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mabalêl

for soprano and large orchestra

by

Johannes Visser

B.Mus., University of Cape Town, 2017

A Thesis

Submitted to the Faculty of the
School of Music of the University of Louisville
in Partial Fulfillment of the Requirements
for the Degree of

Master of Music
in Music Composition

School of Music
University of Louisville
Louisville, Kentucky

May 2019

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A Thesis approved on

May 1, 2019

by the following Thesis Committee

Thesis Director – Steve Rouse

Krzysztof Wołek

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vir kelly

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PROGRAM NOTA – *PROGRAM NOTE*

The symphonic song, *Mabalel*, as presented here, is an extract from a larger composition that also forms part of a greater trilogy of songs on South African texts. Throughout the three texts in the trilogy, themes of nature, pre-civilization society, and African tragedies create unification between the works. In *Mabalel*, a young native South African girl is sent to get water for her village from the river, when she is unexpectedly attacked by *Lalele*, a crocodile. The beauty of this text not only lies in its metaphorical representation of the (most often unjust) difficulties and tragedies faced daily by rural, impoverished, disadvantaged, and defenceless South Africans, but also in the incredibly artistic articulation of *Mabalel's* story through the prose. Presented here is the former half of the complete poem.

As is typical in symphonic songs, the work centres around the voice and the text that the voice shares with the audience. The orchestration and motivic material are designed to best serve and articulate the vocal line. At times, the orchestra takes the form of a antagonistic converser that enables the voice to blossom over it. This is contrasted by sections where the voice conflicts with the orchestra, constantly fighting for the listener's attention. Compositional elements are chosen specifically for their ability to best reflect the *affekt*, rhetoric, and intent of the prose.

Duration: c. 17'30''

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TEKS – *TEXT*

by Eugène Marais (1871 – 1936)
translation by Jeanne Heywood.

Vinnig langs die paadjie trippel Mabalêl;
vrolik klink die liedjie
wat die klingelinge van haar enkelringe vergesel.
Op die voetpad sy alleen,
met die skadu's om haar heen;
op haar kop die kruik gelig
in gedienstig' ewewig.
Golwend kleur die hemelboog,
stadig sterf die laaste lig,
en van verre deur die skermure
winkend blink die eerste vure.

Ver benee die palmietstele
in die bloue duister wag Lalele,
kwintessens van alles boos,
die Wreedheid self, meedoënloos;
met lydsaamheid wat alles kan ontbeer,
wat tyd en toeval kan trotseer;
wat seker as die Noodlot van sy dag
onslapend in die diepte op sy ure wag.
Deur winterkou en somergloed,
deur blakend' droogte en swelgend' vloed,
deur al die kerende taf'rele,
in sy diepte wag Lalele.

As die straaltjie in die sand
deur 'n vlam-geskroeide land,
tussen walle dor en vaal
skaars die rotse van Rakwena haal,
en die hulsels van die riet
'n rouband bind van swart verdriet
om die groenbedekte kuil
waar die laaste water skuil
en die sugtend' wind versmag
deur 'n woedend' son verkrag –
roerloos by die skepplek hou Lalele wag!

En wanneer in donker nagte
rasend losbreek al die magte
van geweld en storm en vloed,
en Rakwen' omring van angsgeskreeu,
smagtend hom nog eens te wreek,
soos 'n swaar gekweste leeu
swart en brullend deur die bome breek; -
blindend uit die donker kolk
vlieg 'n vlammend' dolk,
wat deur stormbanke dig
'n wêreld van verwoeste loof verlig –
ongerger deur al die groot krakele
in sy diepte wag Lalele!

Swiftly down the footpath tripples Mabalel;
Gaily now her singing
Mingling with the ringing
Of her jingle-jangle ankle bangle.
All alone she goes,
As the shadows round her close;
A water jar of clay so red
Poised securely on her head.
Waves of colour surf the skies
As the daylight softly dies.
From behind a shelt'ring wall
Far-off winking fires call.

Deep amongst the palmiet reed
In the blue depth waits Lalele.
Quintessential evil force,
Compassionless on cruel course
With patience that all want can suffer
Awaiting that which time or chance may offer,
He waits as surely as does Judgment Day.
Sleepless in his depths he marks his prey.

When water trickles through the sand
In a parched and barren land,
The dusty banks are dull and bleached:
Rakwena's rocks are barely reached.
Here the blackened sheaths of reed
Weave a band of darkest grief
Round the green-encrusted shallows
Where the river lies in hollows
Here the water must be drawn.
Here Lalele bides his time.

When in deepest dark of night
At last the storm asserts its might.
With mighty roar like wounded lion
Thunder, lightning, raging wind,
Stripping trees of branch and leaf .
The swirling waters flood Rakwena.
Undeterred by Nature's writhing
Lalele waits in darkness hiding.

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mabalel

FULL CONCERT SCORE	1
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INSTRUMENT AANWYSINGS – *INSTRUMENTATION*

Score in C

- Flute I
- Flute II (doubling on Alto Flute)
- Flute III (doubling on Piccolo, sounding an octave higher than written)
- Oboe I
- Oboe II
- Cor Anglais
- Clarinet in E-flat
- Clarinet in B-flat
- Bass Clarinet in B-flat (with C-extension)
- Bassoon I
- Bassoon II
- Contrabassoon (sounding an octave lower than written)

- Horn in F I – IV
- Trumpet in D I
- Trumpet in C II
- Trumpet in B-flat III
- Tenor Trombone I (optionally doubling on Alto Trombone)
- Tenor Trombone II (with F-attachment)
- Bass Trombone
- Tuba

- Timpani I – IV

Percussion instruments:

- Xylophone, Glockenspiel, Vibraphone, Concert Marimba, Thunder Sheet, Tubular Bells, 2 Suspended Cymbals with 2 bows, 2 African Frogs, Bass Drum, 2 Cowbells (high & low), Medium Bongo, Tam-tam, Small Gong, Harpsichord, Triangle, Rain Stick, Djembe.
- Percussion I:
 - Xylophone, Glockenspiel, Vibraphone, Marimba, Thunder Sheet, Tubular Bells, Suspended Cymbal, African Frog
- Percussion II:
 - Marimba, Suspended Cymbal, Vibraphone, Bass Drum, Xylophone, Cowbell, Medium Bongo, Tam-tam, Thunder Sheet
- Percussion III:
 - Cowbell, Small Gong, Suspended Cymbal (also bowed), Tam-tam, Marimba, Bass Drum, Medium Bongo, Xylophone, Harpsichord, Vibraphone
- Percussion IV:
 - Triangle, Suspended Cymbal (also bowed), Cowbells (high and low), Rain Stick, Thunder Sheet, African Frog, Snare Drum, Vibraphone, Djembe

Xylophone sounds an octave higher than written. Glockenspiel sounds two octaves higher than written.

- Piano (doubling Harpsichord and Kalimba)
- Harp (doubling Kalimba and African Frog)

- Soprano (dramatic, or lyric with amplification)

- Violin I (divided four ways – A, B, C, D)
- Violin II (divided four ways – A, B, C, D)
- Viola (divided four ways – A, B, C, D)
- Violoncello (divided four ways – A, B, C, D)
- Contrabass (with low C, divided four ways – A, B, C, D, sounding an octave lower than written)

UITVOER AANDUIDINGS – *PERFORMANCE NOTES*

General

Extended techniques are additionally explained in-score on first appearance.

Hairpins with open circles indicate growing from/decaying to nothing.

Dynamics in quotation marks (“*f*”) indicate physical force required for technique, not necessarily the resulting volume.

All trill accidentals reference the pitch a letter name above the written note.

bring out requires the performer to project their part in such a way that it becomes clearly audible above the rest of the orchestral texture. *norm.* cancels this instruction.

ord. (ordinario) cancels any special playing or performing technique and returns the performer to their standard playing method.

Dotted slurs indicate a complete musical idea or phrase and should be performed as such, regardless of where the barlines occur. Phrase emphasis should be determined from the musical idea and not from any metric conventions. In other words, the traditional emphasis of a first beat should sometimes be avoided.

When a passage is framed between two repetition symbols the pattern should be repeated as presented, playing it in normal left to right succession, for a predetermined length of time. The number of repetitions is indicated by a line that shows how many measures the pattern should fill. When the end of the line is reached, the performer should immediately stop the pattern regardless of where in the pattern they find themselves. Generally, these repetitions are played as quickly as the note values would suggest, unless indicated otherwise.

A thick line connected to repeat signs indicates how long a specific pattern should be repeated. It does not indicate a specific amount of repetitions, but rather shows for how long a pattern should be repeated.

Upper leg Slapping
Continuous wave notation: this symbol indicates that a particular sound or technique should be performed in a continuous and constant fashion. The termination of the sound aligns with the end of the wave.

These small cue notes indicate the duration of a repeated pattern that concludes during a measure, as opposed to the end of a measure.

Triangle noteheads: these indicate playing the highest note possible on a particular instrument.

Arrows indicate a gradual change from one technique to another (i.e. ord. → m.s.p.).

Altered noteheads indicate different techniques and remain consistent throughout the piece.

All accidentals (including quarter-tones) hold through the bar, only cancelled by a barline or another accidental. To the left is a diagram indicating the ascending pitch order of accidentals. For example, A-quarter sharp is the same as B-three quarter flat.

Three-beam tremolos are always unmeasured, in all instruments.

Feathered beam notation indicates that the musical idea should be played in a gradually accelerating fashion throughout the duration that the figure occupies in the measure.

Upper leg Slapping
Upper thigh slapping requires the performer to slap their thighs, either on the upper front face, or on the outer sides.

Finger Snapping
Finger snapping: the performer needs to snap or click their fingers on both hands.

During both these above-mentioned techniques, the performers needs to put their instruments down. For flutes, oboes, clarinets, horns, trumpets, and trombones, instruments can be put down on instrument stands, or on the player’s lap. For bassoons, trombones, and tuba, these instruments can be put on instrument stands during the slapping technique. If this is not feasible, then slapping using only one hand is also acceptable. For violins and violas, instruments can be placed on the performers’ laps.

Whisper
Spoken passages: the text in the parts need to be spoken in the appropriate manner as designated in the parts. These passages are presented with either specific rhythms or with aleatoric repetitions of the text.

Foot stomping: performers should stomp the designated rhythm with their feet, adhering closely to the indicated dynamics.

Foot scraping: the performers should scrape the floor with their feet in a continuous manner to create a consistent and uninterrupted scraping noise.

Woodwinds

Quarter-tones can be fingered or created through reed manipulation.

Key clicks: at the loudest possible volume, woodwind performers should violently depress their keys without blowing into the instrument to create a light popping noise. Usually this is performed in a constant and continuous manner.

Brass

Mute requirements: brass performers, excluding the tuba, are required to have the following mutes at their disposal: straight mutes in aluminium and fiber variants, cup mutes, Harmon mutes with and without the stem, and bucket mutes.

Flap tongue technique: this technique is achieved by ramming one's tongue into the mouthpiece to produce a moderately quiet thudding sound.

Rip technique: to play this technique the performer should tongue hard into the note while using their lips to create a harmonic glissando upwards.

Valve clicking: performers should continuously articulate their valves in a violent manner to produce a constant metallic clanking noise. For trombones, they should use their trigger to create the metallic clanking noise.

Trombone slide *glissando*: using the slide, *glissando* between the notated pitches.

Percussion

Piano quarter tones: these quarter tones are achieved by using a hard, but not metal, object to bend the strings slightly just behind the bridge of the strings. A hard rubber mallet or thick eraser works perfectly.

Piano muting: piano strings are muted by placing a free hand on the strings, right behind the bridge of the strings. Always use the outer side of the hand so that the strings are only slightly muted, as opposed to complete muting that would result from using the flat palm of the hand. It should look like the performer is creating a wall with their hand.

Piano mallet playing: the performer plays this passage by striking the strings inside the piano with a hard rubber mallet. Careful preparation of the piano for accuracy is essential.

Piano and harp kalimba improvisation: at moments in the score, the pianist and harpist are required to improvise notes on a kalimba. These notes can simply be random fast notes, or, if the performer has the appropriate improvisational skill, be improvised melodies.

Timpani body strikes: the performer is required to find three different places on the frame or body of the drum that, when struck with the wood of a mallet, results in three different metallic sounds, preferably with a low, medium, and high pitch.

Timpani *glissando*: these *glissandi* are achieved by manipulating the tuning pedal of the drum. Drums with a smooth pedal action would work best for this technique.

Strings

Bartok pizz.: this technique requires the performer to pluck the string in a way that would allow the string to slap the finger board, resulting in a sharp smacking sound.

Wind noise or air noise: the performer should touch all the notes indicated in diamond noteheads as if playing a harmonic. The resulting sound should be of an airy rustling quality.

Artificial harmonic glissando: this technique requires the musician to do a glissando on a fingered harmonic. Both the stopped note as well as the fingered harmonic should slide during this method. In this particular example, the exact duration of the slide is purposefully indicated.

Natural harmonic glissando: this notation indicates a natural harmonic glissando achieved by sliding the finger between two notes on the string without depressing the note.

This notation indicates the precise begin and end points of a glissando. These should be carefully observed.

Strum like a guitar: during this technique, the musician is required to turn their instrument on its side and play it like a guitar. Notes are voiced and spelled to produce the easiest possible fingerings.

Desk designations: this notation designates which desks in the ensemble should play a particular note. Desk I refer to the first stand, desk II to the second, and so on.

String divisions: all string sections are divided into four parts, labeled A, B, C, and D. It is up to the orchestra and conductor to decide how these divisions will be distributed.

Sul pont., S.P., M.S.P: these instructions indicate to the player that the following passage should be played using either sul ponticello or molto sul ponticello technique.

Harmonics are mostly indicated with diamond note heads at the fingered pitch, clarified with string number.

C Score

mabalêl

eugène marais

♩=100

♩=72

johannes visser

recitative

voortstuwend
(pressing forward)

teruggehoue
(held back)

♩=92 vrolik, met lewe (merry, with energy)

(pressing forward) (held back)

4 beats at 92bpm

4 beats

4 beats

Flute I

Alto Flute

Flute II

Piccolo

Flute III

Oboe I

Oboe II

Cor Anglais III

Clarinet in E $\flat$ I

Clarinet in B $\flat$ II

Bass Clarinet in B $\flat$ III

Bassoon I

Bassoon II

Contrabassoon III

Horn in F I

Horn in F II

Horn in F III

Horn in F IV

Trumpet in D I

Trumpet in C II

Trumpet in B $\flat$ III

Tenor Trombone I

Tenor Trombone II

Bass Trombone III

Tuba

4 Timpani

I:E, II:A, III:D $\flat$, IV:A

Percussion I

Xylophone

Percussion II

Marimba

Percussion III

Cowbell

Percussion IV

Triangle

Piano

Harp

D C B $\flat$ / E $\flat$ F G A $\flat$

Soprano

spoken, taking liberty, with great enthusiasm and optimism
mp cresc. *f* *fff*

Ma-ba-lêl* Ma-ba-lêl Ma-ba-lêl

place the "l" as late as possible

$\text{♩} = 100$ $\text{♩} = 72$ $\text{♩} = 92$

recitative voortstuwend teruggehoue vrolik, met lewe (merry, with energy)

(pressing forward) (held back)

Violin I

Violin II

Viola

Violoncello

Contrabass

2

Harp

Strings

4A Brass

Dynamics

4B Voice

The musical score is for a piece titled "Vin-niglangs die paad-jie trip-pel." It features a large orchestra and a voice part. The orchestration includes:

- Flutes:** Fl. I, A. Fl. II
- Oboes:** Ob. I, Ob. II
- Clarinets:** C. A. III, Eb Cl. I, Bb Cl. II, Bb Bs. Cl. III
- Bassoons:** Bsn. I, Bsn. II, Cbsn. III
- Saxophones:** C Tpt. II, Bb Tpt. III, T. Tbn. I, T. Tbn. II, Bs. Tbn. III
- Percussion:** Perc. I (Xylophone), Perc. II (Marimba), Perc. IV (To Suspended Cymbal)
- Other:** Hp. (Harp), S. (Voice)
- String Section:** Vln. I, Vln. II, Vla., Vc., Cb.

The score is divided into measures with various musical notations, including dynamics (mf, mp, p), articulation (pizz., battuto), and performance instructions (e.g., "accelerate gradually from J=92", "bring out", "repeat until measure 5, at which the current repetition will be completed while fading out").

$\text{♩} = 52$ ($\text{♩} = 156$) vrolik en dansend (merry and dancing)

8 *fl. as breathy as possible* 9 *fl.* 10 11 12 13 14

Fl.I *f* *p* *f* *p* *f* *p* *f* *p*

A.Fl.II *f* *p* *f* *p* *f* *p* *f* *p*

Picc.III *f* *p* *f* *p* *f* *p* *f* *p*

Ob.II ord.

C. A.III ord.

E♭ Cl.I

B♭ Bs. Cl.III

Bsn.I

Bsn.II

D Tpt.I *bring out* *harmon mute: stem in* *mf* *piu f*

C Tpt.II

B♭ Tpt.III

T. Tbn.I *f* *notepad indicate slide position* *flap tongue*

T. Tbn.II *f* *notepad indicate slide position* *flap tongue*

Bs. Tbn.III *f* *notepad indicate slide position* *flap tongue*

Tba. *mp* *< >* *< >* *< >*

Timp. *strike body of drum with mallet handle* *(or any other hard plastic object)* *place inverted cymbal on timp. IV and place any metal chain (bath plug) inside the cym.* *f* *1: find 3 places on the drum with a low, medium, and high metallic sound*

Perc.I *(Xylophone)* *mf* *Glockenspiel*

Perc.II *(Marimba)* *mf* *bring out* *norm.* *mp*

Perc.III *Cowbell* *(Suspended Cymbal)* *mf* *mute quickly*

Perc.IV *mf* *Kalimba* *improvise random fast notes*

Pno. *ff*

Hp. *ff* *D♯ / A♯*

S. *voet - pad_ sy al-leen,_____ met die ska - du's_om haar heen;_____*

$\text{♩} = 52$ ($\text{♩} = 156$) vrolik en dansend (merry and dancing)

8 *artificial harmonic gliss; repeat at own pace* 9 10 11 *prepare to play alla guitarra* 12 *pizz.(strum like a guitar)* 13 14

Vln. I *p* *artificial harmonic gliss; repeat at own pace* *prepare to play alla guitarra* *pizz (strum like a guitar)* *mf* *mf* *mf*

Vln. II *p* *artificial harmonic gliss; repeat at own pace* *prepare to play alla guitarra* *pizz. (strum like a guitar)* *mf* *mf* *mf*

Vla. *p* *artificial harmonic gliss; repeat at own pace* *prepare to play alla guitarra* *pizz. (strum like a guitar)* *mf* *mf* *mf*

Vc. *pizz.* *div.a2* *arco* *p* *pizz.* *mf* *mf* *mf*

Cb. *f* *pizz.* *mf* *unis.* *mf* *mf* *mf*

[illegible]

$\text{♩} = 50$ ($\text{♩} = 150$) ietwat stadiger (somewhat slower)

Vln. I

Vln. II

Vla.

Vc.

Cb.

[illegible]

[illegible]

$\text{♩} = \text{♩}$ sempre

Fl.I (3+2) (2+3) 37 38 39 40 41

A.Fl.II

Picc.III

Ob.I

Ob.II

C. A.III

E♭ Cl.I

B♭ Cl.II

Bsn.I

Bsn.II

Cbsn.III

Hn.I

Hn.II

Hn.III

Hn.IV

D Tpt.I straight mute: aluminium

C Tpt.II straight mute: aluminium

B♭ Tpt.III straight mute: aluminium

A. Tbn.I

T. Tbn.II

Bs. Tbn.III

Tba.

Perc.I (Xylophone)

Perc.II (Marimba)

Perc.III (to Suspended Cymbal)

Pno.

Hp.

S. *f* *fff*
en van ver-re. deur die ske - rm - mu - re

Vln. I

Vln. II

Vla.

Vc.

Cb.

[illegible]

57 58 59 60 61 62 13

Picc.III

Ob.I

Ob.II

C. A.III

B♭ Cl.II

B♭ Bs. Cl.III

Bsn.I

Bsn.II

Cbsn.III

Hn.I

Hn.II

Hn.III

Hn.IV

D Tpt.I

C Tpt.II

B♭ Tpt.III

A. Tbn.I

T. Tbn.II

Bs. Tbn.III

Tba.

Timp.

Vibraphone
hard mallets

Perc.I

Perc.II

Perc.III

S.

met lyd-saam heid wat al-les kan ont-beer, wat tydentoe-val kan trot-seer;

Vln. I

Vln. IIa

Vln. IIb

Vla.: a, b

Vla.: c, d

Vc.: unis.

Vc.

Cb.

68

69 70 71 72 73

Fl. I

Fl. II

Ob. I

Ob. II

C. A. III

E♭ Cl. I

B♭ Cl. II

B♭ Bs. Cl. III

Bsn. I

Bsn. II

Cbsn. III

Hn. I

Hn. II

D Tpt. I

C Tpt. II

B♭ Tpt. III

A. Tbn. I

T. Tbn. II

Bs. Tbn. III

Timp.

Perc. I (Marimba) 3 norm.

Perc. II Xylophone hard mallets

Perc. III (Tam-tam)

Perc. IV Thunder Sheet

Hpsd.

Hp.

S.

Deur win-ter-kou enso-mer-gloed, _____ deur blakend' droog - te en swelgend' vloed, _____ deur al die

69 70 71 72 73

Vln. I

Vln. II

Vla.

Vc.

Cb.

(con sord.) (non div.) air noise non legato touch both notes, as if playing a harmonic

74 75 76 77

Fl. I spoken *repeat text at own pace* *pp* *whisper* *p*

Fl. II spoken *repeat text at own pace* *pp* *whisper* *p*

Picc. III spoken *repeat text at own pace* *pp* *whisper* *p*

Ob. I spoken *repeat text at own pace* *pp* *whisper* *p* ord. *mp*

Ob. II spoken *repeat text at own pace* *pp* *whisper* *p* ord. *mp*

C. A. III spoken *repeat text at own pace* *pp* *whisper* *p*

E♭ Cl. I spoken *repeat text at own pace* *pp* *whisper* *p*

B♭ Cl. II spoken *repeat text at own pace* *pp* *whisper* *p* ord. *mp*

B♭ Bs. Cl. III spoken *repeat text at own pace* *pp* *whisper* *p*

Bsn. I spoken *repeat text at own pace* *pp* *whisper* *p*

Bsn. II spoken *repeat text at own pace* *pp* *whisper* *p*

Cbsn. III spoken *repeat text at own pace* *pp* *whisper* *p*

Hn. I-IV *3* spoken *3* *3* *3* *pp* *whisper* *3* *3* *3* *3* *p* *repeat text at own pace*

D Tpt. I *mp* *spoken* *wreed - heid* *wreed - heid* *p* *whisper* *wreed - heid* *wreed - heid* *wreed - heid* *repeat text at own pace*

C Tpt. II *mp* *spoken* *wreed - heid* *wreed - heid* *p* *whisper* *wreed - heid* *wreed - heid* *wreed - heid* *repeat text at own pace*

B♭ Tpt. III *mp* *spoken* *wreed - heid* *wreed - heid* *p* *whisper* *wreed - heid* *wreed - heid* *wreed - heid* *repeat text at own pace*

A. Tbn. I *mp* *p* *pp*

T. Tbn. II *mp* *p* *pp*

Bs. Tbn. III *mp* *p* *pp*

Tba. *spoken* *wreed - heid* *wreed - heid* *p* *whisper* *wreed - heid* *wreed - heid* *wreed - heid* *repeat text at own pace*

(To Vibraphone)

Perc. I Bass Drum

Perc. II Tam-tam *p*

Perc. III Thunder Sheet

Perc. IV *p*

Hpsd.

Hp. (African Frog)

S. *mp* *p* *pp*
ke-ren-detaf re - le, in sy diep - te wagLa - le - le.

Vln. I *ppp*

Vln. IIa *3* spoken *3* *3* *3* *whisper* *3* *3* *3* *3* *ppp*

Vln. IIb *3* *wreed - heid* *wreed - heid* *p* *whisper* *wreed - heid* *wreed - heid* *wreed - heid*

Vln. IIc *3* spoken *3* *3* *3* *3* *3* *3* *3* *3*

Vln. IId *3* *wreed - heid* *wreed - heid* *p* *whisper* *wreed - heid* *wreed - heid* *wreed - heid*

Vla. *ppp* *Vla.: a, b unis.* *3* spoken *3* *3* *3* *3* *3* *3* *3* *3* *repeat text at own pace*

Vla. *ppp* *Vla.: c, d unis.* *3* *wreed - heid* *wreed - heid* *p* *whisper* *wreed - heid* *wreed - heid* *wreed - heid* *repeat text at own pace*

Vc. *3* *spoken* *wreed - heid* *wreed - heid* *p* *whisper* *wreed - heid* *wreed - heid* *wreed - heid* *repeat text at own pace*

Cb. *ord.* *pp* *p* *pp* *pp* *pp* *ppp* *pp*

Cb. *ord.* *pp* *p* *pp* *pp* *pp* *ppp* *pp*

78

ord.

79

80

81

Fl.I

ord.

Fl.II

ord.

Picc.III

Ob.I

mp>

mp>

Ob.II

mp>

mp>

C. A.III

ord.

mp>

mp>

E♭ Cl.I

ord.

mp>

mp>

B♭ Cl.II

ord.

mp>

mp>

B♭ Bs. Cl.III

3

3

3

3

3

3

3

3

Bsn.I

ord.

mp>

Bsn.II

ord.

Cbsn.III

ord.

Hn.I

ord.

(stopped)

Hn.II

ord.

Hn.III

ord.

Hn.IV

ord.

D Tpt.I

ord.

bucket mute

C Tpt.II

ord.

bucket mute

B♭ Tpt.III

ord.

bucket mute

A. Tbn.I

ord.

bucket mute

T. Tbn.II

ord.

bucket mute

Bs. Tbn.III

ord.

Tba.

Perc.I

Vibraphone

f

3

Perc.II

(Bass Drum)

Perc.III

(Tam-tam)

p

cresc. poco a poco

Perc.IV

(Thunder Sheet)

Hpsd.

mf

3

3

3

3

3

3

3

3

Hp.

African Frog

mf

f

mf

f

S.

mf cresc.

Deur win - ter - kou

en so-mer - gloed,

78

79

80

81

Vln. I

p>

ppp<

p

ppp<

p

ppp

p

pp

cresc. poco a poco

Vln. II

ppp

p>

ppp<

p

ppp<

p

ppp

p

pp

cresc. poco a poco

Vla.

ord.

Vc.

ord.

Cb.

ppp

ppp

non legato

p

div.

cresc. poco a poco

div.

non legato

p

cresc. poco a poco

82 83 84

Fl. I

Fl. II

Picc. III

Ob. I

C. A. III

Bb Cl. II

Bb Bs. Cl. III

Bsn. I

Bsn. II

Cbsn. III

D Tpt. I

C Tpt. II

Bb Tpt. III

T. Tbn. II

Bs. Tbn. III

Perc. II (Bass Drum)

Perc. III (Tam-tam)

Hpsd.

Hp. (African Frog)

S.

deur bla-kend' droog - te en swel - gend' vloed, deur al die

Vln. I

Vln. II

Vla. a, b div.

Vla. c, d div.

Cb.

con sord.

(con sord.)

(con sord.)

if there are no basses with the low C range, play this section up an octave.

if there are no basses with the low C range, play this section up an octave.

85 86 87 88 89

Fl. I *mp* *p* decresc. poco a poco *pp* *tr* (5)

Fl. II *mp* *p* decresc. poco a poco *pp* *tr* (5)

Picc. III *mp* *p* decresc. poco a poco *pp* *tr* (5)

Ob. I

C. A. III

B♭ Cl. II

B♭ Bs. Cl. III *pp* decresc. poco a poco *ppp*

Bsn. I *pp*

Bsn. II *pp*

Cbsn. III

D Tpt. I

C Tpt. II

B♭ Tpt. III

T. Tbn. II

Bs. Tbn. III

Perc. II (Bass Drum) *pp* decresc. poco a poco *ppp*

Perc. III (To Marimba) *mf* *ff* sempre

Hpsd. *p*

Hp. *ff* sempre D C# B♭ / E F# G A C5

S. *p*
ke - ren - de taf - re - - le in sy diep - te wag La le - le.

Vln. I *ppp* sempre

Vln. II Violin II: a, b unis. senza sord. *mp*
Violin II: c, d unis. senza sord. *pp*

Vla. *pp*

Cb. *p* decresc. poco a poco *pp* *ppp*

[illegible]

94 95 96 97 98 21

Fl. I *mp cresc.* *mf*

Picc. III *mp cresc.* *mf*

Ob. I bring out *mf* norm. *pp*

C. A. III bring out *mf* norm.

E♭ Cl. I bring out *mf* norm. *pp*

B♭ Cl. II norm. *pp*

B♭ Bs. Cl. III *mp*

Bsn. I *mp*

Hn. I (open) *mp*

Hn. II (stopped) *mp*

Hn. III (open) *mp*

Hn. IV (open) *mp*

Timp. *p*

Perc. I (Vibraphone) *mp*

Perc. II (Xylophone) *mf cresc.* *f* *p sub.*

Perc. III (To Bass Drum) Bass Drum *p*

Perc. IV (Triangle) completely muted (quasi anvil sound) *ff*

Hpsd.

S. *mf* *f* *mp sub.*
 deur 'n vlam - ge - skroei - de land_ tus-sen wal - le_ dor_ en vaal_ skaars die rot - se_

Vln. I 94 95 96 97 98

Vln. II *mp cresc.* *mf* *p sub.*

Vla. (a: col legno battuto) non div. *f*
 Vla.: a, b unis. (b: spiccato)
 (c: col legno battuto) non div. *f*
 Vla.: c, d unis. (d: spiccato)

[illegible]

(geen vertraging)
(no retardation)

♩=84 minder beweging (less movement)

poco accel. _ _ _ _ _

122 123 (no retardation) 124 125 126

Fl. I

Fl. II

Picc. III

Ob. I

Ob. II

C. A. III

E♭ Cl. I

B♭ Cl. II

B♭ Bs. Cl. III

Bsn. I

Bsn. II

Cbsn. III

Hn. I (open)

Hn. II (stopped)

Hn. III (open)

Hn. IV stopped

B♭ Tpt. III

A. Tbn. I

T. Tbn. II

Bs. Tbn. III

Perc. I (Vibraphone)

Perc. II Marimba

Perc. III (Xylophone)

Perc. IV (African Frog)

Hpsd.

Hp.

mp

mp

mp

mp

mf

mp

mp non legato

mp non legato

mp non legato

mp non legato

pp non legato

pp non legato

pp non legato

pp non legato

mp secco

p

pp

mp

f

simile

mp

f

F# G#

(geen vertraging)
(no retardation)

♩=84 minder beweging (less movement)

poco accel. _ _ _ _ _

122 123 124 125 126

Vln. I div.a4

Vln. II Violin II: a, b div.

Vla. Violin II: c, d div.

Vc. unis.

Cb.

arco

tr.

pp

mp

pp

pizz.

ff

sul pont.

harmonic gliss.

arco

p

f

mf

mp

f

Musical score for the orchestral piece "Ietwat minder opgewonde" (somewhat less excited), measures 127-130. The tempo is marked as quarter note = 100. The score includes parts for woodwinds, brass, percussion, strings, and voice. The score features complex rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as *pp*, *mf*, *mp*, *p*, and *f*. The voice part has lyrics in Dutch: "en die hul - sels van die riet 'n rou - band bind van".

(geen vertraging) 135 (no retardation) 136 $\text{♩} = 84$ minder beweging (less movement)

Fl. I

Fl. II

Picc. III

Ob. I

Ob. II

C. A. III

E♭ Cl. I

B♭ Cl. II

B♭ Bs. Cl. III

Bsn. I

Bsn. II

Cbsn. III

Hn. I

Hn. II

Hn. III

Hn. IV

C Tpt. II

A. Tbn. I

T. Tbn. II

Bs. Tbn. III

Tba.

Perc. I (Vibraphone)

Perc. II (Marimba)

Perc. III (Marimba)

Hpsd.

Hp.

S.

ter skuil

(geen vertraging) 135 (no retardation) 136 $\text{♩} = 84$ minder beweging (less movement)

Vln. I

Vln. II: a, b div.

Vln. II: c, d div.

Vla.

Vc.

Cb.

sul pont.

sul pont.

[illegible][illegible]

144145146147148

Fl.I

mp cresc.

mf

p

A. Fl.II

Fl.III

mp cresc.

mf

p

Ob.I

Ob.II

mf

bring out

norm.

mp

C. A.III

f

norm.

pp

E♭ Cl.I

mf

pp

B♭ Cl.II

pp

B♭ Bs. Cl.III

Bsn.I

f

norm.

mf

Bsn.II

Cbsn.III

mf

Hn.I

(stopped)

mf

p

Hn.II

(stopped)

mf

p

Hn.III

(stopped)

mf

p

Hn.IV

(stopped)

mf

p

D Tpt.I

bring out

harmon mute: stem in

norm.

pp

C Tpt.II

f

norm.

B♭ Tpt.III

A. Tbn.I

mf

bring out

straight mute: fiber

norm.

pp

T. Tbn.II

bucket mute

mp non legato

bucket mute

Bs. Tbn.III

mp non legato

Tba.

mp non legato

Timp.

mp cresc.

mf

p sub.

Perc.II

(Cowbell & Bongo)

Perc.III

(Bass Drum)

pp

mp

pp

pp

Perc.IV

(Triangle)

completely muted (quasi anvil sound)

ff

S.

mf

en die sug - tend'

Vln. I

Vln. II

mp cresc.

mf

p sub.

Vla.

mp cresc.

a: col legno battuto

b: spiccato

c: col legno battuto

d: spiccato

non div.

f

pp

Vc.

149 150 151 152 153 154

Fl.I
A. Fl.II
Fl.III
Ob.I
Ob.II
C. A.III
B♭ Bs. Cl.III
Bsn.I
Bsn.II
Cbsn.III
(stopped)
Hn.I
(stopped)
Hn.II
(stopped)
Hn.III
(stopped)
Hn.IV
D Tpt.I
straight mute: fiber
bring out
mf non legato
C Tpt.II
straight mute: fiber
bring out
mf non legato
B♭ Tpt.III
straight mute: fiber
bring out
mf non legato
A. Tbn.I
cup mute
T. Tbn.II
(bucket mute)
Bs. Tbn.III
(bucket mute)
Tba.
Timp.
mp
(Vibraphone)
Perc.I
(To Marimba)
Perc.II
(Bass Drum)
Perc.III
mp
(To African Frog)
pp
Hpsd.
Hp.
S.
wind ver-smag
f
deur 'n woe - dend' son ver- krag—
(strum like a guitar)
Vln.I: a, b unis.
pizz.
Vln.I: c, d unis.
pizz.
(strum like a guitar)
Vln.II: a, b
p
Vln.II: c, d
p
Vla. a, b
unis.
play this entire passage a quarter tone flat, with novice-like tone production arco
Vla. c, d
div.
mp non legato
play this entire passage a quarter tone flat, with novice-like tone production arco
Vc.
div.
pizz.
Cb.
pizz.
p 3

[illegible]

Fl.I

160
pp

161

162

163

A. Fl.II

pp

Fl.III

bring out

p

norm.

Ob.I

mp

Ob.II

mp

C. A.III

mp

E♭ Cl.I

bring out

mf

B♭ Cl.II

pp

B♭ Bs. Cl.III

Bsn.II

D Tpt.I

C Tpt.II

B♭ Tpt.III

Perc.I

(Vibraphone)

Perc.II

(Marimba)

mp

mf

Perc.III

Xylophone

mp

Perc.IV

(African Frog)

mp

Pno.

pp

p

pp

pp

Hp.

S.

mf

f

'n rou-band bind van swart ver - driet om die groen - be-dek - te kuil_____

Vln. I

160

161

162

163

Vln. II

(sul D)

(sul G)

sul G

Vc.

(geen versnelling)
(no acceleration)

$\text{♩}=92$ onrustig (unsettled)

169 170 171 172 173

Fl.I *p sempre* *cresc. poco a poco* *mp cresc.*

A. Fl.II *p sempre*

Fl.III *p sempre* *cresc. poco a poco* *mp cresc.*

Ob.I *p* bring out *mf* bring out *mp* norm.

Ob.II *mp* bring out *mf* *mp* norm.

C. A.III *mp* bring out *mf* *mp* norm.

E♭ Cl.I *mp* bring out *mf* *mp* norm.

B♭ Cl.II *mp* bring out *mf* *mp* norm.

B♭ Bs. Cl.III *mp*

Bsn.I *mf* *f*

Bsn.II *p*

Cbsn.III

Hn.I (stopped) *mp*

Hn.II (stopped) *mp*

Hn.III (stopped) *mp*

D Tpt.I harmon mute: stem in bring out *mf* norm. *mp*

C Tpt.II *mf* *f*

B♭ Tpt.III *mf* *mp*

A. Tbn.I cup mute bring out *mf* *mp*

T. Tbn.II open *mf non legato*

Bs. Tbn.III open *mf non legato*

Tba. *mf non legato*

Timp. *mp cresc. poco a poco* *mf cresc.*

Perc.I (To Thunder Sheet) Thunder Sheet *p* *f* *p* *f* *p*

Perc.II ignore conductor, be sure to have a consistent internal pulse Cowbell $\text{♩}=125$ repeat this measure five more times *mp* *pp* Bass Drum *mp*

Perc.III (To Bass Drum) *pp* *mp* *pp* *mp* *pp*

Pno. *mf esp.* *f*

Hp.

S.

(geen versnelling)
(no acceleration)

$\text{♩}=92$ onrustig (unsettled)

169 170 171 172 173

Vln. I prepare to play alla guitarra Vln.II: a, b unis.

Vln. II *p sempre* *cresc. poco a poco* *mp cresc.*

Vla.: a, b unis. *cresc. poco a poco* *mp cresc.* a: col legno battuto non div. arco b: spiccato *f* arco

Vla.: c, d unis. c: col legno battuto non div. arco d: spiccato *f* arco

Vc. *mp* arco unis. *p*

Cb.: a, b unis. *mp sempre non legato* div. *mp sempre non legato*

Cb.: c, d div. *mp sempre non legato*

179 180 181 182 183

Fl.I.

A. Fl.II.

Fl.III.

Ob.I.

Ob.II.

E♭ Cl.I.

B♭ Bs. Cl.III.

Bsn.I.

Bsn.II.

Cbsn.III.

Hn.I.

Hn.II.

Hn.III.

Hn.IV.

D Tpt.I.

C Tpt.II.

B♭ Tpt.III.

T. Tbn.II.

Bs. Tbn.III.

Tba.

Timp.

Perc.I.

Perc.II.

Perc.III.

Pno.

S.

son ver- krag

Vln.I: a, b

Vln.I: c, d

Vln.II: a, b

Vln.II: c, d

Vla.: a, b unis.

Vla.: c, d div.

Vc.

Cb.: a, b unis.

Cb.: c, d div.

179 180 181 182 183

♩=72 onheilspellend (mysterious)

184 185 186 187 188 189

Fl.I. *ppp* *pp* *pp* *pp* *pp* *pp*

A. Fl.II. *pp* *pp* *pp* *pp* *pp* *pp*

Fl.III. *ppp* *pp* *pp* *pp* *pp* *pp*

Ob.I. *pp* *pp* *pp* *pp* *pp* *pp*

Ob.II. *pp* *pp* *pp* *pp* *pp* *pp*

E♭ Cl.I. *pp* *pp* *pp* *pp* *pp* *pp*

B♭ Bs. Cl.III. *pp* *pp* *pp* *pp* *pp* *pp*

Bsn.I. *pp* *pp* *pp* *pp* *pp* *pp*

Cbsn.III. *pp* *pp* *pp* *pp* *pp* *pp*

Hn.I-IV. *pp* *pp* *pp* *pp* *pp* *pp*

D Tpt.I. *pp* *pp* *pp* *pp* *pp* *pp*

C Tpt.II. *pp* *pp* *pp* *pp* *pp* *pp*

B♭ Tpt.III. *pp* *pp* *pp* *pp* *pp* *pp*

T. Tbn.II. *pp* *pp* *pp* *pp* *pp* *pp*

Bs. Tbn.III. *pp* *pp* *pp* *pp* *pp* *pp*

Tba. *pp* *pp* *pp* *pp* *pp* *pp*

Timp. *pp* *pp* *pp* *pp* *pp* *pp*

Perc.I. *pp* *pp* *pp* *pp* *pp* *pp*

Perc.II. *pp* *pp* *pp* *pp* *pp* *pp*

Perc.III. *pp* *pp* *pp* *pp* *pp* *pp*

Pno. *pp* *pp* *pp* *pp* *pp* *pp*

S. *pp* *pp* *pp* *pp* *pp* *pp*

roer - loos by die skep - plek hou La-le -

♩=72 onheilspellend (mysterious)

184 185 186 187 188 189

Vln. I. *pp* *pp* *pp* *pp* *pp* *pp*

Vln. II. *pp* *pp* *pp* *pp* *pp* *pp*

Vla. *pp* *pp* *pp* *pp* *pp* *pp*

Vc. *pp* *pp* *pp* *pp* *pp* *pp*

Cb. *pp* *pp* *pp* *pp* *pp* *pp*

202 203 204

Piccolo bring out *mp*

ord. *mf* *p* *mp* *ff* *p*

(bring out) *mp* *f* *pp* *ff* *p*

(stopped) *mp* *pp*

(stopped) *mp* *pp*

a2 *mp* *ff*

IV:E *pp* *ff* *mp*

(Vibraphone) *f*

(Thunder Sheet) *p* *ff-p* *ff* *p*

(Snare Drum) *p* *ff-p* *ff* *p*

(Kalimba)

(Kalimba)

mf *ff* *mf*

ra send los-breek al die mag - te van ge-weld en storm en

Vla. unis. *mp* *ff-mp* *ff* *mp*

Vc. a, b sul pont. *pp* *ff* *pp*

Vc. c, d sul pont. *pp* *ff* *pp*

Cb. unis. *pp* *ff* *pp*

205 206 207

Fl. I

Fl. II

Picc. III

Ob. I

Ob. II

C. A. III

E♭ Cl. I

B♭ Cl. II

B♭ Bs. Cl. III

Bsn. I, II

Cbsn. III

Hn. I, II

Hn. III, IV

D Tpt. I

C Tpt. II

B♭ Tpt. III

T. Tbn. I, II

Bs. Tbn. III

Tba.

Timp.

Perc. I (Vibraphone)

Perc. II (Thunder Sheet)

Perc. IV (Snare Drum)

Pno.

Hp.

S.

vloed, en Ra- kwen' om- ring van ang- ge skreeu,

Vln. I

Vln. II

Vla.

Vc. unis.

Vc.

Cb.

[illegible]

211

breathe as necessary

212

213

214

Fl.I

Fl.II

Picc.III

Ob.I

Ob.II

C. A.III

E♭ Cl.I

B♭ Cl.II

B♭ Bs. Cl.III

Bsn.I,II

Cbsn.III

Hn.I,II

Hn.III,IV

D Tpt.I

C Tpt.II

B♭ Tpt.III

T. Tbn.I,II

Bs. Tbn.III

Tba.

Timp.

Perc.I

Perc.II

Perc.III

Perc.IV

Pno.

Hp.

S.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Finger Snapping

ff imitate rain

Finger Snapping

ff imitate rain

Finger Snapping

ff imitate rain

mp

mf

(Suspended Cymbal)

(Finger Snapping)

(Harpsichord)

(Finger Snapping)

Piano

muted

ff

hard mallet

f

ff

f

mallet

ff

if the piano frame makes playing with the mallet difficult, it is acceptable to play an octave lower

Harp

p.d.l.t.

ff

f

(p.d.l.t.)

ff

B♭ / F♯

mf

f

mp

eens te wreek,

soos 'n swaar

ge- kwes- te leeu

swart en brul- lend

deur die

211 Vln.I: a, b div.

start gliss immediately

212

213

214

Vln.I: c, d div.

start gliss immediately

start gliss immediately

Vln.II: a, b unis.

start gliss immediately

start gliss immediately

Vln.II: c, d unis.

start gliss immediately

start gliss immediately

ord.

Foot Stomping

p

Foot Stomping

p

219 220 221

Fl. I norm. *ff* sub. 6 *mp* 6 *ff* 221 *p* *mf*

Fl. II norm. *ff* sub. 6 *mp* 6 *ff* *p* 3 3 *mf*

Picc. III norm. *mp* *ff* *p* sub. *ff* *p* *mf*

Ob. I norm. *ff* sub. 5 *mp* 5 *ff* *f*

Ob. II norm. *ff* sub. 5 *mp* 5 *ff* *p* *mf*

C. A. III norm. *ff* sub. *mp* *ff* *p* 3 *mf* 3

E♭ Cl. I norm. *ff* sub. 6 *mp* 6 *ff* *p* *mf*

B♭ Cl. II norm. *ff* sub. 5 *mp* 5 *ff* *p* 5 5 *mf* 5

B♭ Bs. Cl. III norm. *ff* sub. *mp* *ff* *p* 5 *mf* 6

Bsn. I, II a2 3 3 3 3 *p* non legato - not too short *ff* sub. 3 *mp* 3 *ff* *p* sub. 3 *mf* 3

Cbsn. III *p* non legato - not too short (stopped) *ff* sub. *mp* *ff* *p* sub. *mf*

Hn. I, II not too short *ff* sub. *mp* *ff* open a2 *mp* *f*

Hn. III, IV (stopped) *ff* sub. *mp* *ff* (stopped) *p* *mf*

D Tpt. I ord. 3 bring out *mf* *ff* *mp* norm.

C Tpt. II ord. 3 bring out *mf* *ff* *mp* norm.

B♭ Tpt. III ord. 3 bring out *mf* *ff* *mp* norm. non legato *p* non legato *mf*

T. Tbn. I, II 3 non legato *ff* sub. 3 *mp* 3 *ff* *p* *mp* *f* *mf*

Bs. Tbn. III 3 non legato *ff* sub. 3 *mp* 3 *ff* *p* non legato 3 *mf*

Tba. 3 non legato *ff* sub. 3 *mp* 3 *ff* *p* non legato 3 *mf*

Timp. *mf* *p* *ff* sub. *mp* *ff* *p* sub. *mf*

Perc. I (To Marimba) Marimba *f*

Perc. II (Xylophone) *p* *ff* sub. *mp* *ff* *p* sub. *mf*

Perc. III (Harpsichord) *ff* *p* sub. *mf*

Perc. IV (Vibraphone) *mf*

Pno. *mf* *ff* *mf*

Hp. *mf* *ff* *mf*

S. don-ker kolk, vlieg 'n vlam-mend' dolk,

219 220 221

Vln. I Vln. I: a, b div. s.p. sempre *ff* sub. *mp* *ff* *p* *mf*

Vln. I Vln. I: c, d div. s.p. sempre, *ff* sub. *mp* *ff* *p* *mf*

Vln. II Vln. II: a, b div. *ff* *p* *ff* sub. *mp* *ff* *p* *mf*

Vln. II Vln. II: c, d unis. *ff* *p* *ff* sub. *mp* *ff* *p* *mf*

Vla. sempre sul pont. *ff* sub. *mp* *ff* *p* *mf*

Vla. sempre sul pont. *ff* sub. *mp* *ff* *p* *mf*

Vc.: a, b unis. sempre sul pont. *ff* sub. *mp* *ff* *p* *mf*

Vc.: c, d unis. sempre sul pont. *ff* sub. *mp* *ff* *p* *mf*

Cb. *ff* *p* *ff* sub. *mp* *ff* *p* *mf*

[illegible]

[illegible]

[illegible]

233 234 235

Fl.I *pp* ord. *mp* fl.

Fl.II *pp* ord. *mp* fl.

Picc.III *pp* ord. *mp* fl.

Ob.I *pp* ord. *mp* fl.

Ob.II *p* blin - dend blin - dend blin - dend blin - dend blin - dend

C. A.III *p* blin - dend blin - dend blin - dend blin - dend blin - dend

E♭ Cl.I *pp* ord. *mp* fl.

B♭ Cl.II *pp* ord. *mp* fl.

B♭ Bs. Cl.III *p* blin - dend blin - dend blin - dend blin - dend blin - dend

Bsn.I,II *p* blin - dend blin - dend blin - dend blin - dend blin - dend

Cbsn.III *p* blin - dend blin - dend blin - dend blin - dend blin - dend

Hn.I-IV *p* blin - dend blin - dend blin - dend blin - dend blin - dend

D Tpt.I ord. straight mute: fiber *mf non leg.*

C Tpt.II ord. straight mute: fiber *mf non leg.*

B♭ Tpt.III ord. straight mute: fiber *mf non leg.*

T. Tbn.I,II *p* blin - dend blin - dend blin - dend blin - dend blin - dend

Bs. Tbn.III *p* blin - dend blin - dend blin - dend blin - dend blin - dend

Tba. *p* blin - dend blin - dend blin - dend blin - dend blin - dend

Timp. ord. IV:E

Perc.I Marimba *p* *mp*

Perc.II (Xylophone) *p* *mp*

Perc.III (Vibraphone) *p* *mp*

Perc.IV (Djembe)

Pno.

Hp.

S. *f* vliegn vlam-mend' dolk, *mf* wat deur sto-rm - ban - ke dig

Vln. I *mp* *pp* *p*

Vln. IIa *mp* *pp* *p*

Vln. IIb *mp* *p sempre*

Vla. *mp* *p sempre* *p*

Vc. *mp* *p sempre*

Cb. *mp* *p*

This page contains a musical score for a symphony, featuring multiple staves for woodwinds, brass, percussion, strings, and vocal soloists. The score includes dynamic markings, articulation, and performance instructions. The page is numbered 236 to 240 at the top and bottom.

Woodwinds: Fl.I, Fl.II, Picc.III, Ob.I, Ob.II, C. A.III, Eb Cl.I, Bb Cl.II, Bb Bs. Cl.III, Bsn.I,II, Cbsn.III, Hn.I-IV, D Tpt.I, C Tpt.II, Bb Tpt.III, T. Tbn.I,II, Bs. Tbn.III, Tba.

Percussion: Perc.I (Marimba), Perc.II (Xylophone), Perc.III (Vibraphone), Perc.IV (To Bass Drum), Kalimba, Pno., Hp.

Strings: Vln. I, Vln. II, Vla. a, b unis., Vla. c, d div., Vc., Cb.

Vocal Soloists: S.

Performance Instructions: The score includes various dynamic markings (p, mp, mf, f, ff, pp, cresc., poco a poco, p sub.), articulation (accents, slurs), and performance instructions (e.g., "Feet Rumbling", "Finger snapping", "Foot stomping", "prepare to play alla guitarra", "strum like a guitar", "pizz.", "norm.", "arco m.s.p. sempre").

Lyrics: The vocal soloist part includes the lyrics: "n wê-reld van ver-woes-te loof ver - lig on - ge-roer deural die".

[illegible]

246 ord. 247 248 249 250

Fl. I *mp cresc. poco a poco*

Fl. II *mp cresc. poco a poco*

Picc. III *mp cresc. poco a poco*

Ob. I *mf*

Ob. II *ord.*

C. A. III *ord.* *tr(b)* *mf* *p* *tr(b)* *mf* *p* *pp* *ff* *pp*

E♭ Cl. I *ord.* *tr(b)* *mf* *p* *tr(b)* *mf* *p* *pp* *ff* *pp*

B♭ Cl. II *ord.* *tr(b)* *mf* *p* *tr(b)* *mf* *p* *pp* *ff* *pp*

B♭ Bs. Cl. III *ord.* *tr(b)* *mf* *p* *tr(b)* *mf* *p* *pp* *ff* *pp*

Bsn. I, II *mf cresc. poco a poco* *non leg.* *pp* *ff* *pp*

Cbsn. III *mf cresc. poco a poco* *f cresc. poco a poco*

Hn. I, II *ord.* *open* *f*

Hn. III, IV *ord.* *open* *f*

D Tpt. I *ord.* *open* *f*

C Tpt. II *ord.* *open* *f*

B♭ Tpt. III *ord.* *open* *f*

T. Tbn. I *pp* *Foot stomping* *mf cresc. poco a poco* *mf cresc. poco a poco*

T. Tbn. II *pp* *Foot stomping* *mf cresc. poco a poco* *mf cresc. poco a poco*

Bs. Tbn. III *pp* *Foot stomping* *mf cresc. poco a poco* *mf cresc. poco a poco*

Tba. *ord.* *mf cresc. poco a poco*

Timp. *pp* *p* *mf* *mp*

Perc. I *f* (Tubular Bells)

Perc. II *mf* (Tam-tam)

Perc. III *mp* (African Frog) *continuous stroking* *mp* *ff* *mf*

Perc. IV *mf cresc. poco a poco* *continuous stroking* *mf cresc. poco a poco*

Pno. *f* *fff* *mf cresc. poco a poco* *Piano* *f* *fff* *mf cresc. poco a poco*

Hp. *f* *fff* *mf cresc. poco a poco* *Harp* *f* *fff* *mf cresc. poco a poco*

S. *mf* *on - ge-roer deur al die groot kra-ke - le* *f* *on - ge-roer deur al die groot kra-ke - le*

246 247 248 249 250

Vln. I *mp cresc. poco a poco* *Vln. I: c, d div.* *mf cresc. poco a poco*

Vln. II *mp cresc. poco a poco* *Vln. II: a, b div.* *mf cresc. poco a poco*

Vla. *f arco m.s.p.* *m.s.p.* *m.s.p.*

Vc. *mf cresc. poco a poco* *mf cresc. poco a poco*

Cb. *mf cresc. poco a poco* *f cresc. poco a poco*

251 252 253 254

molto rit.

Fl. I
Fl. II
Picc. III
Ob. I
Ob. II
C. A. III
Eb Cl. I
Bb Cl. II
Bb Bs. Cl. III
Bsn. I, II
Cbsn. III
Hn. I, II
Hn. III, IV
D Tpt. I
C Tpt. II
Bb Tpt. III
T. Tbn. I
T. Tbn. II
Bs. Tbn. III
Tba.
Timp.
Perc. I
Perc. II
Perc. III
Perc. IV
Pno.
Hp.
S.
Vln. I
Vln. II
Vla.
Vc.: a, b unis.
Vc.: c, d unis.
Cb.

IV:F
I:C#

on - ge roer deur al die groot kra - kl - le

molto rit.

♩=52 breed en oorweldigend (broad and overwhelming)

255 256 257

Fl.I *fff* decresc. poco a poco *f* *mp*

Fl.II *fff* decresc. poco a poco *f*

Picc.III *fff* decresc. poco a poco *f* *mp*

Ob.I,II *fff* decresc. poco a poco *f* *mp*

C. A.III *fff* decresc. poco a poco *f* *mp*

E♭ Cl.I *fff* decresc. poco a poco *f* *mp*

B♭ Cl.II *fff* decresc. poco a poco *f* *mp*

B♭ Bs. Cl.III *fff* decresc. poco a poco *f* *mp*

Bsn.I,II *fff* decresc. poco a poco *f*

Cbsn.III *fff* decresc. poco a poco *f*

Hn.I,II *fff* (open) decresc. poco a poco *f* *p* *f* sub. *mp*

Hn.III,IV *fff* (open) decresc. poco a poco *f* *p* *f* sub. *mp*

D Tpt.I *fff* non legato decresc. poco a poco *mf* *ff* *mp* *f* straight mute: aluminium non legato 3 *mf*

C Tpt.II *fff* non legato decresc. poco a poco *mf* *ff* *mp* *f* straight mute: aluminium non legato 3 *mf*

B♭ Tpt.III *fff* non legato decresc. poco a poco *mf* *ff* *mp* *f* straight mute: aluminium non legato 3 *mf*

T. Tbn.I, II *fff* decresc. poco a poco *mf* *ff* *mp* *f* a2 *f* sub. *mp*

Bs. Tbn.III *fff* decresc. poco a poco *mf* *ff* *mp* *f* *f* sub. *mp*

Tba. *fff* decresc. poco a poco *mf* *ff* *mp* *f* *f* sub. *mp*

Timp. *fff* decresc. poco a poco *mf* *ff* *mp* *f* *f* sub. *mp*

Perc.I (Tubular Bells) *fff* decresc. poco a poco *mf* *ff* *mp* *f* *f* sub. *mp*

Perc.II *fff* (Tam-tam) *mf* *ff* *mp* *f* *f* sub. *mp*

Perc.III *fff* (To Marimba) *mf* *ff* *mp* *f* *f* sub. *mp*

Perc.IV *fff* (Bass Drum) *mf* *ff* *mp* *f* *f* sub. *mp*

Pno. *fff* decresc. poco a poco *mf* *ff* *mp* *f* *f* sub. *mp*

Hp. *fff* decresc. poco a poco *mf* *ff* *mp* *f* *f* sub. *mp*

S. *fff* decresc. poco a poco *mf* *ff* *mp* *f* *f* sub. *mp*

♩=52 breed en oorweldigend (broad and overwhelming)

255 256 257

Vln. I *fff* decresc. poco a poco *f* *mp*

Vln. II *fff* decresc. poco a poco *f* *mp*

Vla. *fff* decresc. poco a poco *f* *mp*

Vc. *fff* decresc. poco a poco *f* *mp*

Cb. *fff* decresc. poco a poco *f* *mp*

258 259 260 261 262 263

Fl.I. *Whisper*
in sy diep - te in sy

Fl.II *Whisper*
in sy diep - te in sy

Picc.III *repeat at own fast tempo up to the end of the line*
mf

Ob.I,II *breathe as necessary*

C. A.III *pp Whisper*
in sy diep - te in sy

E♭ Cl.I *Whisper*
in sy diep - te in sy

B♭ Cl.II *repeat at own fast tempo up to the end of the line*
p

B♭ Bs. Cl.III *pp Whisper*
in sy diep - te in sy

Bsn.I,II *ord.*
in sy diep te in sy diep-te

Cbsn.III *p*

Hn.I-IV *Whisper*
p in sy diep - te in

D Tpt.I *cup mute*
p

C Tpt.II *cup mute*
p

B♭ Tpt.III *cup mute*
p

T. Tbn.I, II *p*

Bs. Tbn.III *p*

Tba. *p*

Timp. *III.B*
pp

Perc.I (Tubular Bells) *pp*

Perc.II (Tam-tam) *mf* *pp*

Perc.III *Whisper*
p in sy diep - te in

Perc.IV (Bass Drum) *p*

Pno. *Whisper*
in sy diepte in sy diep-te

Hp. *Whisper*
in sy diepte in sy diep-te

S. *mf*
in sy diep - te wag La-le - le!

258 259 260 261 262 263

Vln. I *harmonic gliss.*
p s.p. sempre

Vln. II *harmonic gliss.*
p s.p. sempre

Vla. *gliss.*
p s.p. sempre

Vc. *sempre m.s.p.*
mp

Cb. *p*

[illegible]

[illegible]

♩=54 verpletter (without hope)

274 275 276 277 278

Fl.I

A. Fl.II

Picc.III

Ob.I,II

C. A.III

E♭ Cl.I

B♭ Cl.II

B♭ Bs. Cl.III

Bsn.I,II

Cbsn.III

Hn.I-IV

D Tpt.I

C Tpt.II

B♭ Tpt.III

T. Tbn.I,II

Bs. Tbn.III

Tba.

Timp.

Perc.II (Tam-tam)

Perc.III (Marimba)

Perc.IV (Bass Drum)

Pno.

Hp.

bring out

mp

Whisper

pp

in sy diep - te

repeat text at own fast tempo up to the end of the line

♩=54 verpletter (without hope)

274 275 276 277 278

Vln. I

Vln. II

Vla. unis.

Vc.: a, b div.

Vc.: c, d div.

Cb.

repeat at own fast tempo up to the end of the line

ppp *sempre*

pp

CURRICULUM VITAE

Johannes Visser

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<u>Education</u>	
<u>University of Louisville</u> , May 2019	<u>University of Cape Town</u> , South Africa, June 2017, <i>cum laude</i>
• M.M., Music Composition	• B.Mus., Music Composition and Piano
<u>University of California – Los Angeles</u> , December 2015	<u>University of Basel</u> , Switzerland, September 2015
• Semester abroad study, Music Composition	• Sommer school intensive study, German as foreign language
<u>Training</u>	
<u>Composition</u>	<u>Conducting</u>
• Steve Rouse, University of Louisville, 2017 – present.	• Orchestral, Kimcherie Lloyd, University of Louisville, 2016 – 2018.
• Krzysztof Wolek, University of Louisville, 2017 – present.	• Choral and Orchestral, Lisa Wong, The College of Wooster, 2015 – 2016.
• Hendrik Hofmeyr, University of Cape Town, 2013 – 2017.	
• David Lefkowitz, University of California – Los Angeles, 2015.	
<u>Piano</u>	<u>Double Bass</u>
• Albie van Schalkwyk, University of Cape Town, 2012 – present.	• Henrike Kovats, University of Cape Town, 2014 – 2017.
• Francois Du Toit, University of Cape Town, 2014	

<u>Compositions and Performances (selected)</u>			
Instrumentation	Title	Duration	Premiere
<u>Symphonic</u>			
Large orchestra, Soprano	mabalel (2019)	17:30	
Large orchestra	klankstruktuur No.2 (2018)	02:10	April 2018, Louisville, KY
Chamber orchestra	bo-kaap (2018)	11:30	March 2018, Louisville
Large orchestra	madiba se sprokie (2016/18)	10:50	June 2017, Cape Town
<u>Chamber</u>			
Fl, Vcl, prepared Pf	munch museum (2018)	03:30	November 2018, Louisville
Cl, Hn, Perc, Pf, Vn, Vla, Vcl	Untitled 1 (2016)	09:50	May 2016, Cape Town
Tbn, live electronics	klankstruktuur no.1 – vir skuiftrumpet en elektronika (2018)	07:30	April 2018, Louisville
<u>Choral</u>			
SSAA	herontmoeting (2017)	05:20	
SSA + Pf	gym (2017)	02:30	
SATB	straatkafee melville (2016)	04:10	
<u>Solo</u>			
Cl	beeld en dans (2016)	07:10	March 2018, Louisville
Hp	fantasie vir harp (2017)	06:20	March 2018, Louisville
<u>Electronic</u>			
Fixed media (Max/MSP)	vryheid (2017)	04:00	April 2018, Louisville
Improvised Kalimba, live electronics (Max/MSP)	improvisasie vir kalimba	07:00 – 17:00	November 2018, Louisville
Tbn, live electronics (Max/MSP)	klankstruktuur no.1 – vir skuiftrumpet en elektronika	07:30	April 2018, Louisville
Sound installation	sound portraits	45:00	April 2018, Louisville

<u>Masterclasses</u>	
<u>Composition</u>	<u>Conducting</u>
• Joel Bons, April 2019.	• Andrea Vela (Loja Symphony Orchestra), Feb. 2018.
• Bent Sørensen, April 2018.	• Bernhard Gueller, June 2017.
• Amy Williams (University of Pittsburgh), Nov. 2018.	• Arjan Tien, April 2017.
• David Dzubay (Indiana University), Nov. 2017.	• Alexander Fokkens, January 2017.
• Christo Jankowitz (University of South Africa), Jun. 2016.	

Selected Awards, Distinctions, and Appointments

- ATKV choral music competition honorary mention (2018)
- Cape Philharmonic Orchestra contract to play double bass for the winter symphony season (2017 – 18)
- Awarded the prestigious Bomhard Fellowship from the University of Louisville (2017)
- University of Cape Town graduation with Cum Laude (2017)
- Bronze award – Lionel Bowman competition for Beethoven piano playing (2017)
- Winner – Jan Royce Symphonic Composition Competition with *sprokie* (2016)
- Bronze award – Cone of Composition Competition with *Untitled 1* (2016)
- SAMRO undergraduate music study scholarship (2015 – 16)
- Winner – Peter Klatzow prize for best composer (2016)
- Myra Chapman undergraduate music study scholarship (2016)
- Winner – Thea Estie prize for best accompanist (2015)
- Bronze award – Cone of Composition Competition with *Introduction, theme, and variations on an original theme* (2015)
- Concerto soloist on double bass with D. Dragonetti’s *Andante & Rondo* for Double Bass and Orchestra (2015)