

“O Zomer!”

Cassandra Miller
for the Asko Ensemble
2007

Performance Notes

Preparation:

The vibraphone and the crotales are to be prepared by taping a coin to each crotale and vibraphone bar used.

Scordatura: The individual parts are provided with tablature.

The cello strings are to be tuned down to the following pitches:

I – G; II – Bb; III stays as G; IV – Bb

The bass strings are to be tuned down to the following pitches:

I – Eb; II – C; III – Ab; IV – C

Tremolo Notation:

This piece uses tremolos which slow down and speed up, as notated above the staff.

Each instrument group should read the tremolos in a different way:

Vibraphone and Piano:

There are three basic tremolo speeds:

1. FASTEST – this denotes the fastest speed possible
2. MID – between “fastest” and “slow”
3. SLOW – not slower than ½ the speed of “fastest”

and there are other indications which appear rarely, being

EVEN FASTER – faster than “fastest” if at all possible

EVEN SLOWER – gradually slower than “slow”

4. SLOWEST – not slower than ½ the speed of “slow”

A deliberate attempt should be made to not make equal subdivisions of the beat. However, sudden changes, such as the change from “fastest” to “slow” must occur precisely on the beat as written.

At all times, both hands sound at the same time (not alternating.)

Bassoon: The speed of the tremolos is as that described above for the piano and vibraphone. The pitched tremolos and the articulated tremolos follow the same rules.

Strings:

The concept is basically the same as above, however the three speeds denote different bow speeds:

1. FASTEST – this denotes the fastest bow speed possible while using the *entire length of the bow* (as in flautando)
2. MID – between “fastest” and “slow”
3. SLOW – as slow as possible while still producing a warm resonant sound. This is not a tremolo at all, but rather a sustained pitch with as few bow changes as possible (this will be very much slower than the “slow” vibraphone or piano tremolos)

As above, a deliberate attempt should be made to not make equal subdivisions of the beat. However, sudden changes, such as the change from “fastest” to “slow” must occur precisely on the beat as written.

Noteheads:

Strings: square noteheads indicate that the left hand is placed loosely over the strings, so that no distinct pitch is heard.

At letter F:

Piano and strings – play the eight iterations of the tremolo as written, within the “tremolo speed” as indicated. For the piano, this means that the tremolo will sound as it would in the previous section, but that the first eight iterations contain the left hand pitches, while the right hand continues alone for the remainder of the bar. For the strings, this means that the tremolo will be played as it would in the previous section, but that only the first eight bow strokes contain pitch, where the remainder of the bar is played with the left hand placed loosely over the strings.

TOON TELLEGEN

In het begin was er tumult.
Iemand riep om stilte,
om ijver
en om liefde toen.

Een man stond op en zei:
"Hoe kan ik ooit duidelijk maken dat ik u eigenlijk,
eigenlijk . . . "
"Wat?" riepen de mensen om hem heen. "Wat?"
" . . . niet veracht?"

en die man kuste kinderen die uit de hemel vielen,
vrouwen die langs stroomden in trage modderstromen,
moeders in hun glinsterende cocons,

en onder de mensen barstte de eenzaamheid los,
als onweer in de zomer.
O zomer!

© 2001, Toon Tellegen
From: *Gedichten 1977-1999*
Publisher: Querido, Amsterdam, 2001

In the beginning there was tumult.
Someone called for silence,
for diligence
and then for love.

A man stood up and said:
"How can I ever make it clear that I really,
really . . . "
"What?" the people around him cried. "What?"
" . . . do not despise you?"

and that man kissed children falling from the sky,
women flowing past in slow muddy streams,
mothers in their glistening cocoons,

and among the people loneliness erupted,
like thunder in summer.
O summer!

© Translation: 2005, Judith Wilkinson
Previously published in *Envoi*

O Zomer!

Cassandra Miller

Simple, lightly, as clockwork $\text{♩} = 42$

hard mallets, played on the nodes

x 6

x 4

x 4

Marimba

mp

Cello

alto sul tasto
IV entirely on the fourth string (until rehearsal letter C)

p

Contrabass

alto sul tasto
(sounds 8vb)

p *pp* *pp* *ppp*

Mrb.

x 2 x 2 x 3

Vc.

Cb.

ppp

2

A

x 6

Mrb.

7.54



B

C

con sord. (straight mute)
fluttersong sempre

C Tpt.

Vibes

I. FASTEST

x 3

x 3

Mrb.

Pno.

Relentless, forceful, angrily, fierce

21

Ob. *mf*

Bn. *fff*

C Tpt. *mf*

Crotales brass mallets *f*

Vibes *(FASTEST)* *fff*

Pno. *I. FASTEST* *fff*

Vc. *fff* *I. FASTEST*

Cb. *fff*

SLOWER

27

Ob.

2. MID SLOWER

3. SLOW

Bn.

C Tpt.

Crotales

Vibes

Pno.

Vc.

Cb.

(EASTEST)

(EASTEST)

(EASTEST)

Detailed description: This page of a musical score covers measures 27 through 32. The score is for a woodwind and string ensemble. The Oboe (Ob.) part features a melodic line of eighth notes with a dynamic marking of *2. MID* and a tempo change to *SLOWER* indicated by a dashed line. The Bassoon (Bn.) part provides a rhythmic accompaniment of eighth notes. The C Trumpet (C Tpt.) part has a melodic line similar to the Oboe. The Crotales part consists of a rhythmic pattern of eighth notes. The Vibes, Piano (Pno.), Viola (Vc.), and Cello (Cb.) parts all play a sustained chord, with a dynamic marking of *(EASTEST)*. The Piano part is specifically marked *(EASTEST)* in both staves. The score is in a key signature of two flats and a 4/4 time signature.

D

Ob.

Bn.

C Tpt.

Crotales

Vibes

Pno.

Vc.

Cb.

1. FASTEST SLOWER SLOWER 1. FASTEST SLOWER 2. MID 1. FASTEST SLOWER

fff fff

1. FASTEST SLOWER SLOWER 2. MID 1. FASTEST SLOWER

fff fff

3. SLOW FASTER 2. MID FASTER

1. FASTEST

1. FASTEST

38

Oboe

Bn.

C Tpt.

Crotales

Vibes

Pno.

Vc.

Cb.

(SLOWER) → 2. MID SLOWER → 1. FASTEST SLOWER → 2. MID SLOWER

fff

(FASTER) → 1. FASTEST 3. SLOW FASTER

subito f

(EASTEST) 3. SLOW FASTER

subito f

subito f

E

Musical score for measures 43-47, featuring Oboe (Ob.), Bassoon (Bn.), C Trumpet (C Tpt.), Crotales, Vibes, Piano (Pno.), Violin (Vc.), and Cello (Cb.). The score includes dynamic markings such as *ff*, *subito f*, and *fff*, and performance instructions like *(SLOWER)*, *3. SLOW*, *1. FASTEST*, and *FASTER*. The key signature is B-flat major (two flats).

Ob. (SLOWER) - - - - - 3. SLOW 1. FASTEST SLOWER - - - - -

Bn. *fff*

C Tpt.

Crotales

Vibes *fff*

Pno. 2. MID FASTER - - - - - 1. FASTEST 3. SLOW FASTER - - - - - 2. MID FASTER - - - - - 1. FASTEST
ff *fff* *subito f* *fff*

Vc. 2. MID FASTER - - - - - 1. FASTEST 3. SLOW FASTER - - - - - 2. MID FASTER - - - - - 1. FASTEST
ff *fff* *subito f* *fff*

Cb. 2. MID FASTER - - - - - 1. FASTEST 3. SLOW FASTER - - - - - 2. MID FASTER - - - - - 1. FASTEST
ff *fff* *subito f* *fff*

This page of a musical score contains measures 48 through 52. The score is arranged in a standard orchestral layout with the following parts from top to bottom: Oboe (Ob.), Bassoon (Bn.), C Trumpet (C Tpt.), Crotales, Vibes, Piano (Pno.), Violin (Vc.), and Cello (Cb.).

Measure 48: The woodwinds and strings enter with a melodic line. The piano accompaniment begins with a *subito f* dynamic. The Vibes part has a *subito mp* dynamic. The Pno. part has a *subito f* dynamic. The Vc. and Cb. parts have a *subito f* dynamic.

Measure 49: The woodwinds and strings continue. The Vibes part has a *subito mp* dynamic. The Pno. part has a *subito f* dynamic. The Vc. and Cb. parts have a *subito f* dynamic.

Measure 50: The woodwinds and strings continue. The Vibes part has a *subito mp* dynamic. The Pno. part has a *subito f* dynamic. The Vc. and Cb. parts have a *subito f* dynamic.

Measure 51: The woodwinds and strings continue. The Vibes part has a *subito mp* dynamic. The Pno. part has a *subito f* dynamic. The Vc. and Cb. parts have a *subito f* dynamic.

Measure 52: The woodwinds and strings continue. The Vibes part has a *subito mp* dynamic. The Pno. part has a *subito mp* dynamic. The Vc. and Cb. parts have a *subito mp* dynamic.

Tempo and Performance Markings:

- 2. MID
- SLOWER
- 3. SLOW
- EVEN SLOWER
- 4. SLOWEST
- 3. SLOW
- FASTER
- 2. MID
- FASTER
- 1. FASTEST
- 3. SLOW
- FASTER
- 2. MID
- FASTER
- 1. FASTEST
- EVEN FASTER
- 3. SLOW
- FASTER
- 2. MID
- FASTER
- 1. FASTEST
- EVEN FASTER
- 1. FASTEST
- 3. SLOW
- FASTER
- 2. MID
- FASTER
- 1. FASTEST
- EVEN FASTER
- 1. FASTEST

Dynamic and Performance Markings:

- (no tremolo)
- subito *mp*
- subito *pp*
- Ly.
- subito *f*
- fff*
- subito *mp*
- subito *f*
- subito *mp*
- subito *mp*
- subito *f*
- subito *mp*
- subito *mp*
- subito *f*
- subito *mp*
- subito *mp*

Other Markings:

- 8^{va}
- pp
- mp
- 15^{ma}

53

Ob.

Bn.

C Tpt.

Crotales

Vibes

Pno.

Vc.

Cb.

(SLOWEST)

(15^{ms})

(8th)

(FASTEST)

(FASTEST)

(no dim.)

57

Detailed description: This page of a musical score covers measures 53 to 57. The score is for a large ensemble, including Oboe (Ob.), Bassoon (Bn.), Trumpet (C Tpt.), Crotales, Vibes, Piano (Pno.), Viola (Vc.), and Cello (Cb.). The key signature is B-flat major (two flats). The Oboe and Bassoon parts are mostly rests, with some notes in the Bassoon part. The Trumpet part features a melodic line with accents and a 'no dim.' instruction. The Crotales part is a series of rests. The Vibes part consists of four chords. The Piano part has a complex texture with multiple layers of notes, including a section marked '(15^{ms})' and another marked '(8th)'. The Viola and Cello parts feature a fast, rhythmic pattern marked '(FASTEST)'. The score concludes with a double bar line at measure 57.