

Concerto
for an
African Cellist

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Concerto for an African Cellist

commisioned by the SAMRO Foundation

for Heleen du Plessis

Fl (Picc)
Ob
Cl in Bb (Bass Cl)
Bn
Hn

Timp
2 Woodblocks
4 Temple Blocks
4 Congas
4 Tom toms
Tamtam
Cymbal
Shakers
Xylophone

Marimba
Mbira
Hosho
various African drums

Solo Cello

Strings

Duration ca. 25'

- score in C -

I. Partida	1
II. Passacamino	39
III. Mahororo	50
IV. Mapfachapfacha muMhembero	59

Concerto for an African Cellist

I. Partida

tempo rubato ♩ . ca. 66

Vc Solo

pont. 0

ord. 1 2

pont.

II. I.

poco f *p* *pp* *poco f* *pp*

Vc Solo

6

ord.

pont.

0 3

2 3 4

mp *pp* *poco f* *pp* *pp* *pp*

f sfz *f sfz* *f sfz*

Vc Solo

12

ord. 2

4 1 2

4 1

3

2

pp *mp espress.* *mf*

f sfz

acc.

Vc Solo

18

ord.

mf *cresc.* *poco f*

p *f*

sfz *p*

poco acc. ad lib.

pont.

4

0

Vc Solo

23

ord.

0

tr

tr

sfz *p* *poco f* *cresc.* *f espress.*

♩ . = 74

2 4

Vc Solo

29

2

rubato

a tempo

poco rall.

1 ♩ . = 48

pesante (ord.)

0

f espress. *pont.*

ff sfz

35 $\text{♩} = 66$ poco più mosso

Vc Solo

p *f* *espress.* *dim.* *mp*

f *sfz* *mf* *sfz*

tr *tr*

40 $\text{♩} = 48$ *ord.*

Vc Solo

pont. saltando *mp* *p* *pp* *p espress.*

meno f *p*

rall.

45 $\text{♩} = 66$ *a tempo*

Vc Solo

meno mosso, rubato *rubato* *sempre acc.* *a tempo*

pp *p espress.*

3 *4* *2*

52 $\text{♩} = 74$ *ord.*

Vc Solo

cresc. *f* *p* *mf espress.*

1 *2* *2* *V* *V*

pont. saltando

60 $\text{♩} = 48$ *a tempo* $\text{♩} = 66$ *sempre rall.*

Vc Solo

meno mosso *pizz. dolce* *arco* *pont.* *ord.*

mp *f marc.* *mf* *sempre cresc.* *ff*

2 *V* *V* *V* *V*

68 $\text{♩} = 74$ *più mosso*

Vc Solo

f agitato

1 *0*

74 *Tempo I* $\text{♩} = 66$ *hard mallets* *tr*

Timp

p

Vc Solo

pont. *ord.* *tr* *b* *tr* *tr*

pp *mp* *cresc.*

79

Bn

Hn

Timp

Vc Solo

Db

p *poco f*

mp espress. *poco f*

p

espress. *p*

poco f

85

Picc

Ob

Cl

Bn

Hn

Glock

Xyl

Vc Solo

Vn 1

Vn 2

Va

Vc

Db

sfz *sfz* *sfz* *sfz* *p*

sfz *sfz* *sfz* *sfz* *p*

sfz *sfz* *sfz* *sfz* *p*

cresc. *sfz* *sfz* *sfz* *p*

cresc. *sfz* *sfz* *sfz* *p*

sfz *sfz* *sfz* *sfz* *p*

sfz *sfz* *sfz* *sfz* *p*

cresc. *sfz* *sfz* *sfz* *sfz* *f espress.*

sfz *sfz* *sfz* *sfz*

sfz *sfz* *sfz* *sfz*

sfz *sfz* *sfz* *sfz*

sfz *sfz* *sfz* *sfz*

sfz *sfz* *sfz* *sfz*

90

Picc *fp fp mp poco f*

Ob *fp fp mp poco f*

Cl *fp fp mp poco f*

Bn *fp*

Hn *fp*

Cymb *brush > fp pp < p*

Glock *fp*

Xyl *fp pp*

Toms *p*

Vc Solo *fp cresc. mf* I. II. III.

Vc *pizz. mf*

Db *pizz. mf*

Detailed description of the musical score: The score is for measures 90-93. It features a woodwind section with Piccolo, Oboe, Clarinet, and Bassoon. The Piccolo, Oboe, and Clarinet parts have melodic lines with dynamic markings of *fp*, *fp*, *mp*, and *poco f*. The Bassoon part has a *fp* dynamic. The Horn part has a *fp* dynamic. The percussion section includes Cymbal (with a brush), Glockenspiel, Xylophone, and Tom-toms. The Cymbal part has dynamics of *fp*, *pp*, and *p*. The Glockenspiel and Xylophone parts have *fp* and *pp* dynamics. The Tom-toms have a *p* dynamic. The string section includes a Violin Soloist (Vc Solo) and Violin (Vc) and Double Bass (Db). The Vc Solo part has dynamics of *fp*, *cresc.*, and *mf*, with first, second, and third endings. The Vc and Db parts have *pizz.* and *mf* dynamics.

100

change to flute

meno mosso, rubato

rall.

Picc

Ob

Cl

Bn

Hn

T B

Toms

Mar

Vc Solo

Vn 1

Vn 2

Va

Vc

mf

p

mf

poco f

p

f agitato

p dolce

p dolce

p dolce

p dolce

mp

mf

3

3

tr

acc.

poco agitato

♩. = 66

104

Fl *poco f*

Ob *f* *fp*

Cl *f*

Bn *mp espress.*

Cymb *pp*

Glock *p* *3* *p* *fp*

Xyl *mf*

Mar *poco f* *sf* *mf* *p* *sf*

Vc Solo

Vn 1 *fp*

Vn 2 *fp*

Va *fp*

Vc *arco* *fp*

Db *fp*

rall.

(rall.)

3

♩. = 60

poco meno mosso

108

Ob

Cl

Bn

Cymb

Glock

Mar

Vc Solo

Vn 1

Vn 2

Va

Vc

Db

pp

p

mf agitato

cresc.

f

pp

mf

mf agitato

cresc.

f

mf leggero

pizz.

mp

sfz

p

f espress.

f espress.

cantabile



112

Fl

Ob

Cl

Bn

Hn

Mar

Vc Solo

poco f

mf espress.

poco f

mp espress.

f

poco rall.

115

Fl

Ob

Cl

Bn

Hn

Glock

T B

Timp

Vc Solo

Vn 1

f marc.

p

mf

f

dim.

mp

poco f

sfz

f

poco dim.

mp

4 $\text{♩} = 60$
a tempo

119

Ob

Cl

Bn

Hn

Cymb

Xyl

Mar

Timp

Vc Solo

Va

poco acc.

f espress.

pp

f espress.

p marc.

pp

ord.

pp

tr

p

mf agitato

mp

p

dim.

pp

mf agitato

1. solo

p espress.

p

♩. = 66

124

Fl *mp*

Ob *mf*

Cl *mf*

Bn *mf*

Hn *mf*

Cymb *mf* *p*

Xyl *mf*

Mar *f* *mp*

Vc Solo *f* *f espress.*

128

Fl *fp*

Ob *poco f* *p*

Cl *f* *p*

Bn *p*

Hn *p*

Glock *f* *dim.* *p*

T B *f* *dim.* *mp*

Mar

Timp *poco f*

Vc Solo *sfz*

> < marc.

poco rall.

132

Fl

Ob

Cl

Bn

Hn

Mar

Timp

Vc Solo

p

V

tr



136

5

Fl

Ob

Cl

Bn

Hn

Mar

mp espress.

p espress.

poco più

pp

p espress.

pp

141

Fl

Ob

Cl

Bn

Hn

pp

Mar

Timp

pp

Vn 2

mp

Va

p

arco

mp

Vc

p

mp



145

Fl

Ob

Cl

Bn

Hn

Mar

Timp

Vn 1

tutti

mp espress.

Vn 2

p

Va

p

Vc

p

mp

Db

p

mp

148

Fl *f* \rightrightarrows *sfp* *sfp*

Ob *sfp*

Cl *poco f* *sfp*

Bass Cl *sfp*

Bn *sfp*

Hn *sfp*

Glock *mp* *p*

Mar *mp* \rightrightarrows *poco f* *mp*

Vc Solo *poco f* \rightrightarrows

Vn 1 *sfp* *marc.*

Vn 2 *f* \rightrightarrows *sfp* *marc.*

Va *sfp*

Vc

poco rall.

allarg.

pesante dolce

152

Fl *mf*

Ob *espress.* *sempre dim.* *p*

Cl *espress.* *mp espress.*

Bn *p*

Hn *sfz p* *mp*

Mar

Timp *p*

Vc Solo

Vn 1 *mp espress.*

Vn 2 *mp espress.*

Va *mf* *sempre dim.* *mp*

Vc *arco* *mp*

Db *mp*

poco a poco acc.

8 poco più mosso

157

Fl *p* *poco cresc.*

Ob *f espress.* *p*

Cl *poco f*

Bn *poco f* *p agitato*

Hn *poco f*

Glock *p*

Timp *p agitato*

Vn 1 *poco f espress.* *poco cresc.* *p agitato* senza vib.

Vn 2 *poco f espress.* *poco f* *p agitato* senza vib.

Va *p agitato* senza vib.

Vc *p* senza vib.

Db

163

Fl *p cresc.* *mf*

Ob *mfp*

Cl *mp* *mp*

Bn *p cresc.*

Hn *mf* *mp*

Glock *f*

Mar *mp* *mf*

Timp *f* *mp* *gliss.*

Vc Solo *ruvvido* *ff*

Vn 1 *mf* *p cresc. mp*

Vn 2 *mf* *mp* *mf*

Va *mf* *p cresc.* *mp*

Vc *mf*

Db

169

Fl *f* *mp*

Ob *f* *mp*

Cl *f* *mf*

Bn

Hn

Glock *f*

Mar *f*

Timp *f* *gliss.* *meno f*

Vc Solo *ff* *meno f*

Vn 1 *f* *mp*

Vn 2 *fp* *mp* *mf*

Va *fp* *mp* *mf*

Vc *f*

Db *fp*

174

Fl
Ob
Cl
Bn
Hn
Glock
Tam-tam
Timp
Vc Solo
Vn 1
Vn 2
Va
Vc
Db

mf
mp *mf*
mp *mf*
mp *mf*
f *mp* *mf*
sf l.v.
cresc. *sfz* *f marc.*
cresc. *sfz* *f marc.*
mf
mp *mf* *dim.*
mp *mf*
f *mp* *mf* *mf dolce*
mp *mf* *mf dolce*

180

Fl

Ob

Cl

Bn

Hn

Glock

Mar

Timp

Vc Solo

Vn 1

Vn 2

Va

Vc

Db

p

f

mf

f marc.

fp

f

186

Picc *mf*

Fl change to Picc.

Ob *mf*

Cl *mp* *mf*

Bn *mp*

Glock *mf*

T B *mf marc.*

Toms *poco f marc.*

Timp *poco f marc.* *f marc.*

Vc Solo *f marc.* *tr* *ff*

Vn 1 *f*

Vn 2 *mp* *f*

Va *mp* *f*

Vc *f*

Db *f marc.*

191

Picc *mp*

Ob *mf* *mp*

Cl *mf* *mp*

Bn

Hn *mp*

Glock *mp* *p*

Toms *mp* *sempre dim.*

Timp *mf* *mp*

Vc Solo

Vn 1 *mf* *mp*

Vn 2 *mf*

Va *mf*

Vc *mf*

Db *mf*

196

Picc *p* *pp* *p*

Ob

Cl

Hn *p* *pp*

Glock *pp* *pp*

T B *p*

Congas *p*

Vc Solo *sempre dim.*

Vn 1 *1. solo*

Va *p*

Vc *pp*



201

Picc *pp*

Hn

T B *dim.* *pp* *ppp*

Vc Solo *pp* (quasi col legno)

Vn 1

Vc

9 $\text{♩} = 69$
quasi cadenza, tempo rubato

Picc

Vc Solo *dreamily, as though from far* *pp*

Vn 1

p *pp legg.* *mp espress. poco pesante*

213 rubato ad lib. a tempo GP

Picc

Vc Solo *mp* *pp*

Vn 1 (1. solo)

219 rubato ad lib. a tempo

Picc

Cl

Vc Solo *p*

Vn 1

224

Picc

Ob

Cl *espress.* *p*

Vc Solo *mp* *p*

Vn 1

230

allarg. 10 comodo agitato

Ob *mp*

Cl *mp* *p* *p leggiero*

Bn

Hn *mp* *fp*

Timp *poco f*

Vc Solo *mp dolce* *f ruvido* *tr*



235

comodo agitato

Picc

Ob *mp* *p espress.*

Cl *mp* *p leggiero*

Bn *mp* *f* *mp*

Hn

Timp *poco f*

Vc Solo *mp* *f ruvido* *tr*

239

Picc *poco f* *f* *sfz*

Ob *leggiero* *poco f* *f* *sfz*

Cl *poco f* *f* *sfz*

Bn *f* *sfz*

Hn *f* *sfz*

Glock *poco f* *f*

Xyl *f* *sfz*

Tam-tam *pp* *poco f* *l.v.*

Mar *f* *sfz*

Vc Solo *p* *cresc.* *f* *sfz* *ff*

Vn 1 *tutti* *poco f* *f* *sfz*

Vn 2 *poco f* *f* *sfz*

Va *f* *sfz*

Vc *f* *sfz*

Db *f* *sfz*

change to flute $\text{♩} = 66$

molto rall.

244

Picc

Ob

Cl
f pesante *poco f*

Bn
f pesante *poco f*

Hn
f espress.

Toms
f pesante

Mar

Timp
poco f

Vc Solo
sempre f

Vn 1
f pesante

Vn 2
f pesante

Va
f pesante *poco f*

Vc
f pesante *poco f*

Db

11 $\text{♩} = 44$
pesante espressivo

rall.

249

Cl *f* *p*

Bn *p espress.*

Hn *f* *p*

Mar

Timp *marc.*

Vc Solo *f espress.* *sub p* *molto cantabile*

Vn 1 *mf espress.* *sub p*

Vn 2 *mf* *sub p*

Va *mf* *sub p* *espress.*

Vc *mf* *sub p*

Db *mf* *sub p*

più mosso $\text{♩} = 66$

meno mosso, rubato

255

Fl *sub f* *mf pesante*

Ob *sub f*

Cl *mp* *mf*

Bn *sub f* *f espress.*

Hn *sub f*

Shaker *f*

Toms *mf*

Mar *p*

Vc Solo *f espress.* *tr*

Vn 1 *f espress.* *p* *tr*

Vn 2 *f espress.* *p*

Va *f espress.* *p*

Vc *f espress.* *p*

Db *f espress.*

acc.

a tempo

allarg.

261

Fl *mf*

Ob *mf*

Cl *mf*

Bn *agitato* *p*

Hn *mp* *p*

Cymb *pp*

Glock *mp*

Xyl *p*

Vc Solo

Vn 1 *fp*

Vn 2 *fp*

Va *fp*

Vc

Db

12 a tempo

266

Fl *mf dolce* *f pesante* *rall.*

Ob *mp* *f pesante*

Cl *mp dolce* *f pesante*

Bn *mp espress.* *f pesante*

Hn *p*

Cymb *pp* *mp* *l.v.*

T B *mp*

Mar *mp* *p* *mp*

Vc Solo *mp* *f* *pesante*

Vn 1

Vn 2 *mp* *f pesante*

Va *mp* *f pesante*

Vc *mp* *f pesante*

Db *f pesante*

272 change to picc.

Fl

Cl

Bn

Hn

p espress.

Mar

p

sempre dim.

Vc Solo

mp

mp espress.

mp

p

1 3 4 2 7 7



276

13 $\text{♩} = 66$
poco a poco a tempo

rubato

Cl

Bn

p

p

Mar

pp

Timp

pp

Vc Solo

pp

pp

p espress.

tr

Va

Vc

Db

pp

pp

poco acc.

281

Picc *p* *mf*

Ob *mp espress.* *p* *mf*

Cl *mp* *cresc.* *p* *mf*

Bn *mp* *mf*

Hn *mp* *mp*

Cymb *mf*

Timp

Vc Solo *poco f* *sf*

Vn 1 *mp*

Vn 2 *mp*

Va *p* *mp*

Vc *p*

Db *p*

Detailed description of the musical score: This page contains measures 281 through 285 of a symphony. The score is for a full orchestra with a solo violin. The tempo is marked 'poco acc.' (slightly accelerating). The key signature has one flat (B-flat major or F minor). The time signature is 4/4. The woodwind section includes Piccolo, Oboe, Clarinet, Bassoon, and Horn. The string section includes Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The percussion section includes Cymbal and Timpani. The solo violin part features trills and a dynamic range from piano to fortissimo. The woodwinds have various melodic and harmonic lines, with dynamic markings ranging from mezzo-piano to mezzo-forte. The strings provide a rhythmic and harmonic foundation, with the cellos and double basses playing a steady eighth-note pattern.

286

Picc *sf* *fp* *cresc.* 4 *mp* *fp* Flutterzunge

Ob *sf* *fp* *cresc.* 4 *mp* *fp* tr

Cl *sf* *fp* *cresc.* 4 *mp* *fp* tr

Bn *mp* *fp*

Cymb *mp* *f* *mf* *f* l.v.

Vc Solo *f* *espress.* *f*

Vn 1 *sf* *sfp* *mp*

Vn 2 *sf* *sfp* 4 *mp* tr

Va *sf* *sfp* 4 *mp* tr

Vc *mp*

sempre acc.

rall.

291

Picc *fp fp fp fp fp*

Ob *fp fp fp fp fp*

Cl *fp fp fp fp fp*

Bn *fp fp fp fp mp*

Hn *p fp fp fp mf*

Toms *mf marc.*

Timp *mf*

Vc Solo *cresc.*

Vn 1 *cresc.*

Vn 2 *cresc.*

Va *cresc.*

Vc *cresc.*

Db *cresc.*

295

Picc *poco a poco dim.*

Ob *f*

Cl *f marc.*

Bn *f*

Hn *f cresc. sfz*

Glock *fp* l.v.

T B *f*

Toms *hard mallets*

Tam-tam *f* l.v.

Timp *f sfz*

Vc Solo *ff* 0

Vn 1 *f*

Vn 2 *f*

Va *f*

Vc *f*

Db *sfz sfz* *poco a poco dim.*

299

Picc

Ob

Cl

Bn

Hn

Glock

T B

Toms

Tam-tam

Timp

Vc Solo

Vn 1

Vn 2

Va

Vc

Db

f

mf

mf

mf

mf

mp

mp

meno

mf

meno

mp

f

f

sfz

sfz

l.v.

sempre poco dim.

l.v.

303

Picc
Ob
Cl
Bn
Hn
Cymb
T B
Toms
Mar
Timp
Vc Solo
Vn 1
Vn 2
Va
Vc
Db

mf
mp
p
meno f
sfz
l.v.
1. solo

308

Cl

Bn

Hn

Mar

Timp

Vc Solo

Vn 2

Va

mf

mf

sfz

mp

p

pizz.

p

dim.

313

Mar

Timp

Vc Solo

Vn 2

Va

pp

sempre dim.

pp

p

GP

317

Picc

Cl

Vc Solo

pp

p

pp

pp I.

II.

change to flute

change to bass clar.

II. Passacamino

♩ = 72

Musical score for measures 1-6. The score includes staves for Bass Cl, Bn, Cymb, WB, Congas, Djembe, and Vc Solo. The key signature has one sharp (F#) and the time signature is 3/2. The tempo is marked as ♩ = 72. Dynamics include *p*, *pp*, and *mp*. Performance instructions include "brush" for the Cymb and various articulation marks like accents and slurs. The Vc Solo part features triplets and fingerings (0, 1, 4).



Musical score for measures 7-12. The score includes staves for Bass Cl, Bn, Cymb, WB, Congas, Djembe, Mar, and Vc Solo. The key signature has one sharp (F#) and the time signature is 3/2. Dynamics include *mp*, *sf*, *pp*, and *più f*. Performance instructions include accents and slurs. The Vc Solo part features triplets and fingerings (0, 1, 4).

15

13

Bass Cl *p*

Hn *p*

Cymb *mp*

WB *mp*

Congas *mp*

Djembe *mp*

Mar

Vc Solo

Measures 13-17. Bass Cl and Hn play melodic lines with triplets and dynamics *p*. Cymb, WB, Congas, and Djembe provide rhythmic accompaniment with *mp* dynamics. Mar and Vc Solo play complex rhythmic patterns with triplets.



18

Bass Cl *mp*

Bn *pp*

Hn *p espress.*

Cymb *poco cresc.*

WB *poco cresc.*

Congas *mp*

Mar *poco cresc.*

Vc Solo *sf*

Measures 18-22. Bass Cl continues with *mp*. Bn and Hn enter with *pp* and *p espress.* dynamics. Cymb, WB, and Mar feature *poco cresc.* markings. Congas play with *mp*. Vc Solo plays with *sf* dynamics. A guitar fingering sequence 4 3 1 over 0 0 0 is shown above the final measure.

16

23

Bass Cl *p* *mf* *dim.* *mf*

Bn *p* *mf* *dim.* 3 3

Hn *mp*

Cymb

WB *p*

Djembe

Vn 1 arco *mf* 3

Vn 2 *tutti* *mf* *dim.* 3

Va *poco f* 3

Vc *poco f* 3

28

Bass Cl *mf*

Bn 3 3 3 *mf*

Hn *poco f*

Cymb *mp* *p*

WB *mf* *mf*

Congas *mf* *dim.*

Djembe *pesante*

Mar soft mallets *pp*

Vc Solo *più f*

Vn 1 3 3 *pp*

Va 3 *pp*

Vc 3 *pp*

Db *mf*

17

33

Bass Cl

Cymb

WB

Congas

Mar

Vc Solo

Db



36

Bass Cl

Bn

Cymb

WB

Congas

Mar

Vc Solo

Va

Vc

Db

39 *sfz* *p* *f*

Bass Cl *sfz* *p* *f*

Bn *sfz* *p* *f*

Hn *sfz* *p* *f marc.*

Cymb *sfz* l.v.

WB

Congas *dim.*

Mar *sfz* *p* *f*

Vc Solo *sfz* *p* *f ruvido*

Vn 1 *sfz* *p*

Vn 2 *sfz*

Va *sfz* *f*

Vc *sfz* *p* *f*

Db *sfz* *f ruvido*

18

44

Ob *p* *poco f* *f*

Bass Cl *p* *poco f*

Bn *sfz*

Hn *poco meno* *f*

Cymb *p*

WB *mp* *mf*

Congas *poco f*

Mar *mf*

Vc Solo *ff* *tr*

Vn 1 *p* *f* *sfz* *f*

Vn 2 *p* *f* *sfz* *f*

Va *p* *f* *sfz*

Vc *sfz*

Db *tr*

49

Ob

Bass Cl

Bn

Hn

ord.

Mar

tr

f marc.

mf

p

Vc Solo

tr

marc.

f espress.

p

Vn 1

Vn 2

Va

cantabile

mp

p

Vc

cantabile

tr

mf

marc.

Db

19

$\text{♩} = 76$
poco meno mosso

55

Vc Solo *f espress.* *sfz p*

Vn 1 *poco cresc.* *sub p*

Vn 2 *poco cresc.* *sub p*

Va *poco cresc.* *sub p*

Vc *p* *poco cresc.* *sub p*

Db *p* *poco cresc.* *sub p*



20

59

Fl *p*

Ob *mp*

Bass Cl *poco f*

Bn *mp*

Vc Solo *p*

Vn 1 *mf*

Vn 2 *mf*

Va *cresc.* *mf*

Vc *cresc.* *mf* *mp pesante*

Db *cresc.* *mf* *mp pesante*

change to Picc.

63

Fl

Ob

Bass Cl

Bn

Vc Solo

Vc

Db

mp *cresc.* *poco f*

21

67

Ob

Bass Cl

Cymb

Vc Solo

Vn 1

Vn 2

Vc

mp *mf* *f*

70

Cymb

Vc Solo

Vn 1

Vn 2

Va

Vc

mp

ff

sfz

mp

sfz

mp

sfz

mp

sfz

mp

* Piccolo to imitate sound of a birdcall throughout the following section with piercing, sharp and rather narrow sound. Avoid exact pitches; play improvisatory, slightly irregularly, but well phrased. Create the impression of a hauntingly evocative bird or spirit call.

74

22

Picc

Bass Cl

Bn

Hn

Cymb

Vn 1

Vn 2

Va

Vc

Db

poco f

a tempo

p

p

p

pp

p

p

cresc.

cresc.

79 *senza tempo* *poco acc.* *rall.* *a tempo, but hesitant* *poco rall.*

Picc *mp*

Bass Cl *mp*

Bn *p espress.* *pp*

Hn *pp*

Vc Solo *imitate birdcall* *p*

Vc *poco f* *pp*

Db *poco f* *pp*

84 *senza tempo* **23** *a tempo*

Picc *poco f*

Cymb

Vc Solo

Vn 1 *p*

Vn 2 *p*

Va *p*

Vc *p*

Db *p*

87 *senza tempo* *poco acc.* *rall.*

Picc *f*

Vc Solo *p*

89 *agitato* *calmo*

Picc *poco f* *p*

90 *a tempo* ♩ = 60

Picc *poco f* *f*

Vc Solo *p* *sub pp* ?

93

Picc *mf*

Vc Solo *poco f* I. II. I. II. I.

102 *(rubato)*

Picc *mp* *mp* 5

Vc Solo *mf* 2 3 ♩ 3 3 ♩ 2

109 *(a tempo)* *(rubato)* *change to flute*

Picc *pp*

Vc Solo 2 1 ♩ 2 4 3

attacca III.

III. Mahororo

Mbira *p*

4 pizz.

Vc Solo

Voice

Mbira

O ye -re-re iye,_____

7 24 arco

Vc Solo

Voice

Mbira

O ye -re re iye wo,_____

O ye -re re iye wo

10

Vc Solo

Voice

Mbira

O-na va-ko-ma-na man-di -re-ge-re-ra

O ye - re-re iye wo_____

12

Vc Solo

Voice

Mbira

ndai-ve mud-zi-mu ndai-ga-ra-pa- no_____

O - je re re - e_____

14

Vc Solo

Voice

Mbira

O-na va-ko-ma-na man-di-re-ge-re-ra O ye - re-re iye wo,——

25 This section may be improvised!

16

Vc Solo

Voice

Mbira

ndai-ve mud-zi-mu ndai-ga-ra-pa no

pizz.

ff *mf* *2* *5:3*

ff *mf* *ff*

19

Vc Solo

Mbira

p *2* *7:6* *f*

p *ff*

26 (colla parte with voice)
arco

22

Vc Solo

Voice

Mbira

Va-no re-va nhem - ha va-ko-ma-na, va-no re-va nhem ha va-ko-ma-na,

p *cresc.* *ff*

24

Vc Solo *f espress.*

Voice
va-no re-va nhem-ha va-ko-ma-na, va-no re-va nhem-ha va-ko-ma-na, Va-no re-va nhem-ha va-ko-ma-na, va-no re-va nhem-ha va-ko-ma-na,

Mbira

26

Vc Solo *pizz*

Voice
va-no re-va nhem-ha va-ko-ma-na, va-no re-va nhem-ha va-ko-ma-na,

Mbira

28

Vc Solo *f marc.*

Mbira *ff*
p

27 Improvisatory section

31

Vc Solo *ff* *mf* *2* *5:3*

Voice *ff espress.*
Ma-ho-ro-ro__ a he-re-re__ o-na re-ga-i-ndi-ta-u-re ku-fa-kwa-Ba-ba va - ngu,

Mbira

33

Vc Solo *p*

2 7:6

Voice

Ma-ho ro ro__ a-he-re - re__ o - na re-ga - i-ndi-ta - u - re ku-fa-kwa-Ba-ba va - ngu,

Mbira



35

Vc Solo arco

pizz. *f*

f arco

Mbira



38

Bass Cl

Bn

Hn

Vc Solo

Mbira

mp

mp

p dolce

41

Bass Cl

Bn

Hn

Vc Solo

Mbira

improvisatory section

f

ff

mf

pizz.



44

Bass Cl

Bn

Hn

Vc Solo

Mbira

f

dim.

p

mp

p

sub p

p

p

mf

ff

p

5:3

47 **29**

Bass Cl *pp*

Bn *pp*

Hn

Vc Solo *arco*
p espress.

Voice
O ye -re-re iye wo O-na va-ko-ma-na man-di-re-ge-re-ra O-je re re - e

Mbira



50 GP

Bass Cl *pp*

Bn *mp* *p*

Hn *pp*

Vc Solo *pp*

Voice
o na-va ko-ma man di di ri ge re re O - je re re - e

Mbira

rubato a piacere

53

Fl: *poco f* *fp*

Bass Cl: *p*

Bn: *pp* *p espress.* *pp*

Vn 1: *pp* *pizz.* *arco*

Vn 2: *p* *p*

Va: *pp* *pizz.* *p arco*

Vc: *p* *dim.* *p*

Db: *p*



rubato

rall.

58

Fl: *poco f*

Ob: *poco f*

Bass Cl: *mp*

Bn: *p*

Hn: *p*

Vc Solo: *f espress.*

Vn 1: *p*

Va: *p*

Vc: *p*

Db: *p*

♩ = 144

molto allarg.

lento

63

Fl *sfp*

Ob *sfp*

Bass Cl *sfp*

Bn *sfp*

Hn *sfp*

Xyl *p*

T B

Tam-tam *f marc.* *pp* *sempre poco cresc.* l.v.

Vc Solo *f* *sfz*

Vc *fp*

Db

♩ = 48

a tempo

molto allarg.

69

Bass Cl *mp* *ff* *cresc. molto* *tr*

Bn *mf* *ff* *tr*

Hn *mf* *ff*

Tam-tam *p* *f*

Timp *pp* *ord.* *f*

Vc Solo *sfz* *p* *poco a poco cresc.* *molto* *tr*

Va *mf* *tr*

Vc *p* *ff*

Db *p* *pp* *cresc. molto* *ff*

IV. Mapfachapfacha muMhembero

31 $\text{♩} = 168$
easygoing

Vc

Bass Cl *sfz*

Bn *sfz*

Hn *sfz*

Bells

Hosho

Mar *poco f*

Timp *sfz*

Vc Solo *sfz*

Va *sfz* *pizz.* *poco f*

Vc *poco f* *pizz.*

Db *poco f* *pizz.*

clap hands (loud and clearly!)

clap hands, loudly

continuous pattern:

medium mallets

1. 2.



9

clap hands (loudly!) **32**

Ob

Bass Cl *poco f* *p*

Bells

Hosho

Mar *3.* *exuberant*

Vc Solo *f*

Va

Vc

Db

17

Fl

Bass Cl

Bells

Hosho

Mar

Vc Solo

Vn 2

Va

Vc

Db

mf

mf

pizz.

poco f

clap hands (loudly!)

33

25

Bass Cl

Bn

Hn

Bells

Hosho

Mar

Vc Solo

Vn 2

Va

Vc

Db

sfz

poco f

f

f

V 1 3

V 1 3

32

Ob *f agitato*

Bass Cl *poco f*

Bn *poco f* *cresc.* *meno f* *p*

Hn *p*

Bells

Hosho

Vc Solo *f agitato*

Vn 2 *cresc.* *f sfz*

Va *cresc.* *sfz*

Db *mf*



39

Bn *sempre cresc.*

Bells

Hosho

Conductor *clap hands* *ff*

Vc Solo

Vn 2 *sfz*

Va *sfz*

Db *sfz*

47

Fl *ff* *f*

Ob *ff* *f*

Bass Cl *ff* *f*

Bn *ff* *f*

Hn *ff*

Bells

Hosho

Xyl *f*
medium hard mallets

Mar *f*

Timp *f*

Vc Solo *ff*

Vn 1 *f* arco

Vn 2 *f* arco

Va *f* arco pizz.

Vc *f* arco pizz.

Db *f* arco pizz.

55

Fl *mp* *f*

Ob *mp* *f*

Bass Cl *mp* *f*

Bn *mp* *f*

Hn *f*

Bells

Hosho

Xyl *mf* *f*

Mar *f*

Timp *f*

Vn 1 *mp* *mf* *f*

Vn 2 *mp* *f*

Va *mp* *f* arco

Vc *mp* *f* arco

Db *mp* *f*

62

Fl

Ob

Bass Cl

Bn

Hn

Bells

Hosho

Cymb

Xyl

T B

Congas

Toms

Mar

Timp

Vn 1

Vn 2

Va

Vc

Db

f espress.

sfz

mp

p marc.

mf marc.

sfp

pizz,

36

69

Fl *sfz* *mp* *dim.*

Ob *sfz* *mf* *mp* *dim.*

Bass Cl *sfz* *mf* *mp* *dim.*

Bn *sfz* *mf* *mp* *dim.*

Hn *mp* *dim.*

Bells *mf*

Hoshō *mf*

Cymb *sfz*

Congas *sfz*

Toms *sfz*

Timp *mp*

Vn 1 *sfz* *mf*

Vn 2 *sfz* *mf*

Va *mf* *mp* *dim.*

Vc *arco* *mf* *mp*

Db *mf*

37

Fl

Ob

Bass Cl

Bn

Hn

Bells

Hosho

Mar

Timp

Vc Solo

Vn 1

Vn 2

Va

Vc

p *sempre cresc.* *mf*

p *sempre cresc.* *mf*

p *sempre cresc.* *mf*

p *sempre cresc.* *mf*

mf *f*

mf

poco f marc. *sfz* *più f*

mf

mf

mf

85

Fl *f sfz fp pp*

Ob *f sfz fp pp*

Bass Cl *f sfz fp pp*

Bn *f sfz fp pp*

Xyl *sfz sfz fp*

Mar *cresc. sfz fp*

Timp *sfz sfz p pp*

Vc Solo *sfz sfz fp pp*

Vn 1 *cresc. f sfz p 1. solo*

Vn 2 *cresc. f sfz p 1. solo*

Va *cresc. f sfz*

The musical score consists of ten staves. The woodwind section (Flute, Oboe, Bass Clarinet, Bassoon) and strings (Violin 1, Violin 2, Viola) all play a similar melodic line starting in measure 85. The percussion section (Xylophone, Maracas, Timpani) provides rhythmic accompaniment. Dynamic markings include fortissimo (f), sforzando (sfz), fortissimo piano (fp), and pianissimo (pp). The strings and woodwinds show a crescendo leading to a fortissimo dynamic in measure 86, followed by a gradual decay to pianissimo by measure 90. The violins are marked '1. solo' in the final measure.

92 GP

Fl

Ob

Bass Cl

Bn

T B

Congas

Toms

Vn 1

Vn 2

mf

mp

p

poco f

mp

p

mf

p

mp

p

pp

pp

pp



* The bass and marimba parts in this section (until figure 40) should be seen as a mere suggestion and may be freely varied or even replaced by spontaneous improvisations! Conga and Tom-Tom patterns may be varied slightly, once the groove is established; other percussion instr. may join in ad lib.

38 improvisatory section

101

Bells

Hoshon

Congas

Toms

Vc Solo

Vc

Db

poco f marc.

meno

mf marc.

poco f

1. play as a 'call' to which tutti cellos duly respond

2. merge with tutti response

1. solo * pizz.

f espress.

109

Bells

Hosho

Congas

Toms

Mar *hard mallets*

*solo **
f

Vc Solo *più* 3. *meno (similarly)* 4.

Vc 2. *mf marc.*

Db



117

Bells

Hosho

Congas

Toms

Mar

Vc Solo *più* 1. *meno* 2.

Vc *div.*

Db

39

124

Bells

Hosho

Congas

Toms

Mar

Vc Solo

Vc

Db

ff

3. *piu*

4. *meno*
div.



131

Bells

Hosho

Congas

Toms

Mar

Vc Solo

Vc

Db

f

1 4

0 3

8va

137

Bells *sempre cresc.*

Hosho *sempre cresc.*

Congas *sempre cresc.*

Toms *sempre cresc.*

Mar *f* *sempre cresc.*

Vc Solo *sempre cresc.* *f*

Vc *poco f* *sempre cresc.*

Db *sempre cresc.*

143

Bells

Hosho

Congas

Toms

Mar *3* *3* *3* *3* *3* *3* *3*

Vc Solo *ff*

Vc *3.* *+ molto cresc.*

Db *molto cresc.*

149

Fl *ff* *f*

Ob *ff* *f*

Bass Cl *f*

Bn *ff* *f*

Hn *ff*

Bells

Hosho

Xyl *f*

Mar

Timp *f*

Vc Solo

Vn 1 *f*

Vn 2 *f*

Va *f* pizz.

Vc *f* tutti arco pizz.

Db *f* pizz. *f*

Musical score for measures 157-162. The score includes parts for Flute (Fl), Oboe (Ob), Bass Clarinet (Bass Cl), Bassoon (Bn), Bells, Hosho, Cymbal (Cymb), Congas, Toms, Maracas (Mar), Timpani (Timp), Violin Solo (Vc Solo), Violin 1 (Vn 1), Violin 2 (Vn 2), Viola (Va), Violoncello (Vc), and Double Bass (Db). The score features complex rhythmic patterns with time signature changes from 2/4 to 3/4. Dynamics include *f espress.*, *sfz*, *mp*, *p marc.*, and *mf espress.*. The Viola part includes the instruction *arco*.

165

Ob
mp *cresc.* *fp* *cresc.*

Bass Cl
mp *dim.* *p*

Bn
mp *dim.* *p*

Hn
mp *dim.*

Bells

Hoshu

Vc Solo
mp *poco cresc.* *fp*

Vn 1
mp *poco cresc.* *fp*

Va
mp *dim.* *p*

Vc
mp *dim.* *p*

Db
mp *dim.* *p*

♩ = 160
meno mosso

172

Fl *poco f* *f*

Ob *poco f* *f*

Bass Cl *poco f* *f*

Bn *poco f* *f*

Hn *f marc.*

Vn 1 *f* *mp cresc.*

Vn 2 *f* *mp cresc.*

Va *f* *mp cresc.*

Vc *f* *mp cresc.*

Db *pizz. f* *arco mp cresc.*

179

Fl *mf* *cresc.* *sfp* *leggiero*

Ob *mf* *cresc.* *sfp* *leggiero*

Bass Cl *mp* *leggiero*

Bn

Xyl *mf* *cresc.* *sfp*

Mar *p*

Vc Solo *mp*

Vn 1 *sfp*

Vn 2 *sfp*

Va *sfp*

Vc *mf* *p*

Db

185

Fl

Ob

Bass Cl

Bn

Hn

Mar

Vc Solo

Vn 1

Vn 2

Vc

p

pp

fp

f

mp *espress.*

pizz.

mp *marc.*

V 3

V 3

V 3

II. I. II.

I. II.

I. II.

I.

3

192

Bass Cl

Bn

Mar

Vc Solo

Vn 1

Vn 2

Va

Vc

Db

mp

pp

mp

espress.

arco

mp

espress.

pp

pizz.

mp marc.

pizz.

mp marc.

arco

fp

pp

pp

arco

+ pp



198

Ob

Bass Cl

Bn

Vc Solo

Vn 1

Vn 2

Va

Vc

mp

mp

arco

mp

II. I. II. I. II. I. II.

43 poco pesante

♩ = 144

205

Hn *f* *mp*

Congas *mf*

Toms *mf*

Timp *f*

Vc Solo *ff* *meno*

Vn 1 *f* *mp*

Vn 2 *f* *mp*

Va *f* *mp*

Vc *poco f* *mp*

Db *f* *mp*



a tempo

211

Fl *mp*

Bass Cl *mp*

Bn *mp*

Congas

Timp *poco f*

Vc Solo *f espress.*

Vn 1 *p*

Vn 2 *p*

Db *pizz.* *poco f*

216

Fl *mp*

Ob *pp*

Bass Cl *pp*

Bn *pp*

Hn *pp*

Mar *p*

Vc Solo *marc.* *f*

Va *p*

Vc *pizz.* *pp* *pp* *p* *+ arco*

Db *pizz.* *p* *p* *p* *arco*



(change to Picc. ad lib.)

solo (evoke birdcall)

GP

224

Fl *p* *mp*

Ob *p*

Bass Cl *p*

Vc Solo *f* *mp*

Vn 1 *imitate birdcall* *1. solo* *mp* *p*

rall.

44

poco meno

232

acc.

Fl *p* *pp* *f* *f marc.*

Ob *p* *pp* *f* *f marc.*

Bass Cl *pp* *f* *f*

Bn *p* *pp* *f* *dim.* *p* *f*

Hn *f* *dim.* *mp*

Cymb *p*

Xyl *p* *mf* *dim.* *f marc.*

Mar *poco f* *f*

Vc Solo *f*

Vn 1 *pp* *f* *dim.* *f marc.*

Vn 2 *f* *dim.* *f marc.*

Va *f* *dim.* *pizz.* *poco f*

Vc *mp* *f* *dim.* *pizz.* *poco f*

Db *poco f* *dim.* *poco f*

tutti

poco rall. a tempo

241

Fl *f marc.*

Ob *f marc.*

Bass Cl *f marc.* *f* *mf* *f*

Bn *mf* *f* *mf*

Hn *mf* *mf*

Bells

Xyl *f marc.*

Congas *mf*

Toms *mf*

Vc Solo *f marc.* *f* *più f*

Vn 1 *dolce* *più f*

Vn 2 *dolce* *mf* *più f*

Va *arco* *mf* *mf*

Vc *mf*

Db

249

Fl *f* *più f* *mp* *cresc.*

Ob *f* *mp* *cresc.*

Bass Cl *più f* *mp* *cresc.*

Bn *f* *più f* *mp* *cresc.*

Hn *mp*

Xyl *8va*

Congas *mp*

Toms

Vc Solo

Vn 1 *cresc.* *mp* *cresc.*

Vn 2 *cresc.* *mp* *cresc.*

Va *mp* *cresc.*

Vc *arco* *mp* *cresc.*

Db *arco*

45 *più pesante* ♩ = 148

257

Fl *f*

Ob *f*

Bass Cl *f*

Bn *f*

Hn *f*

Glock *f*

Timp *sfz* hard mallets *f*

Vc Solo *f* ruvido

Vn 1 *f*

Vn 2 *f*

Va *f*

Vc *f sfz*

Db *sfz*

46

265

Fl *f*
 Ob *f*
 Bass Cl *f*
 Bn *f*
 Hn *mf*
 Timp *sfz* *sfz* *sfz* *sfz* *sfz*
 Vn 1 *f*
 Vn 2 *f*
 Va *f*
 Vc *sfz* *sfz* *sfz* *sfz*
 Db *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

273

Fl *sfz*

Ob *sfz*

Bass Cl *sfz*

Bn *f espress.* *sfz*

Hn *sfz*

T B *poco f* *mf*

Congas *mp* *poco f*

Toms *mp* *poco f*

Timp

Vn 1 *sfzp* *sfz*

Vn 2 *sfzp* *sfz*

Va *sfzp* *arco* *sfz*

Vc *sfzp* *sfz*

Db *sfzp* *sfz*

280

Fl

Ob

Bass Cl

Bn

Hn

T B

Congas

Toms

Mar

Timp

Vc Solo

Vn 1

Vn 2

Va

Vc

Db

fp

f

sfz

ff

dim.

allarg.

più mosso 47 ♩ = 200

286

Fl *p* *f*

Ob *p* *f cantabile*

Bass Cl *f*

Bn *f*

Hn *f*

Xyl *ff*

T B *mp*

Congas *mp cresc.*

Toms *mf*

Mar *p* *f*

Timp *f sfz*

Vc Solo *p* *cresc. molto* *ff cantabile*

Vn 1 *f*

Vn 2 *f*

Va *f*

Vc *f*

Db *f*

293

Fl

Ob

Bass Cl

Bn

Hn

Cymb

Xyl

T B

Congas

Toms

Mar

Timp

Vc Solo

Vn 1

Vn 2

Va

Vc

Db

agitato

mf *cresc.* *sfz*

f

ff

mf marc.

cresc.

cresc.

sfz

f

f

299 **GP**

Ob *p* (You hold the o-ther with-in!)

Bass Cl *f* *p* (You hold the o-ther with-in!)

Bn *f* *p* (You hold the o-ther with-in!)

Hn *sfz*

Xyl *8va*

T B

Congas

Toms *sfz*

Timp *sfz*

Vc Solo *mp* (You hold the o-ther with-in!)

Vn 1 *p* (You hold the o-ther with-in!)

Vn 2 *p* (You hold the o-ther with-in!)

Va *f* *p* (You hold the o-ther with-in!)

Vc *f* *p* (You hold the o-ther with-in!)

Db *pizz.* *sf*