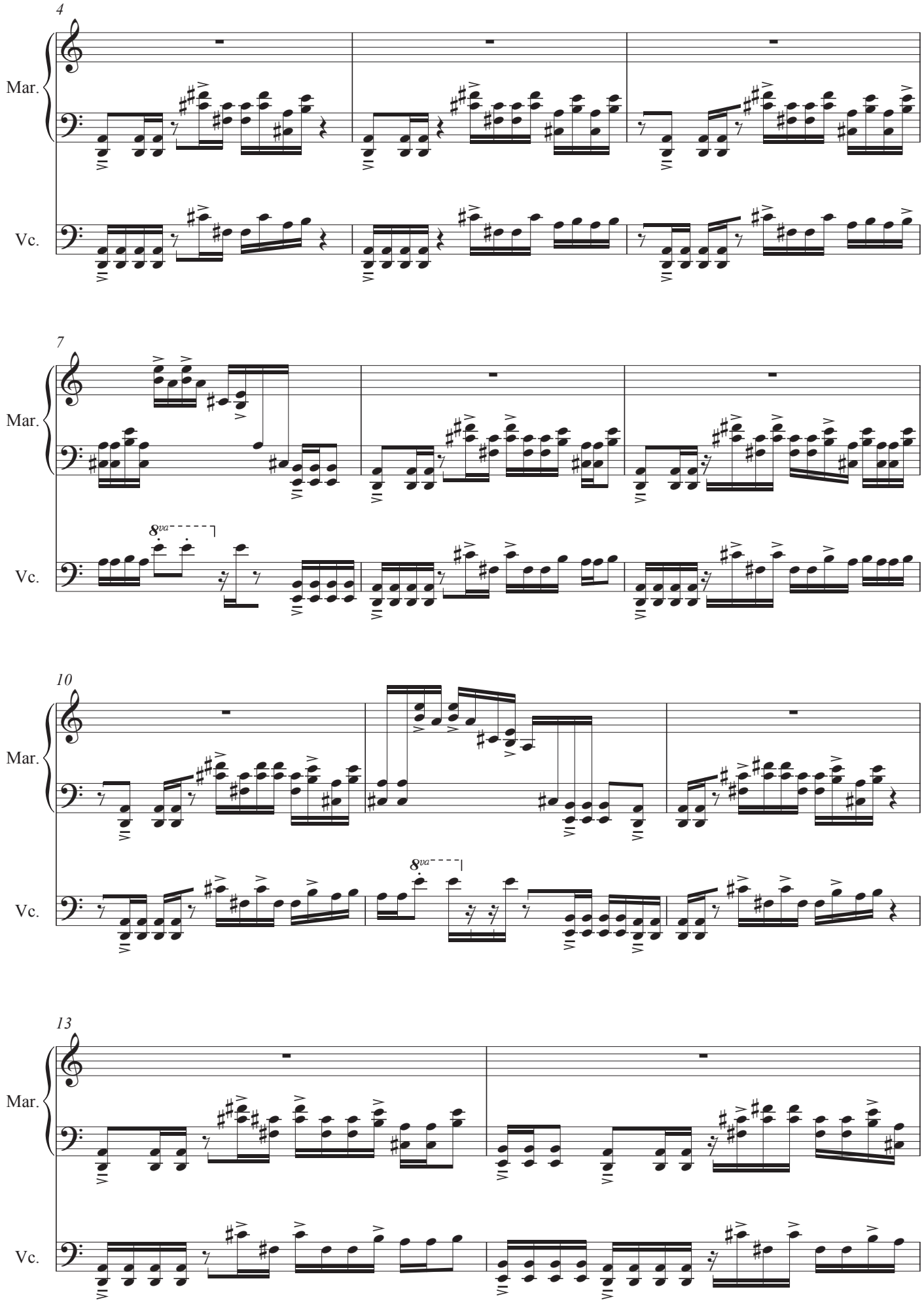


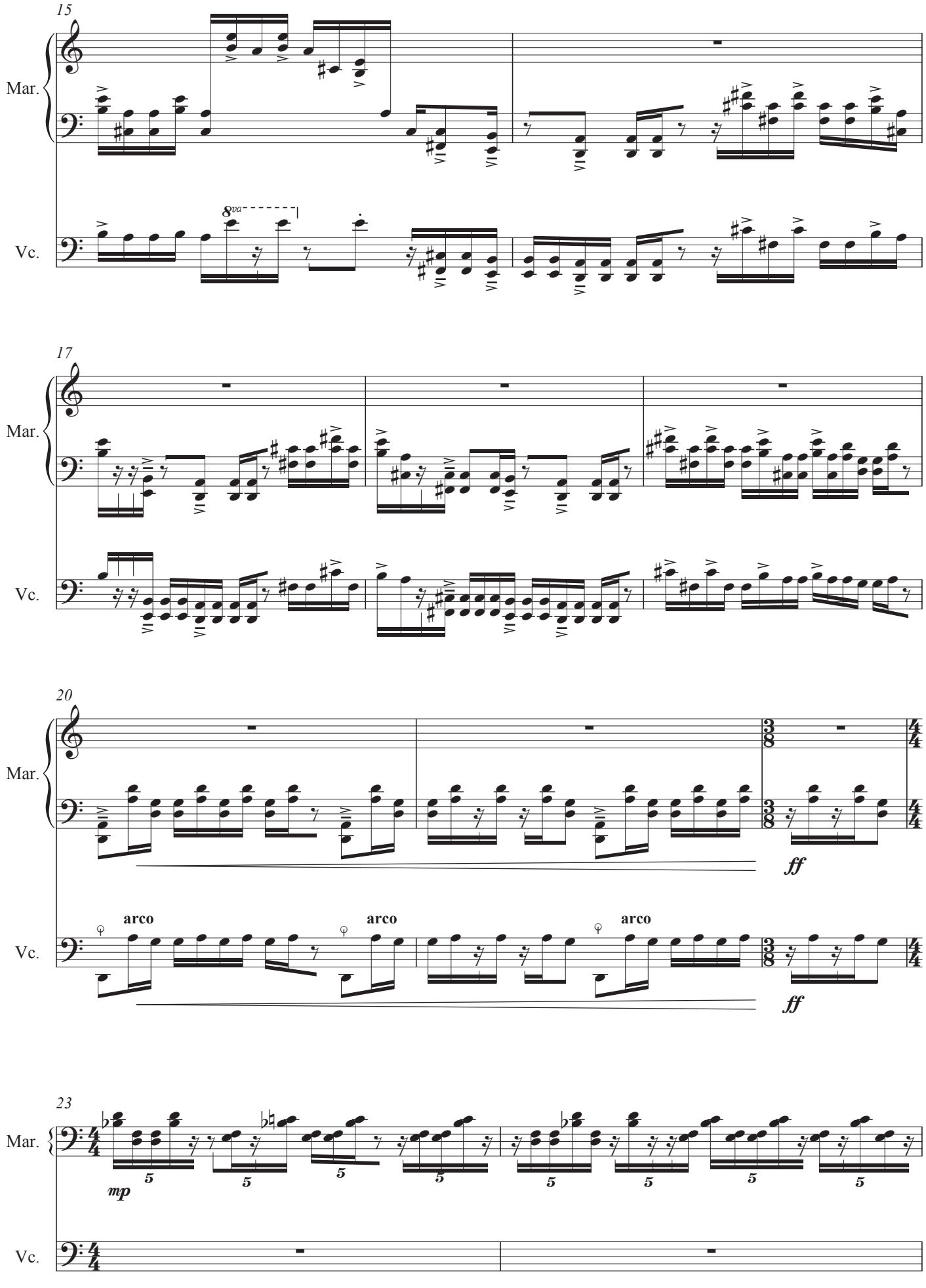
II

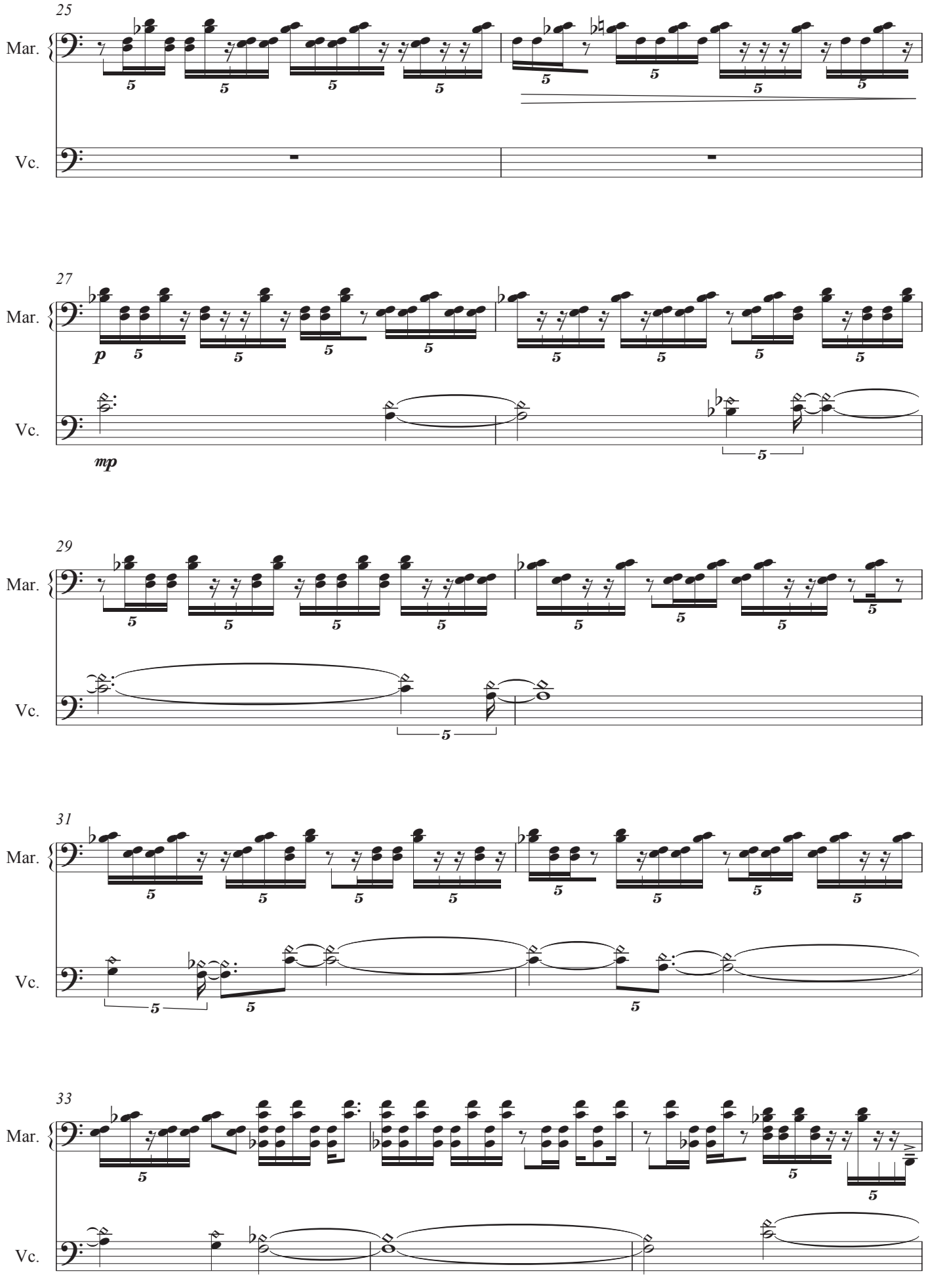
The Vanishing Voice of Youth

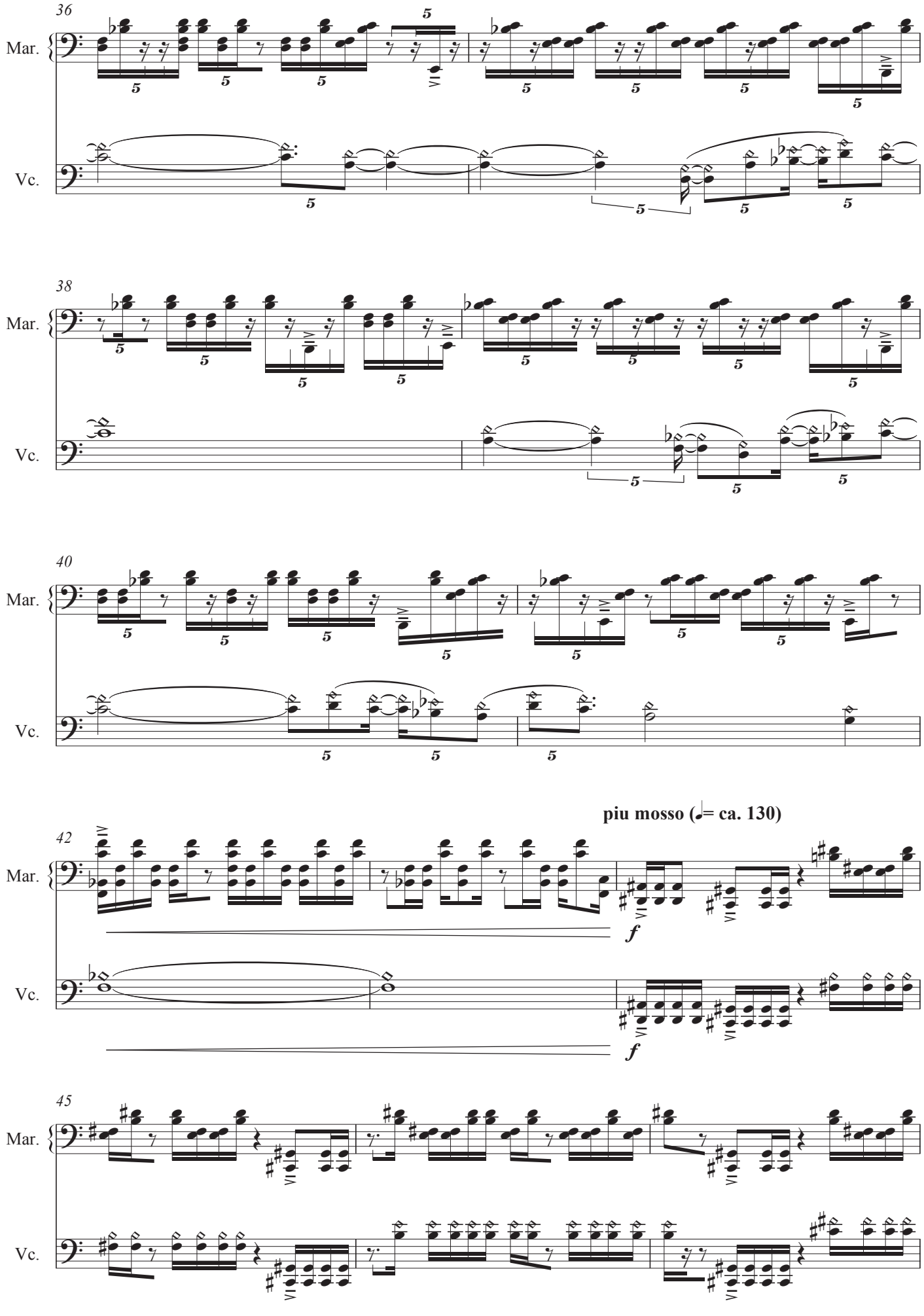
With guts!
♩=115

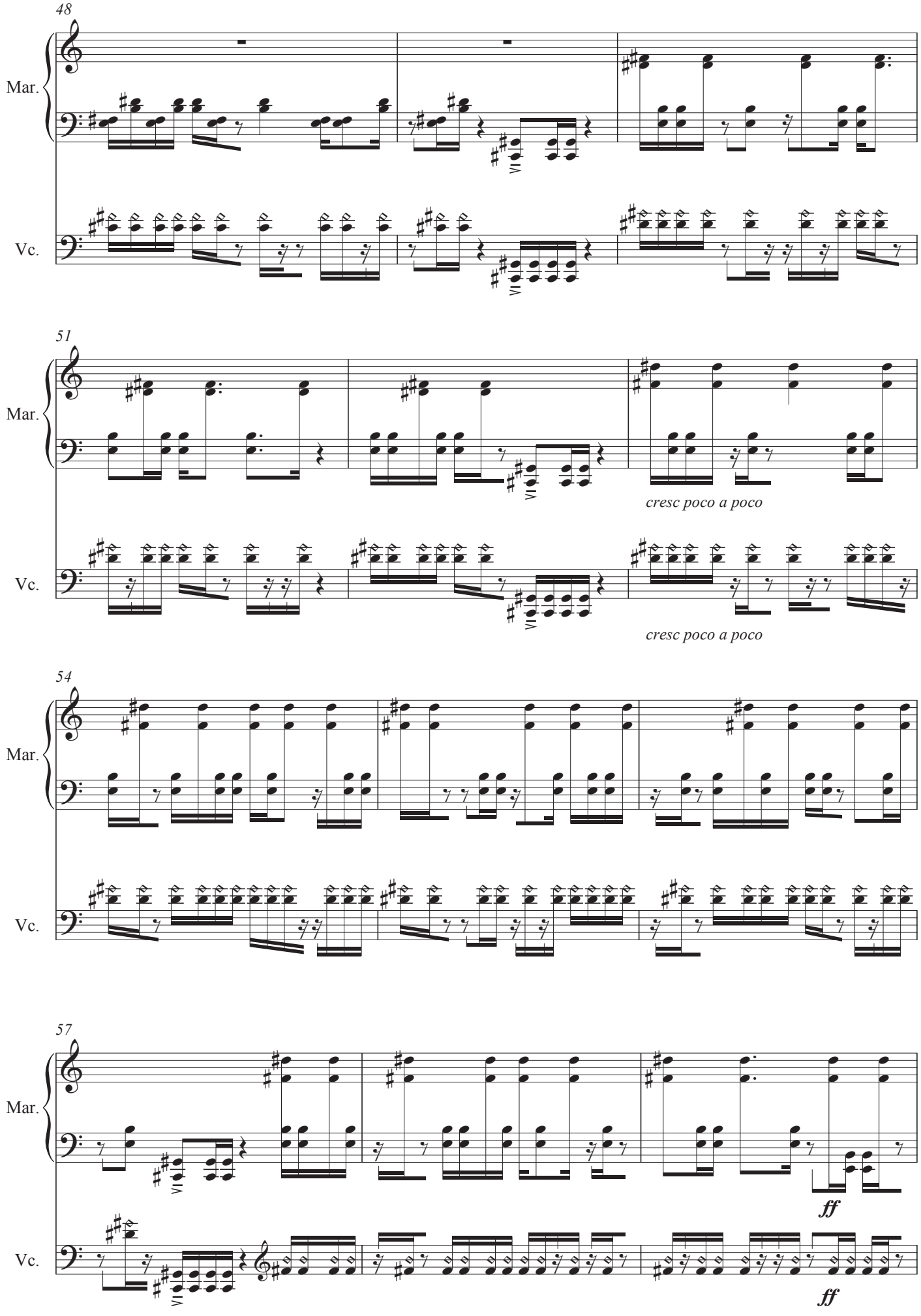


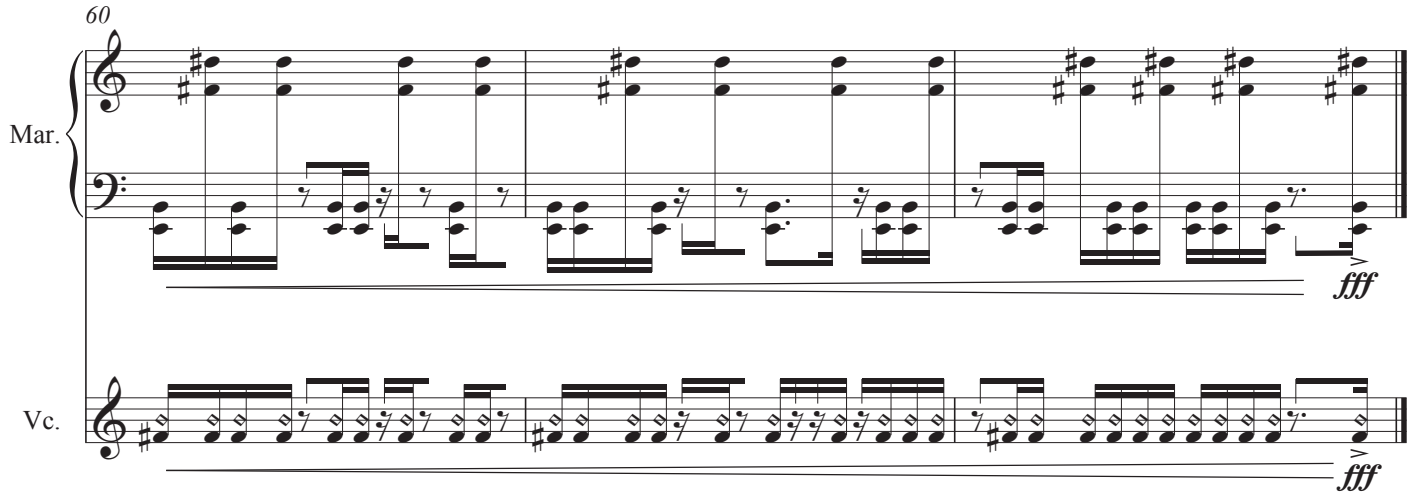

4
Mar.
Vc.
7
Mar.
8va
Vc.
10
Mar.
8va
Vc.
13
Mar.
Vc.


15
Mar.
Vc.
8va
17
Mar.
Vc.
20
Mar.
Vc.
arco
arco
arco
ff
ff
23
Mar.
Vc.
mp


25
Mar.
Vc.
27
Mar.
p
Vc.
mp
29
Mar.
Vc.
31
Mar.
Vc.
33
Mar.
Vc.

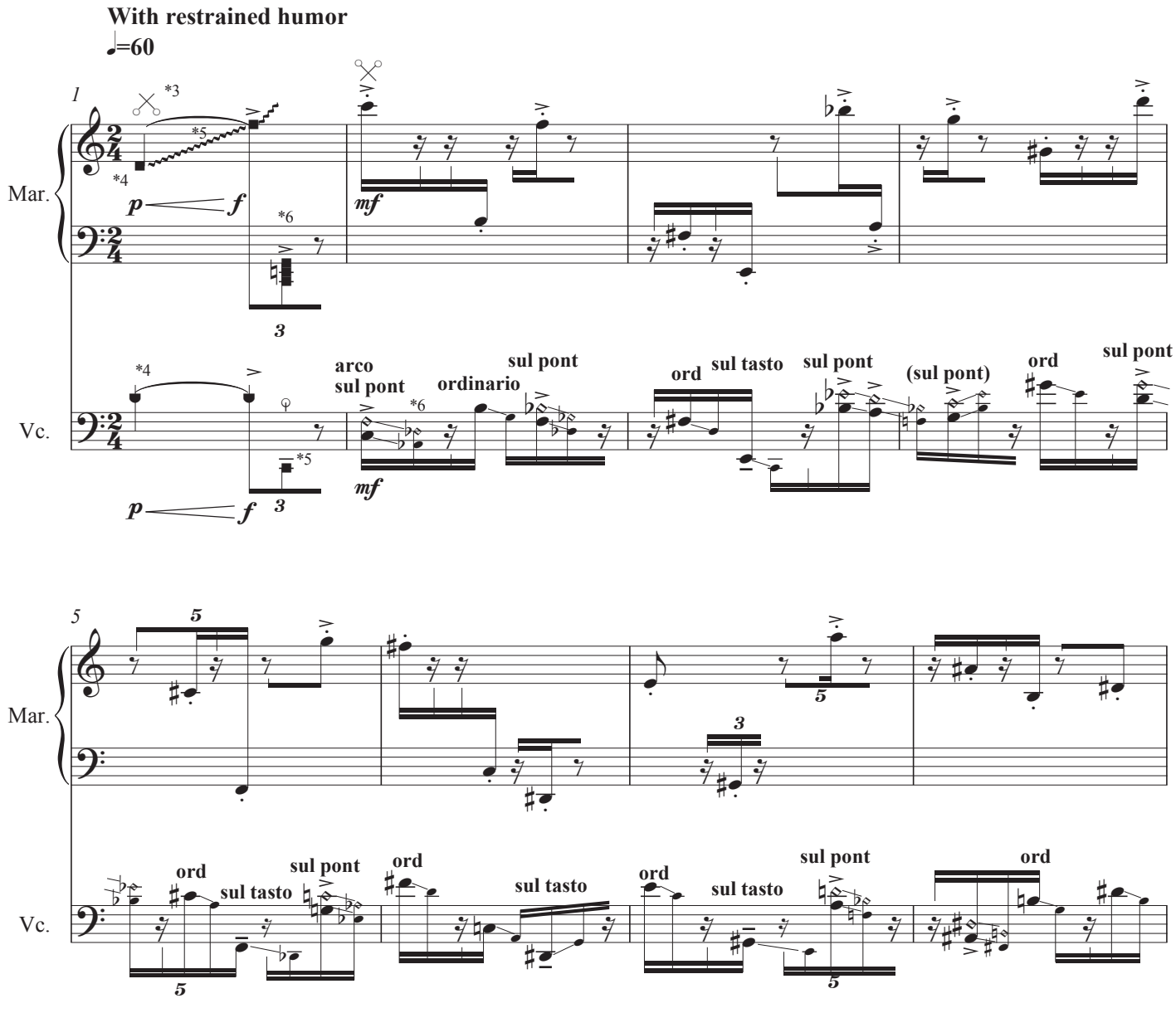

36
Mar.
Vc.
38
Mar.
Vc.
40
Mar.
Vc.
piu mosso (♩= ca. 130)
42
Mar.
Vc.
f
f
45
Mar.
Vc.

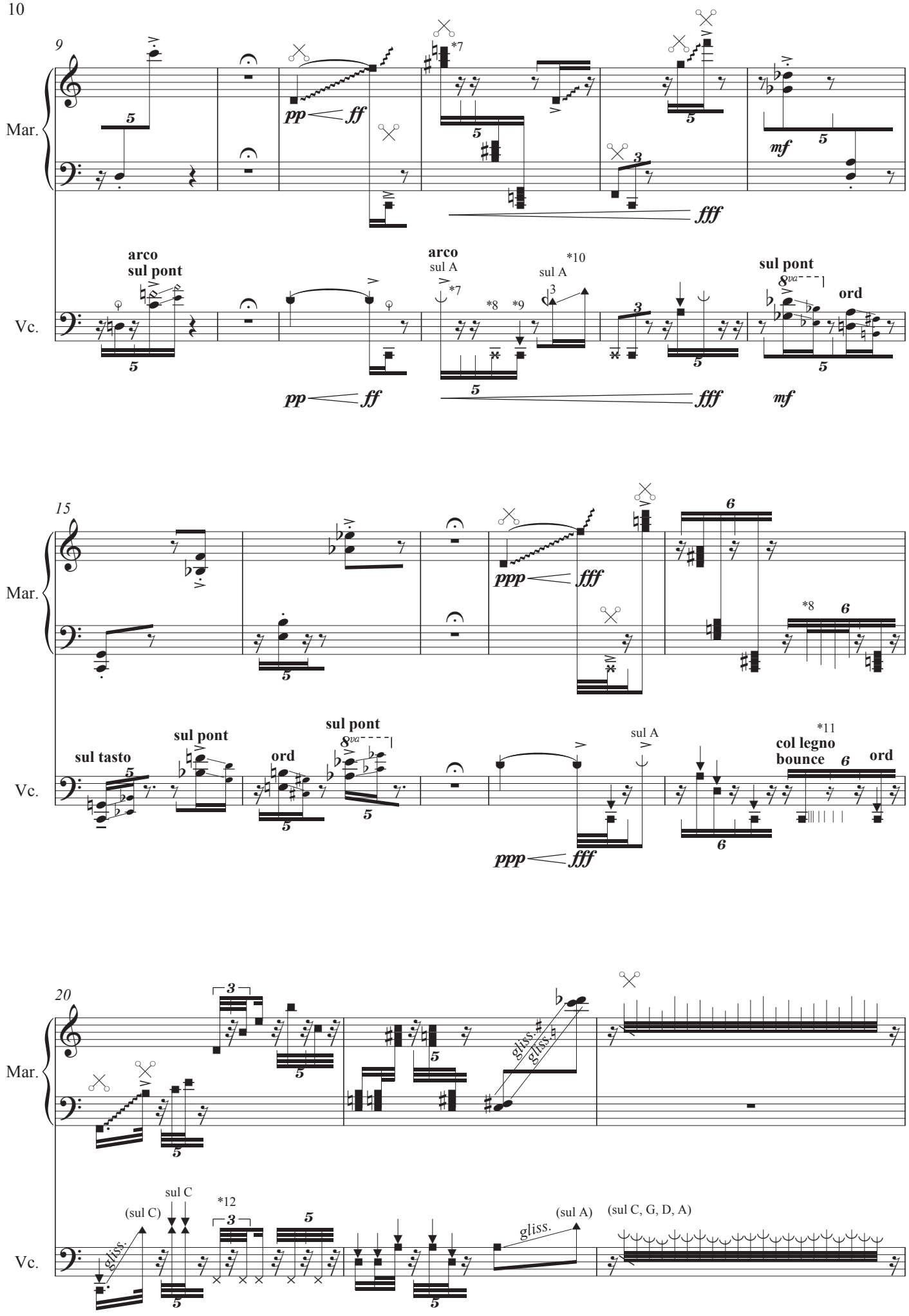

48
Mar.
Vc.
VI
51
Mar.
Vc.
VI
cresc poco a poco
cresc poco a poco
54
Mar.
Vc.
57
Mar.
Vc.
VI
ff
ff

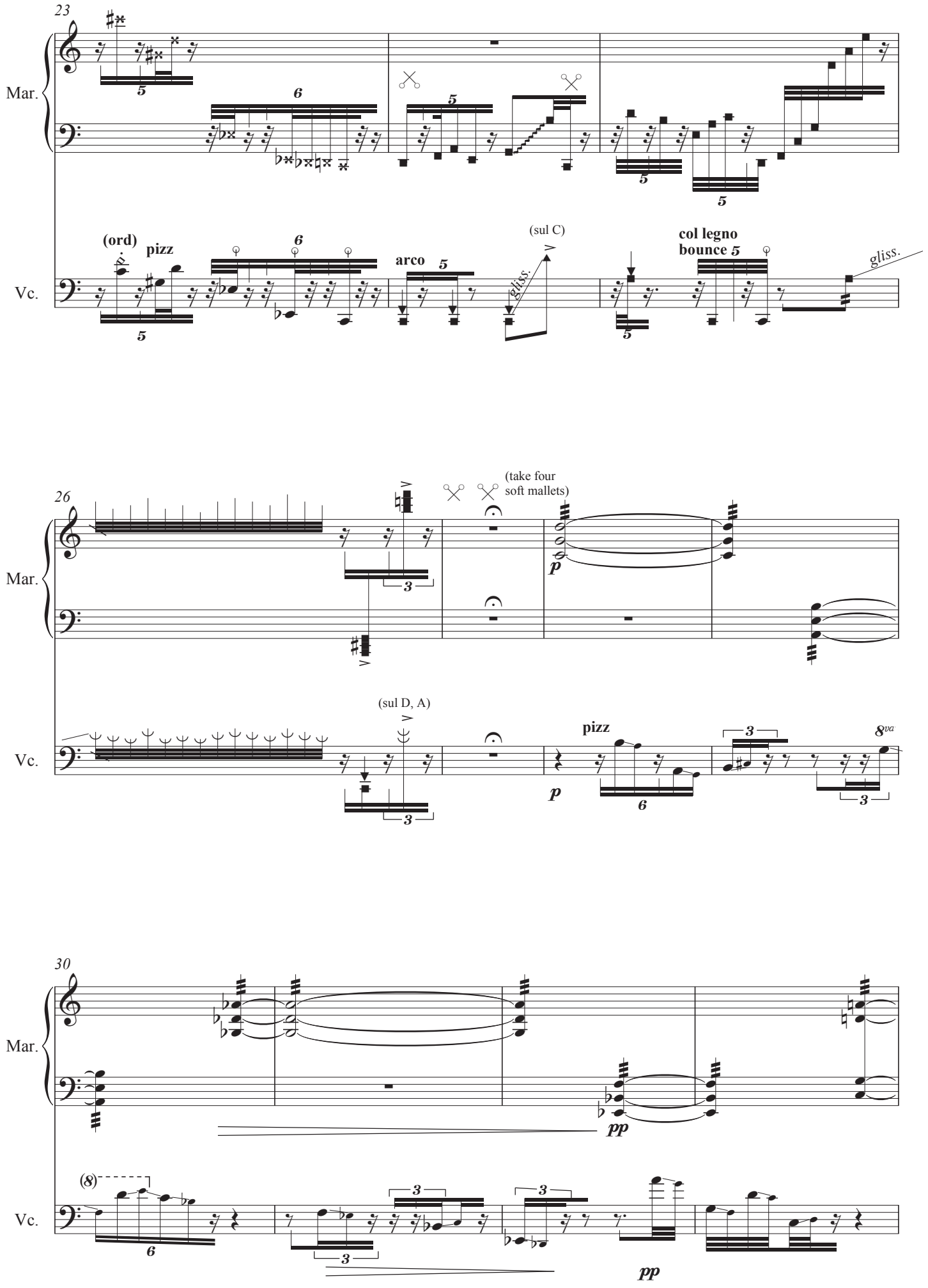


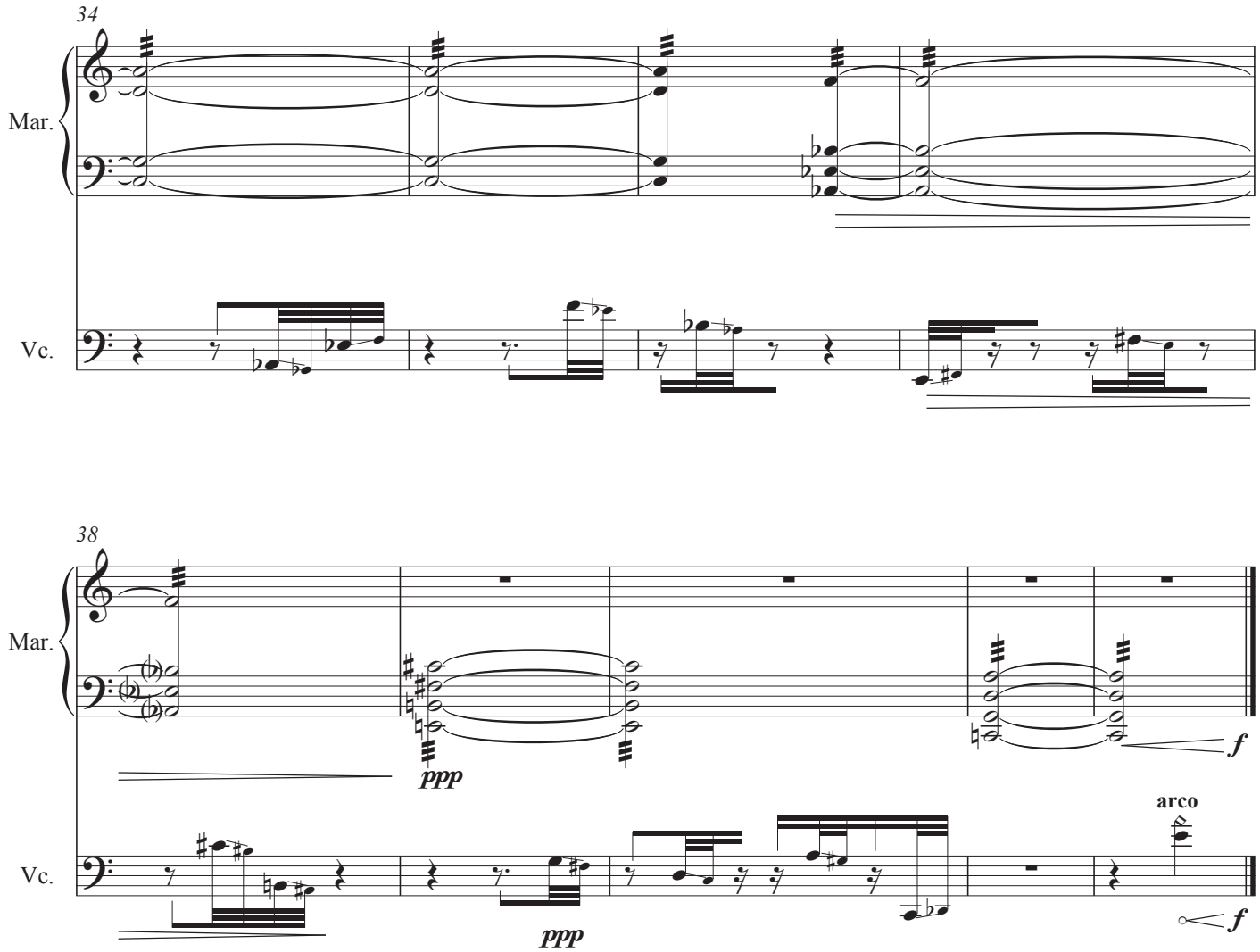
III

The Voice of Masters and Apprentices



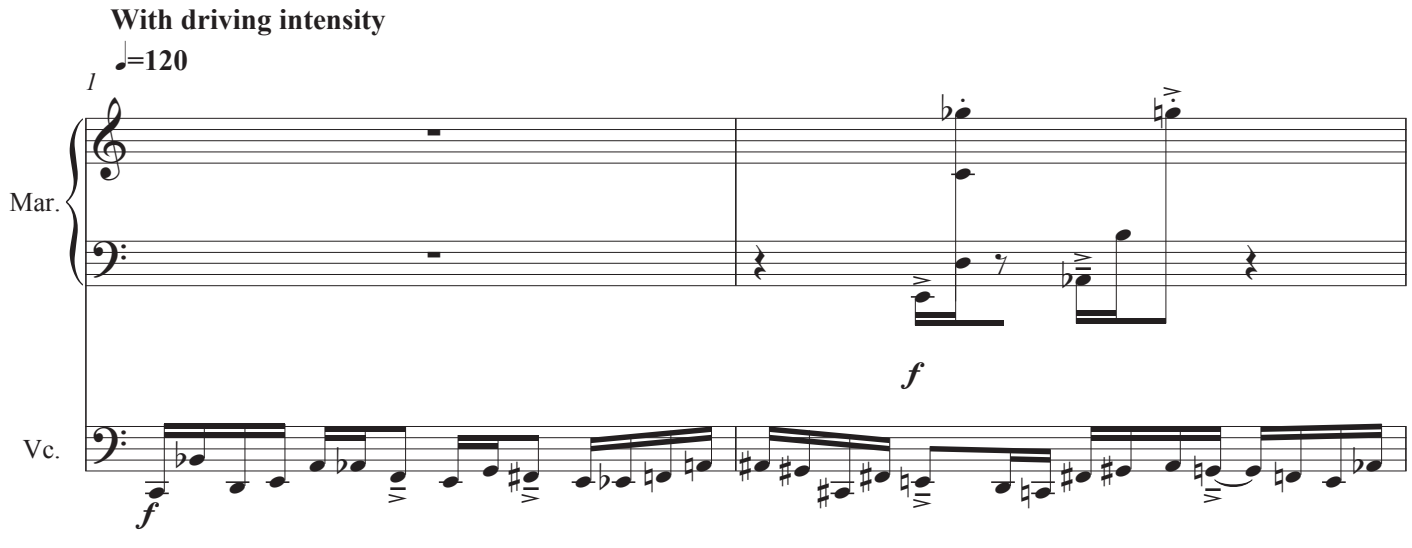

9
Mar.
Vc.
arco
sul pont
pp
ff
*7
fff
mf
arco
sul A
*8
*9
*10
sul A
sul pont
8va
ord
15
ppp
fff
*8
sul tasto
sul pont
ord
sul pont
8va
sul A
*11
col legno
bounce
ord
20
gliss.
(sul C)
sul C
*12
(sul A)
(sul C, G, D, A)

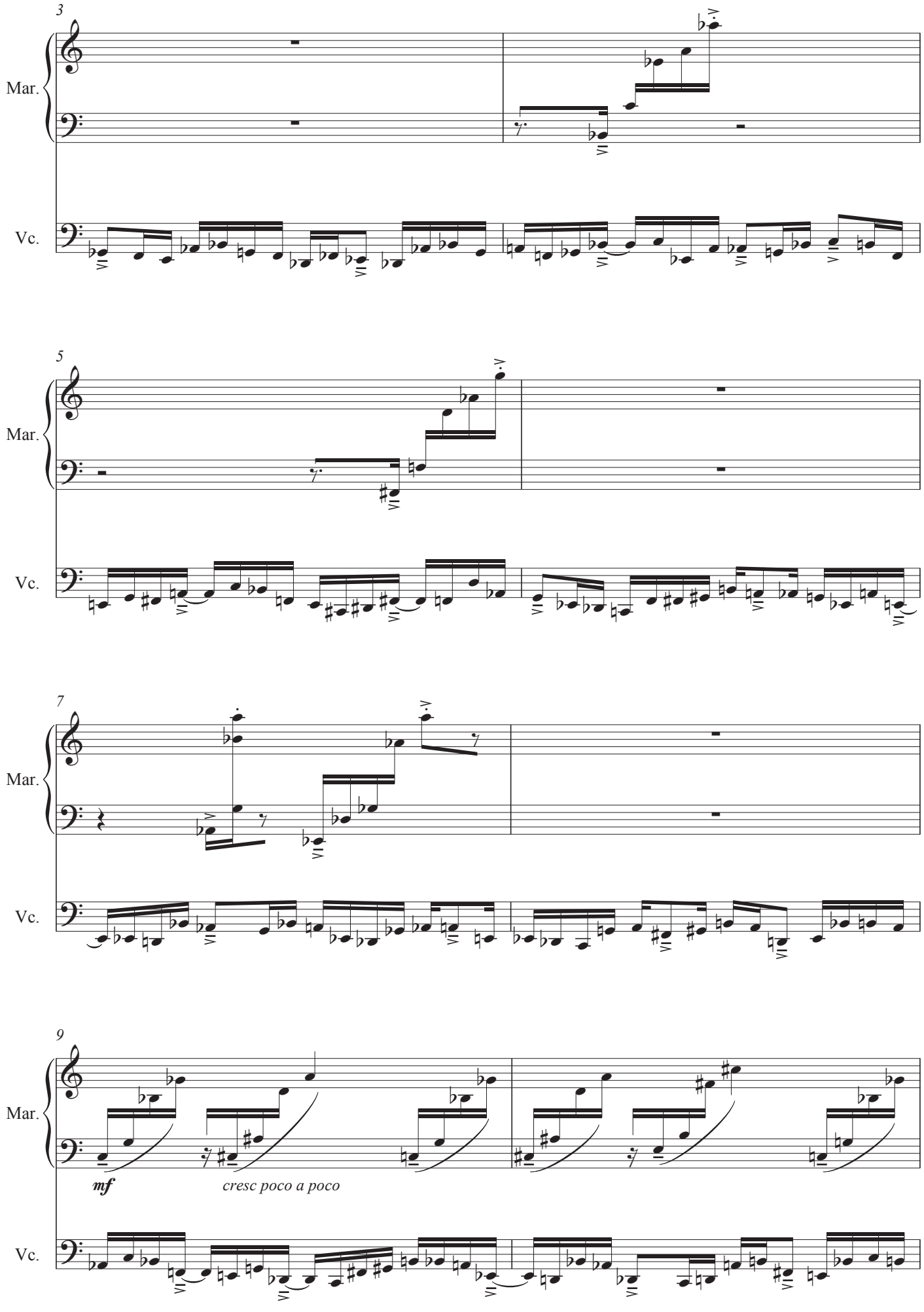

23
Mar.
Vc.
(ord)
pizz
arco
(sul C)
gliss.
col legno
bounce
26
(take four
soft mallets)
(sul D, A)
pizz
8va
30
(8)

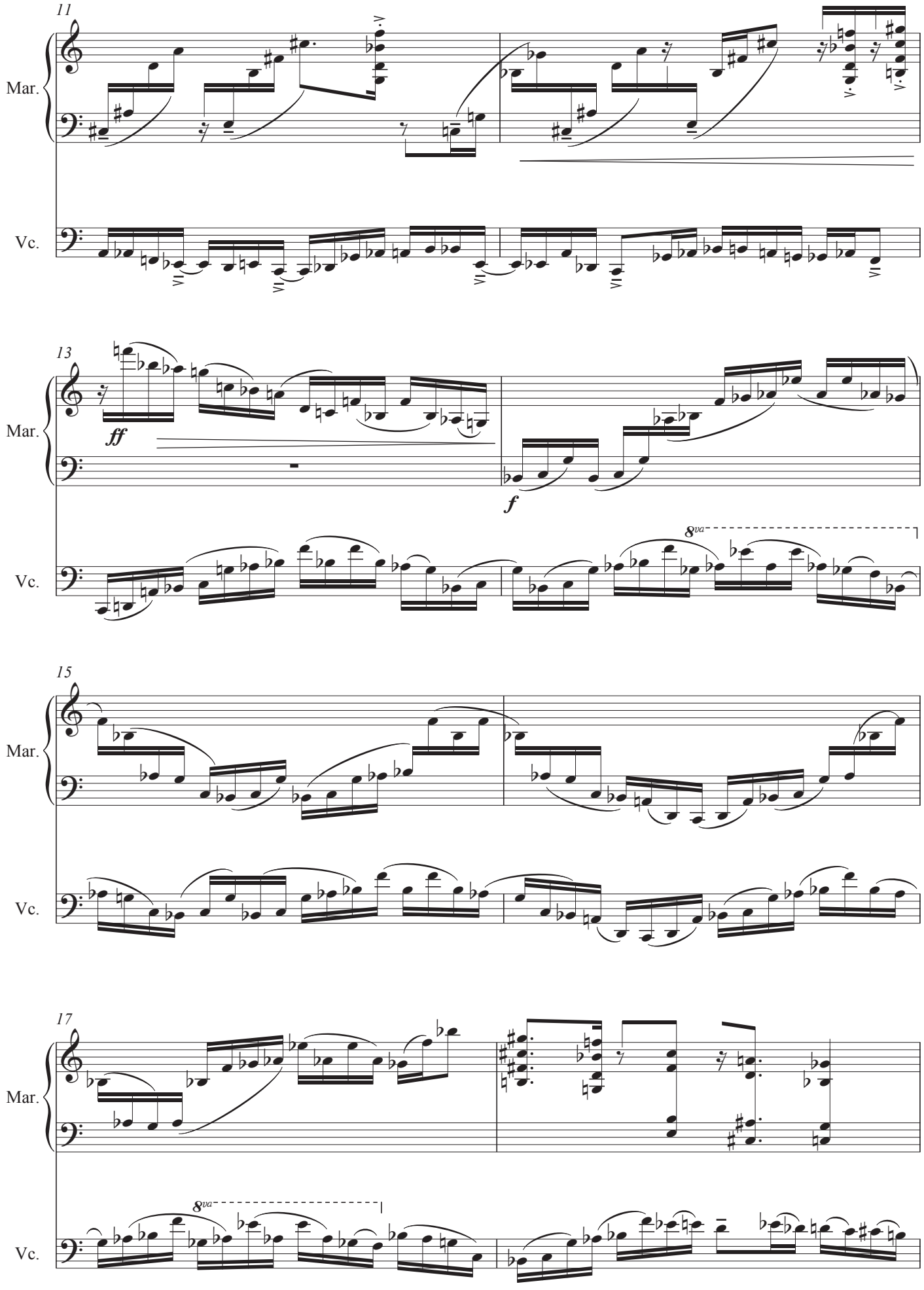


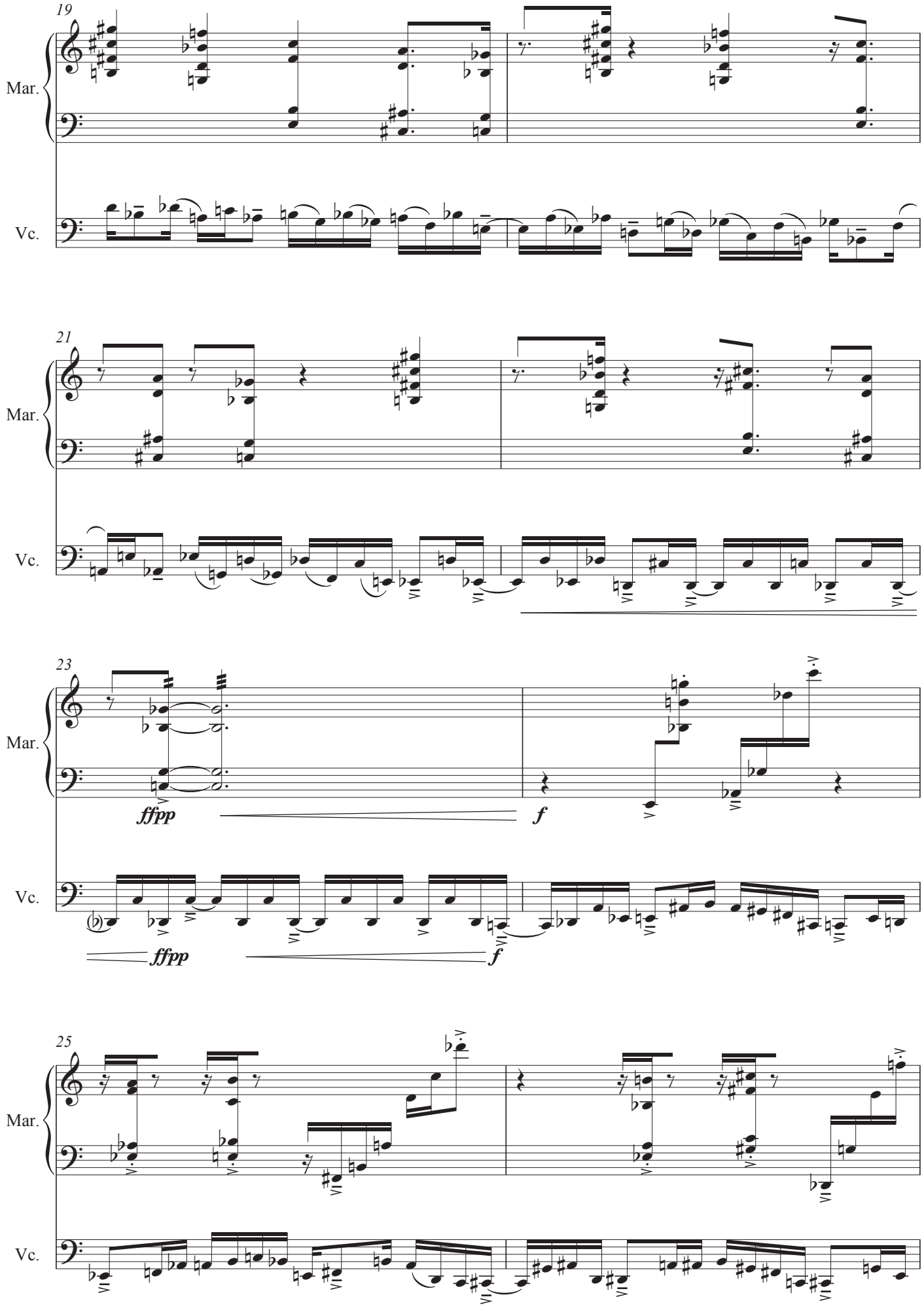
IV

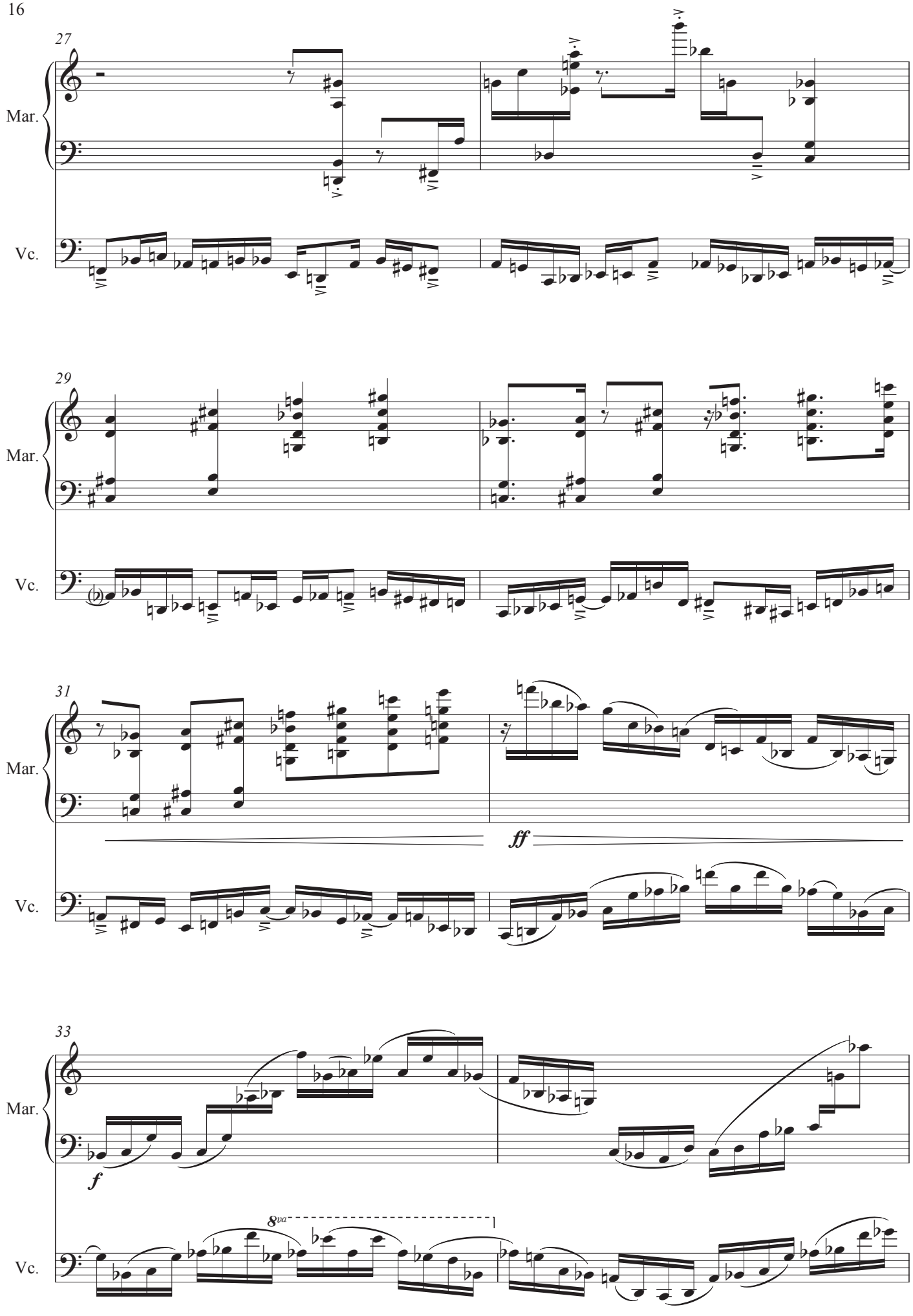
The Voice of Those, Who Are Not to Be Mentioned

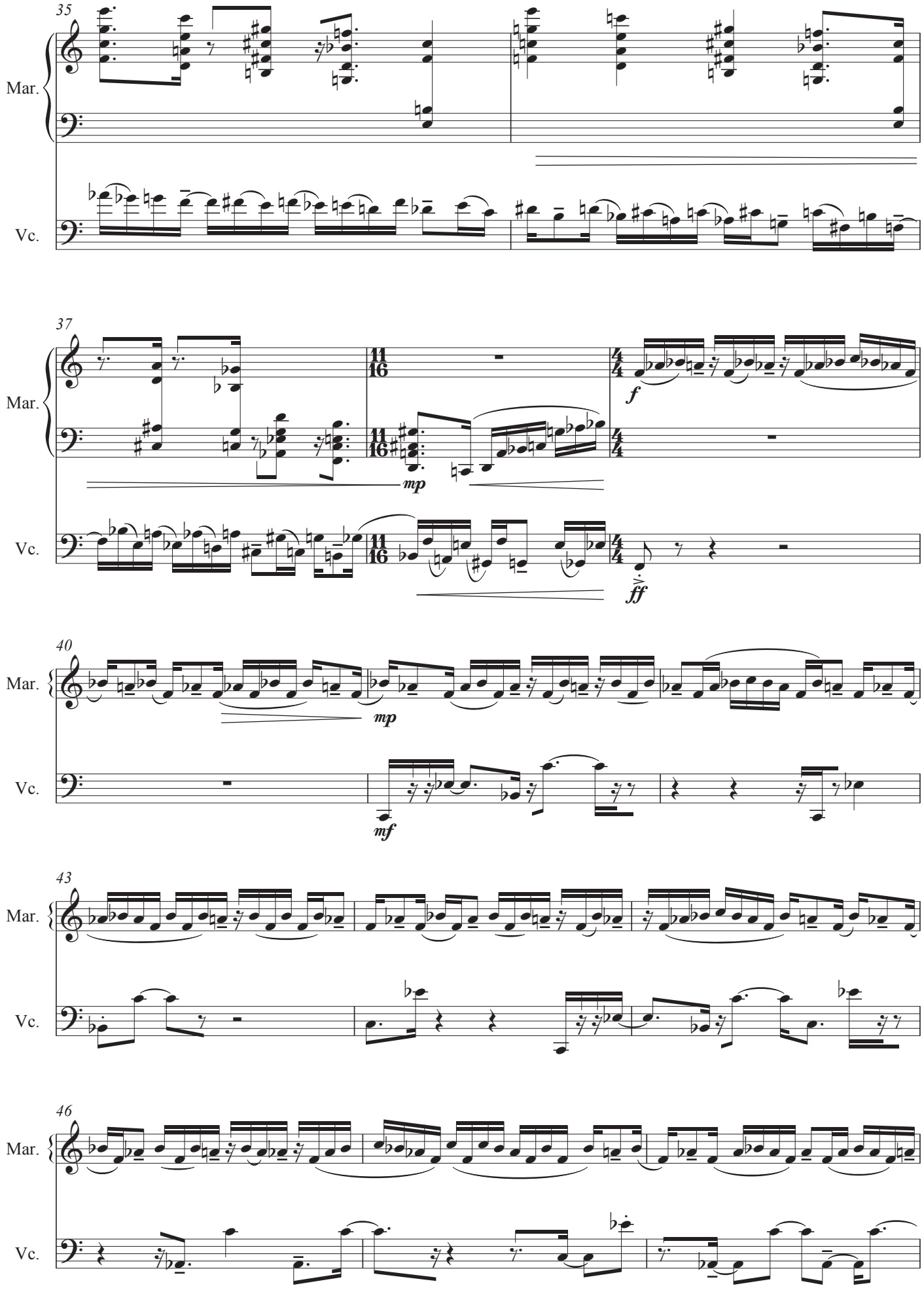


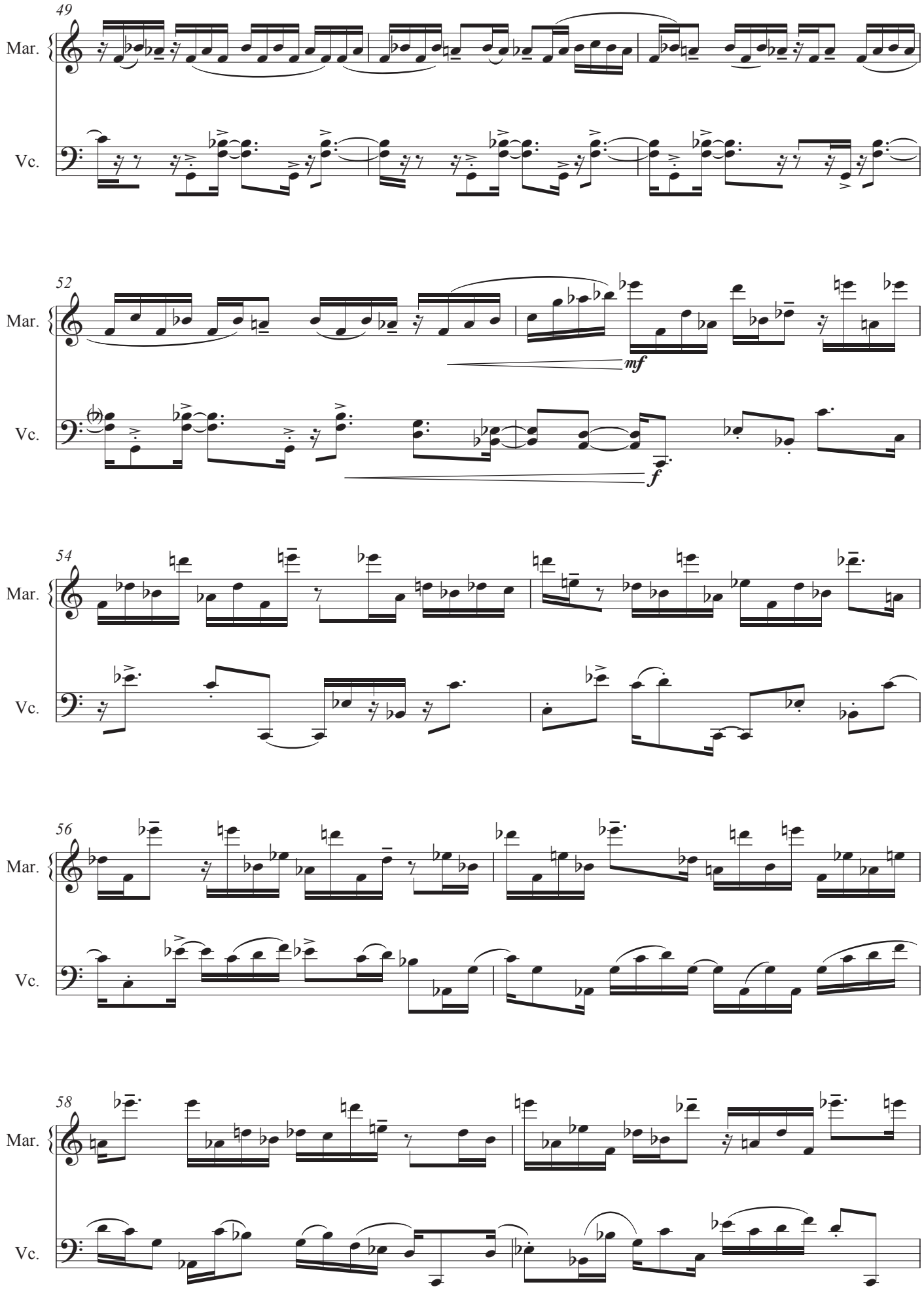

3
Mar.
Vc.
5
Mar.
Vc.
7
Mar.
Vc.
9
Mar.
mf
cresc poco a poco
Vc.

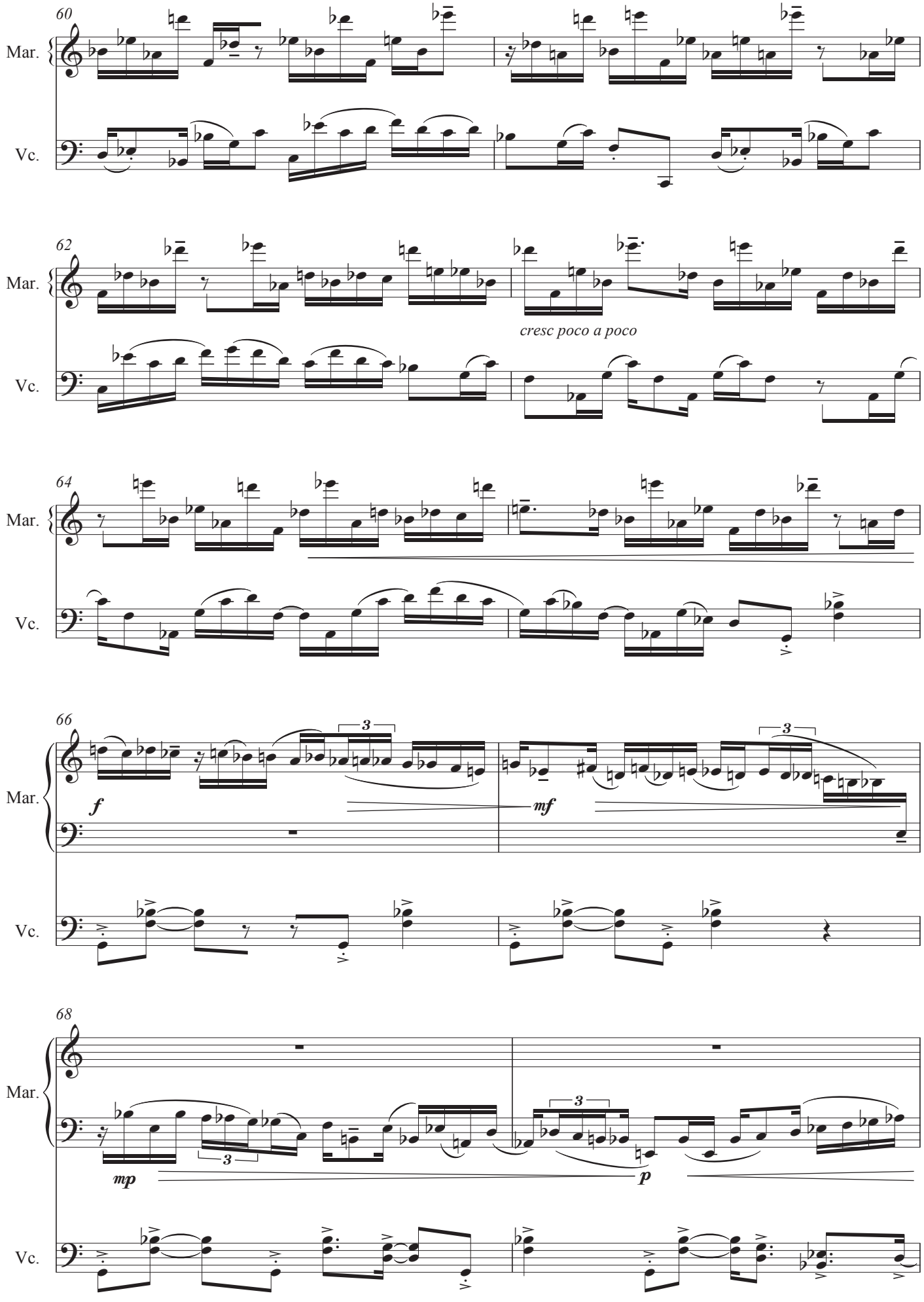

11
Mar.
Vc.
13
ff
f
8va
Mar.
Vc.
15
Mar.
Vc.
17
8va
Mar.
Vc.

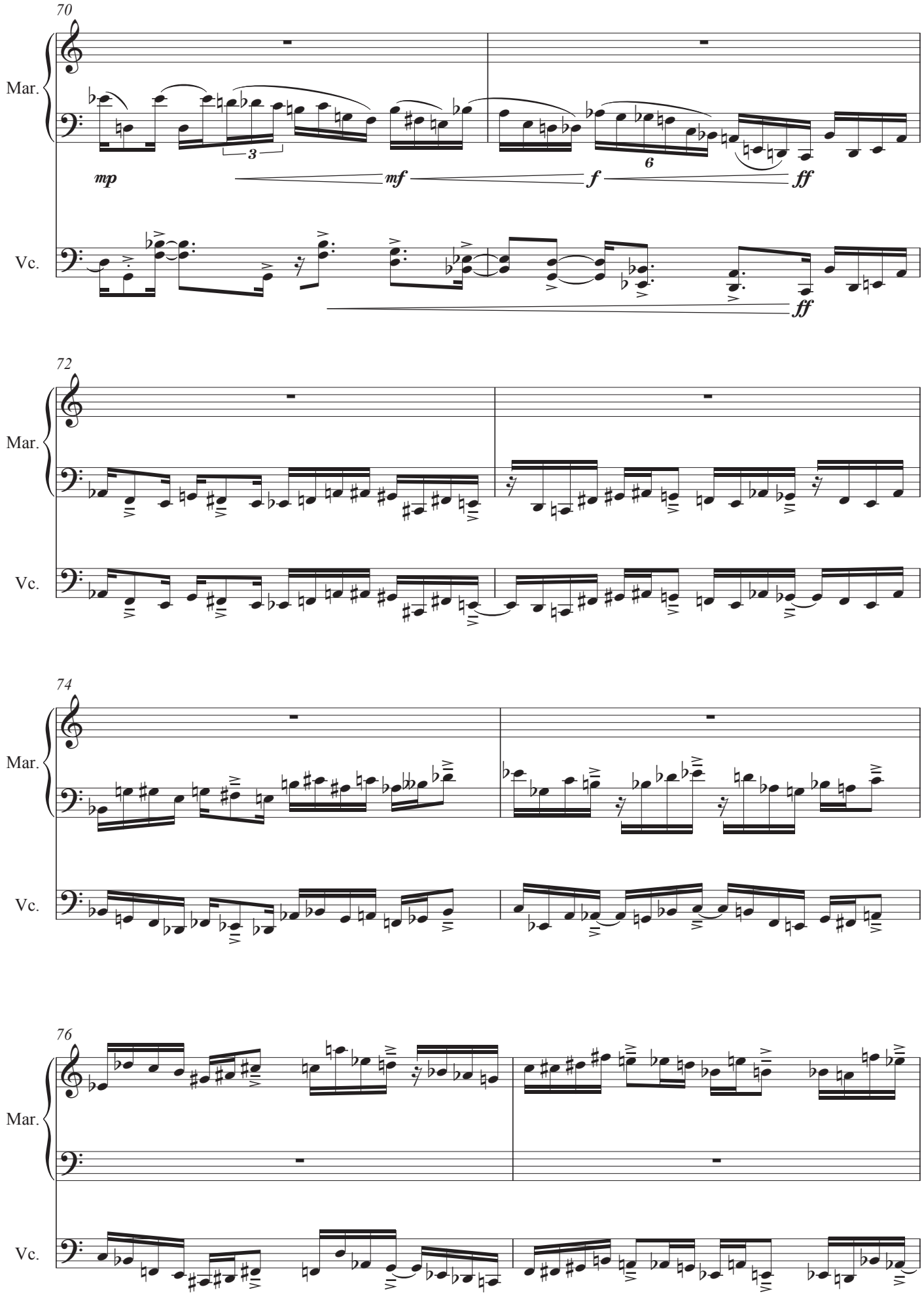

19
Mar.
Vc.
21
Mar.
Vc.
23
Mar.
ffpp
f
Vc.
ffpp
f
25
Mar.
Vc.

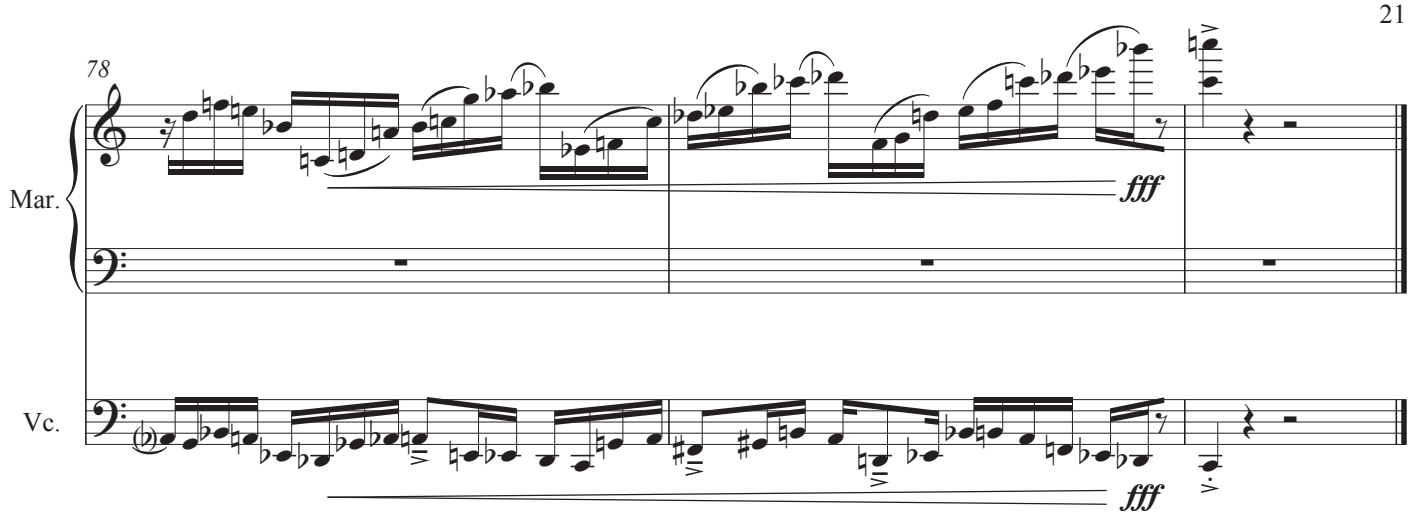

27
Mar.
Vc.
29
Mar.
Vc.
31
Mar.
ff
Vc.
33
Mar.
f
8va
Vc.


35
Mar.
Vc.
37
Mar.
Vc.
mp
f
ff
40
Mar.
Vc.
mp
mf
43
Mar.
Vc.
46
Mar.
Vc.


49
Mar.
Vc.
52
Mar.
mf
Vc.
f
54
Mar.
Vc.
56
Mar.
Vc.
58
Mar.
Vc.


60
Mar.
Vc.
62
Mar.
cresc poco a poco
Vc.
64
Mar.
Vc.
66
Mar.
f
mf
Vc.
68
Mar.
mp
p
Vc.


70
Mar.
Vc.
mp
mf
f
ff
ff
72
Mar.
Vc.
74
Mar.
Vc.
76
Mar.
Vc.

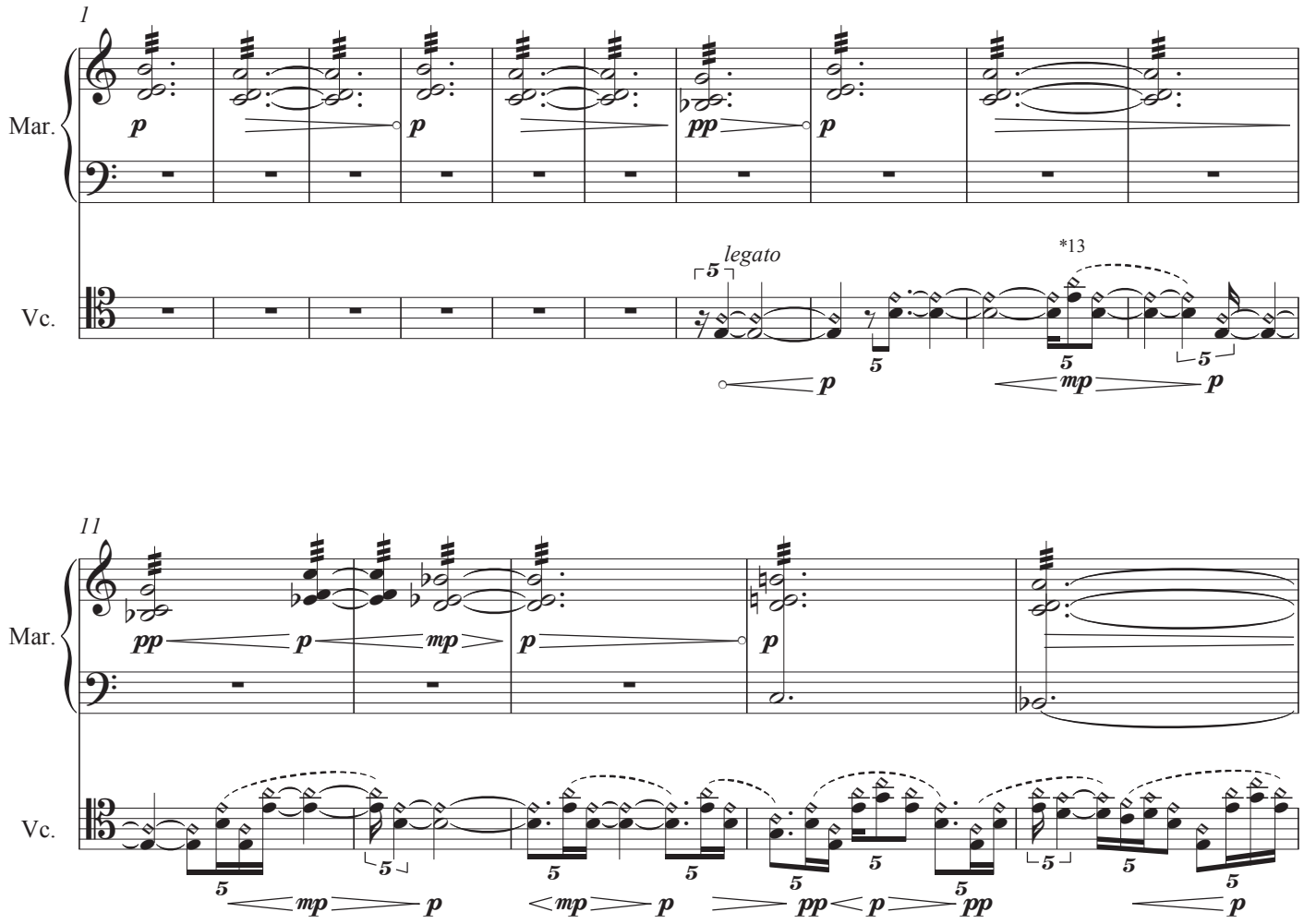


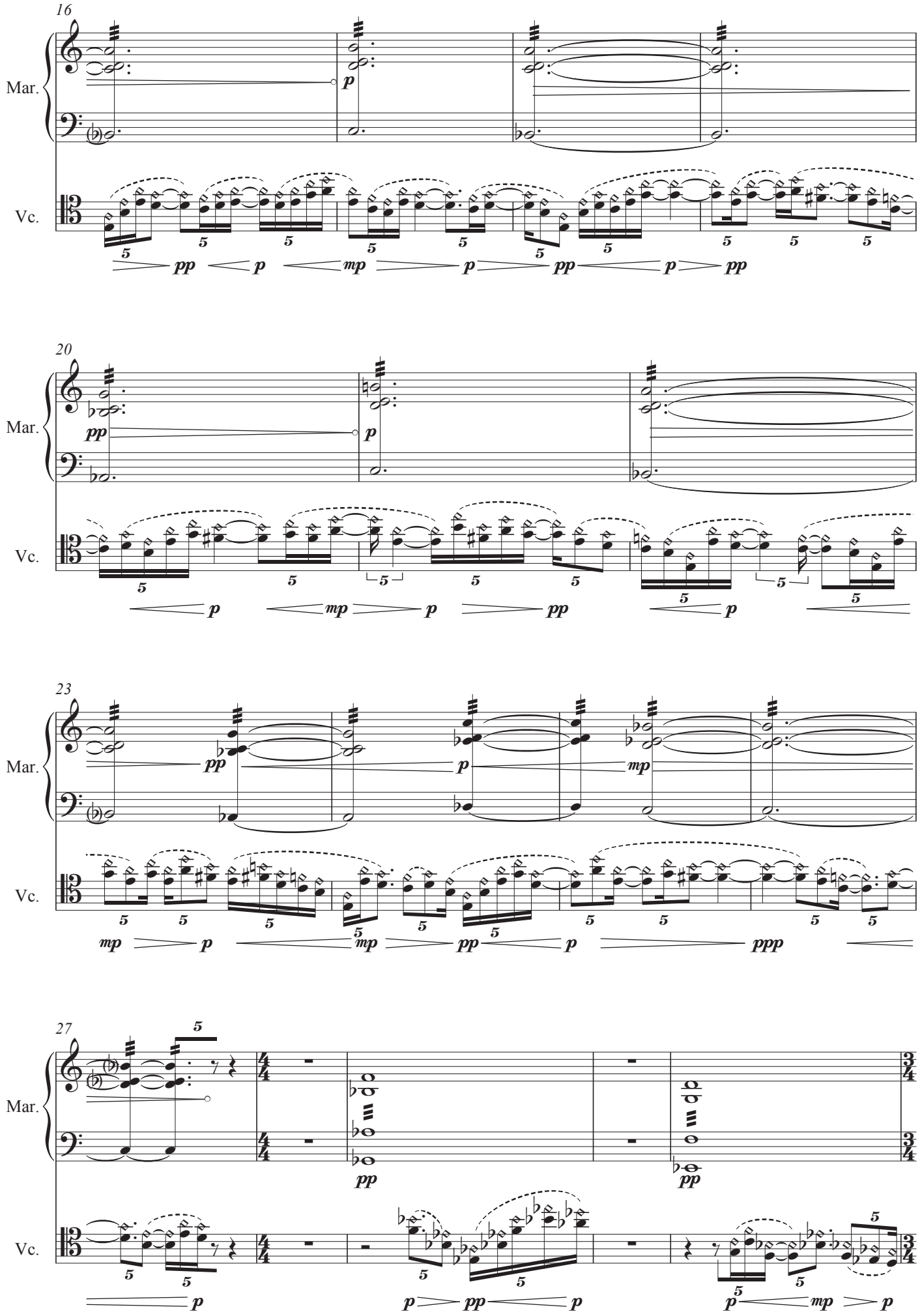
V

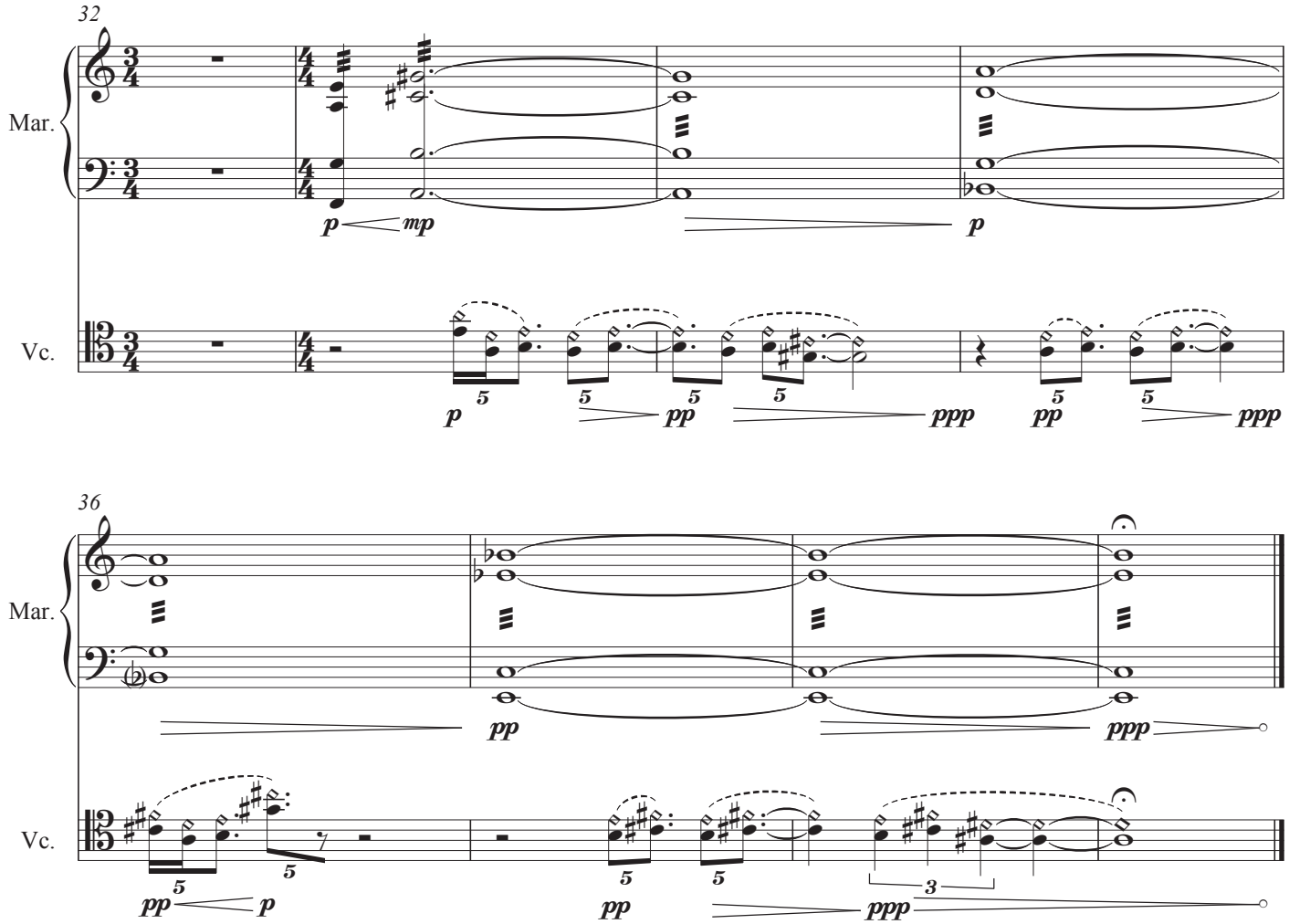
Birds- the voice of the city, before early morning

With cogitation and ease

ad libitum (♩= ca. 50)




16
Mar.
Vc.
20
Mar.
Vc.
23
Mar.
Vc.
27
Mar.
Vc.


32
Mar.
Vc.
p
mp
p
p
pp
ppp
pp
ppp
36
Mar.
Vc.
pp
ppp
pp
p
pp
pp
ppp