

Marimba
Tibetan Bowl










Slavko Zagorac









Red Mass





Performance Instructions

3

Symbols

-  Air sound without pitch
-  Key Click
-  Slap tongue
-  Tongue ram (HT)
-  Closed mouth hole
-  Open mouth hole
-  Teeth on reed
place teeth on reed and gently bite to cause the pitch to break and 'squeak'
-  Vibrato depth and frequency
-  Gradual change

-  Fingered air sound with as little pitch as possible
-  Combined sound air+keyclick
-  air+pitch
-  Inhale
-  Exhale
Default if not indicated
-  flz. Flutter tonguing
-  Short fall
Lower the pitch rapidly
-  Short scoop
Raise to the pitch rapidly




-  Natural harmonic
Diamond indicates fingered pitch
-  Multiphonic
Diamond indicates fingered pitch
-  Indeterminate pitch
-  Indeterminate pitch fingering with air sound and keyclicks produced for the duration indicated by the arrow

Percussions

1 Tibetan Bowl





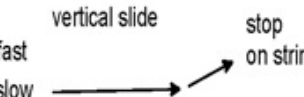
Marimba 2 medium mallets
1 cello bow



-  Hit edge of the bar with the mallet shaft
-  Dead stroke
Stop mallet on the bar after attack to dampen vibration
-  Two note roll

Piano




2 plectrums or plastic scrapers

-  Palm hit or gliss. on piano strings approximate pitch
-  Mute piano string with hand
-  Silently depress piano keys
-  Line indicates position of the hand which mutes strings
"on string" - completely stop vibration
"off string" - let string vibrate freely if in between try to get harmonics
-  Slide plectrum or scraper vertically along the piano string
Arrow indicates speed of movement

Violin

Bow positions

ST SP MSP On bridge
sul tasto sul pont molto sul pont air/white noise

-  Indicates bow overpressure intensity
Longer arrow causes more sound distortion
-  Constant amount of overpressure and slow bow causing stable rattle
-  Air noise / Rauschen
Mute strings with light pressure approximately at indicated location apply light bow pressure

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Red Mass

v3

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System 1 (Measures 1-7): Tempo = 80. Measure 1: Treble clef, 7/8 time, *f*, 3:2 ratio. Measure 2: Treble clef, 7/8 time, *2*. Measure 3: Treble clef, 7/8 time, *2*. Measure 4: Treble clef, 7/8 time, *2*. Measure 5: Treble clef, 7/8 time, *2*. Measure 6: Treble clef, 7/8 time, *mp*, 7:4 ratio. Measure 7: Treble clef, 7/8 time, *p*, 7:4 ratio.

System 2 (Measures 8-11): Measure 8: Treble clef, 7/8 time, *f*, 3:2 ratio. Measure 9: Treble clef, 7/8 time, *mp*. Measure 10: Treble clef, 7/8 time, *f pp pp*. Measure 11: Treble clef, 7/8 time, *mp p mp*, 3:2 ratio.

System 3 (Measures 12-15): Measure 12: Treble clef, 7/8 time, *mp*, 7:4 ratio. Measure 13: Treble clef, 7/8 time, *f p*. Measure 14: Treble clef, 7/8 time, *mf p*, 8va marking. Measure 15: Treble clef, 7/8 time, *pp*, 8va marking.

Marimba, Tibetan Bowl

27

$\text{♩} = 110$

B

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

Marimba, Tibetan Bowl

6

32

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

39

p *f* *mp* *f* *mf* *mf*

45

C ♩ = 140

mp *p* *p* *p* *p* *p* *mp*

Marimba, Tibetan Bowl

7

53

mp *mf* *mp*

60

mf *mp* *mf*

D
♩=70

68

prepare bowl

pp

2

72

T Bowl always I.v unless indicated

p

to marimba
prepare bow

5

Marimba, Tibetan Bowl

8 **E**

79 arco → prepare bowl

E *p* *mp* *p* *mp* *p* *mp* *p* *mf* rub along the edge *p* *mf*

91 **F** arco → mute all

F to marimba prepare bow *p* *mp* *mp* *mp* *mf*

103 **G** prepare bowl 5 2 ord

G 5 l.v. to marimba *p*

mf

H

114 ♩=140 20

136 $\text{♩} = 110$

I

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

6:4

145

mf *p* *mf* *mf*

152

J

mf *mp* *mf* *p*

Marimba, Tibetan Bowl

10

159

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

6:4

165

p *f* *mp* *f* *mf*

3:2

171

K

$\text{♩} = 140$

mp *p* *mf*

8va

Marimba, Tibetan Bowl

179 11

181

187

194 L $\text{♩} = 80$

200