

DANSES CONDENSÉES

pour marimbiste

*jouant
marimba de concert
grande caisse à pédale
hochet aux palourdes
en frappant les pieds au plancher
en criant*



PERMAGNUS LINDBORG
1997

Marimba

The part is written for a five-octave Concert marimba with a range from low C₁ to high c₄.

In addition, two mallets extending this range are asked for. One is below the marimba register, sounding at G₂, the other above, sounding at f₄.

For the *première danse*, medium to hard mallets or sticks with 'Janus-heads' (two different hardnesses) are most appropriate.

There are also notes to be played with the wooden part of the sticks.

For the *deuxième danse*, very soft mallets should be employed to bring forth a voice-like, continuous timbre

Feet Instruments

A Rattle should be attached to the left leg just below the knee. The ideal rattle consists of at least 50 small *sea-shells*, pierced and strung unto several chords. The shells should be small, hard and quite thick (*palourdes*), so as to produce a sharp, high-pitched and glass-like sound.

The Rattle produces a continuous sizzling when the marimbist makes a rhythmic circular (and not too fast) motion of the left leg, using the toes as a pivot. It will also give out a short, hard rattle when the player heavily stomps the floor with the left heel.

With the heel of the right foot, the percussionist plays a Pedal Bass Drum, placed on the floor behind him. The drum should be as large as possible, sounding approximately one octave below the lower extension of the marimba (i.e. at G₂).

Twice during the *première danse*, the percussionist plays on the drum with his mallets, bending his knees and striking the Bass Drum behind his back in order to always face the audience.

Performance

The duration of the piece is approximately 16 minutes. The player should preferably wear an all-white dress. Lighting during *première danse* should be yellow, during *deuxième danse* deep blue, moving to violet towards the ending.

VOICE

The use of the voice should be very expressive. The signs used are standard signs from the *International Phonetic Association* (1988).

g	goal
k	key
t	tall
ʒ	erosion
ʃ	Shakespeare
s	salmon
k p	bilabial and uvular plosives pronounced simultaneously
h	laryngeal fricative
↗	inhaled laryngeal fricative
↖	inhaled velar fricative
↔	inhaled bidental fricative (teeth together)
ph, kh...	'h' signifies breathy sound
x^, h^...	indexed letter signifies colour of fricative
^	sound pronounced forcefully
→	smooth transition between sounds
~~~~~	vibrato
[gʌ!]	mime; move mouth and face as if to pronounce a forceful
[↑]	, but produce no sound

## About the piece

**Danses Condensées** were composed during the winter of 1997 in Montréal, Québec.

The piece is written for and dedicated to my friend, the marimbist Eirik Raude.

## Marimba

La partie est écrite pour un Marimba de Concert aux cinq octaves avec un registre du Do₁ grave au do₄ aigu.

En plus, deux claviers ajoutés élargissent ce registre: l'un à l'hauteur Sol₂ un quart au-dessous du Do₁ grave, et l'autre à l'hauteur fa₄ un quart au-dessus du do₄ aigu.

Pour la *première danse*, utiliser quatre baguettes dures ou baguettes "tête-de-Janus" aux deux densités (moyen/dur).

Il y a aussi des notes jouées avec le bois de la baguette ou avec la baguette tournée dans la main.

Pour la *deuxième danse*, utiliser des baguettes très douces pour créer une sonorité continuée ressemblante à celle de la voix humaine.

## Instruments aux pieds

Le marimbiste porte, attaché au genou gauche, un Hochet.

Le hochet idéal consiste d'un cinquantaine de coquilles, percées et attachées sur plusieurs cordes. Les coquilles doivent être petites, dures et assez massives (*des palourdes*) pour produire une sonorité pénétrante, aigue et vitreuse.

Le hochet produit un son continu par un mouvement circulaire (pas trop vite) de la jambe gauche en pivotant sur les orteilles.

Quand il frappe le talon du pied gauche sur le plancher, on entendra un tremblement bref et fort du hochet.

Avec le talon du pied droite, le marimbiste joue sur une Grande caisse à pédale, placée derrière lui. La caisse doit être très grosse, sonnant à un hauteur approximativement une octave au-dessous le Sol₁ grave extra du marimba (soit approximatif Sol₂).

Deux fois pendant la *première danse*, le marimbiste joue sur la Caisse avec les baguettes, fléchant les genoux pour la frapper derrière lui toujours en regardant droit vers le public.

## Présentation

La durée de cette pièce est environ 16 minutes. Le musicien doit préferablement être vêtu entièrement en blanc. La lumière pendant la *première danse* doit être jaune et pendant la *deuxième danse* bleue foncée, et vers la fin, graduellement violette.

## VOIX

L'emploi de la voix doit être très expressif. Les signes sont utilisés selon *International Phonetic Association (1988)*.

g	gant
k	caisse
t	tact
ʒ	jeu
ʃ	chant
s	saumon

kp	occlusives bilabiale et <b>uvulaire</b> prononcées en même temps
h	fricative larynguale
h̚	fricative larynguale inhalée
x	fricative velaire inhalée
h̚	fricative bidentale inhalée (dents serrées)
ph, kh...	h' signifie sonorité avec un soufflement exagéré
x̚, h̚	la petite lettre signifie la couleur de la fricative
λ	lache
u	louche
ã	lent
x	'x̚' sonorité brisée

!	pronunciation vigoureuse
→	transformation des sonorités
~~~~~	vibrato
[gʌ!]	une mime; bouger la bouche et le visage pour dire gʌ! avec vigueur, mais rester silencieux.
↑	

Sur la pièce

Dances Condensées ont été composées à Montréal, Québec, pendant l'hiver en 1997. La pièce est écrite pour et dédiée à mon ami le marimbiste Eirik Raudé.

première danse

4" baguettes dures;
toujours très excité

10"

Y

o
z
PPP

crescendo molto

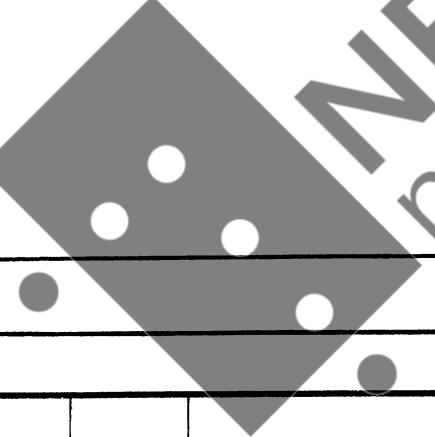
#1

2 = 80
4 9A!

ff

6 f

==

16" 

NB
noter

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#2

kph

x

f

8

x

8

8

8

8

8

8

8

8

f sempre

This image shows a handwritten musical score page 3, continuing from page 2. The score consists of two systems of music. The top system starts with a measure in common time (indicated by a '4' over a '4') and a dynamic of ***ff* sempre**. The tempo is marked as ***=60***. The first measure has a single note on the fourth line. The second measure begins with a forte dynamic (***ff***) and contains several notes on the first, third, and fifth lines. The third measure starts with a dynamic of ***g!*** and includes a grace note above the staff. The fourth measure is in **12"** time, indicated by a '12" over a '10' with a wavy line underneath. It features a dynamic of ***p*** and includes a measure repeat sign. The fifth measure continues in **12"** time with a dynamic of ***ff***. The sixth measure is in common time (indicated by a '4' over a '4') and includes dynamics of ***ff***, ***(ff)***, and ***(ff)***. The seventh measure is also in common time and includes dynamics of ***pp***, ***(pp)***, and ***(pp)***. The eighth measure concludes with a dynamic of ***pp*** and a fermata over the staff. The bottom system continues from the end of the previous system, starting with a dynamic of ***pp***.

A handwritten musical score page featuring five staves of music. The first staff begins with a wavy line and includes dynamic markings like *pp* *sempre*, *(ff)*, *(pp)*, and *(pp)*. The second staff starts with *PP* and *PP*. The third staff features a large diamond-shaped graphic with dots and includes dynamics like *f*, *PP*, *P*, *PP*, and *f*. The fourth staff has dynamics *PP*, *(pp)*, *mp*, *(pp)*, and *mf*. The fifth staff concludes with *(pp)*, *f*, and *(pp)*. Measure 4 ends with a tempo of $4 = 60$ and a dynamic *ku!*. Measure 5 begins with a key signature of $\#5$. Measures 6 and 7 are indicated by a large $3/4$ and $7/4$ respectively. Measure 8 ends with a dynamic *f*.

#6

8" t!

f

ff

(p)

ff

(pp)

ff

(pp)

f

f

p

pp

ppp

mp

pp

5

4

5

4

3

3

10"

mf

ff

f

pp

f

f

pp

pp

ppp

ppp

p

3

18"

NB

noter

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#10

ku → 3^u

This page contains two staves of music. The top staff uses a soprano C-clef and has a dynamic of *p* followed by *mf*. The bottom staff uses a bass F-clef and includes dynamics *ff*, *f*, *mp*, *mf*, *(ppp)*, *(ppp)*, *(ppp)*, *ff*, *(ff)*, *f*, *(ppp)*, and *(ppp)*. Measure numbers 8 and 9 are indicated on the left.

NB
noter

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mf → *ff*

5 = 65.5 4

10^u #11

2/4 = 40 #12

This page contains two staves of music. The top staff starts with *mf* and transitions to *ff*. The bottom staff starts with *f* and transitions to *pp*, then *mf*, and back to *pp*. Measures 10 and 11 are labeled with their respective tempos. Measure 12 is labeled with a 2/4 time signature and tempo of 40. Various dynamics like *pp*, *f*, *mf*, and *ff* are used throughout. Measure 12 also features a 6-note cluster and a 5-note cluster.

#13
gA! **3 8** **2 8** **s** **t!** **3 4** **t!** **[contre-pas]** **g"** **kph**
(#13) **[élegance]** **f**
p **mf** **ff** **p** **f** **ff** **f** **p** **pp** **(p)** **(p)** **(pp)** **f** **f** **non troppo**
#14 **4 4** **gA!** **#15** **3 4 h** **d=48** **2 5** **[contre-pas]**
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[nuage] **p** **<mf>** **<><><><><><><>** **p**
f **p** **pp** **f** **(pp)** **ppp** **<pp>** **3/8** **p** **ppp** **p** **<mf>** **f** **f** **fp** **f** **5**

Handwritten musical score for piano, page 15, measures 3-8. The score consists of two staves. Measure 3 starts with a dynamic of p , followed by mf , PPP , and f . Measure 4 starts with kph and ends with f . Measure 5 starts with (ppp) and ends with f . Measure 6 starts with p , followed by f and ff . Measure 7 starts with $ku!$, followed by f , 7 , and $7/8$. Measure 8 starts with 7 , followed by 7 , 7 , 7 , and $7/8$. The score includes various dynamics, articulations, and time signatures.

#18

[contre-pas]

(#18)

$\frac{2}{4}$ = 60
2

 $\frac{3}{4}$

Musical score page #18. The score consists of two systems of music. The first system starts with a 2/4 time signature at 60 BPM, indicated by a tempo mark above the staff and a 2/4 time signature below it. The music is labeled [contre-pas]. The second system begins with a 3/4 time signature. The key signature changes between the two systems. Various dynamics are used, including *p*, *f*, *ff*, *mf*, *mp*, *pp*, and *fff*. Articulation marks like dots, dashes, and crosses are placed on the notes. A dynamic *g!* is marked above the staff. A performance instruction "trémolo sur la Grande Caisse" is written in the middle of the page. The score ends with a 3/8 time signature.

#19

= 65.5

 $\frac{2}{4}$ $\frac{5}{4}$ $\frac{6}{4}$ $\frac{7}{4}$ $\frac{8}{4}$ $\frac{9}{4}$ $\frac{10}{4}$ $\frac{11}{4}$ $\frac{12}{4}$ $\frac{13}{4}$ $\frac{14}{4}$ $\frac{15}{4}$ $\frac{16}{4}$ $\frac{17}{4}$ $\frac{18}{4}$ $\frac{19}{4}$ $\frac{20}{4}$ $\frac{21}{4}$ $\frac{22}{4}$ $\frac{23}{4}$ $\frac{24}{4}$ $\frac{25}{4}$ $\frac{26}{4}$ $\frac{27}{4}$ $\frac{28}{4}$ $\frac{29}{4}$ $\frac{30}{4}$ $\frac{31}{4}$ $\frac{32}{4}$ $\frac{33}{4}$ $\frac{34}{4}$ $\frac{35}{4}$ $\frac{36}{4}$ $\frac{37}{4}$ $\frac{38}{4}$ $\frac{39}{4}$ $\frac{40}{4}$ $\frac{41}{4}$ $\frac{42}{4}$ $\frac{43}{4}$ $\frac{44}{4}$ $\frac{45}{4}$ $\frac{46}{4}$ $\frac{47}{4}$ $\frac{48}{4}$ $\frac{49}{4}$ $\frac{50}{4}$ $\frac{51}{4}$ $\frac{52}{4}$ $\frac{53}{4}$ $\frac{54}{4}$ $\frac{55}{4}$ $\frac{56}{4}$ $\frac{57}{4}$ $\frac{58}{4}$ $\frac{59}{4}$ $\frac{60}{4}$ $\frac{61}{4}$ $\frac{62}{4}$ $\frac{63}{4}$ $\frac{64}{4}$ $\frac{65}{4}$ $\frac{66}{4}$ $\frac{67}{4}$ $\frac{68}{4}$ $\frac{69}{4}$ $\frac{70}{4}$ $\frac{71}{4}$ $\frac{72}{4}$ $\frac{73}{4}$ $\frac{74}{4}$ $\frac{75}{4}$ $\frac{76}{4}$ $\frac{77}{4}$ $\frac{78}{4}$ $\frac{79}{4}$ $\frac{80}{4}$ $\frac{81}{4}$ $\frac{82}{4}$ $\frac{83}{4}$ $\frac{84}{4}$ $\frac{85}{4}$ $\frac{86}{4}$ $\frac{87}{4}$ $\frac{88}{4}$ $\frac{89}{4}$ $\frac{90}{4}$ $\frac{91}{4}$ $\frac{92}{4}$ $\frac{93}{4}$ $\frac{94}{4}$ $\frac{95}{4}$ $\frac{96}{4}$ $\frac{97}{4}$ $\frac{98}{4}$ $\frac{99}{4}$ $\frac{100}{4}$ $\frac{101}{4}$ $\frac{102}{4}$ $\frac{103}{4}$ $\frac{104}{4}$ $\frac{105}{4}$ $\frac{106}{4}$ $\frac{107}{4}$ $\frac{108}{4}$ $\frac{109}{4}$ $\frac{110}{4}$ $\frac{111}{4}$ $\frac{112}{4}$ $\frac{113}{4}$ $\frac{114}{4}$ $\frac{115}{4}$ $\frac{116}{4}$ $\frac{117}{4}$ $\frac{118}{4}$ $\frac{119}{4}$ $\frac{120}{4}$ $\frac{121}{4}$ $\frac{122}{4}$ $\frac{123}{4}$ $\frac{124}{4}$ $\frac{125}{4}$ $\frac{126}{4}$ $\frac{127}{4}$ $\frac{128}{4}$ $\frac{129}{4}$ $\frac{130}{4}$ $\frac{131}{4}$ $\frac{132}{4}$ $\frac{133}{4}$ $\frac{134}{4}$ $\frac{135}{4}$ $\frac{136}{4}$ $\frac{137}{4}$ $\frac{138}{4}$ $\frac{139}{4}$ $\frac{140}{4}$ $\frac{141}{4}$ $\frac{142}{4}$ $\frac{143}{4}$ $\frac{144}{4}$ $\frac{145}{4}$ $\frac{146}{4}$ $\frac{147}{4}$ $\frac{148}{4}$ $\frac{149}{4}$ $\frac{150}{4}$ $\frac{151}{4}$ $\frac{152}{4}$ $\frac{153}{4}$ $\frac{154}{4}$ $\frac{155}{4}$ $\frac{156}{4}$ $\frac{157}{4}$ $\frac{158}{4}$ $\frac{159}{4}$ $\frac{160}{4}$ $\frac{161}{4}$ $\frac{162}{4}$ $\frac{163}{4}$ $\frac{164}{4}$ $\frac{165}{4}$ $\frac{166}{4}$ $\frac{167}{4}$ $\frac{168}{4}$ $\frac{169}{4}$ $\frac{170}{4}$ $\frac{171}{4}$ $\frac{172}{4}$ $\frac{173}{4}$ $\frac{174}{4}$ $\frac{175}{4}$ $\frac{176}{4}$ $\frac{177}{4}$ $\frac{178}{4}$ $\frac{179}{4}$ $\frac{180}{4}$ $\frac{181}{4}$ $\frac{182}{4}$ $\frac{183}{4}$ $\frac{184}{4}$ $\frac{185}{4}$ $\frac{186}{4}$ $\frac{187}{4}$ $\frac{188}{4}$

#20

1 *g!*! **3** = 72

4

5 **4**

[contre-pas]

4 *k!* **5**

(#20)

fff *p* = *ppp*
molto dim

pp

mf

ff

fp < f

fp < f

3/8 *mf* — *p* — pp

[contre-pas]

6 = 80

4

[#21]

3 *ku!* **4**

4 *kph* **3**

[contre-pas]

2 **4**

3 **4**

[lugubre]

7

f **fp**

ff

f

p

P

pp

ppp

mf

3/8

pp *sempre*

8

A handwritten musical score for a multi-instrument ensemble, featuring five staves of music. The score includes various dynamics (e.g., *p*, *pp*, *mf*, *f*, *mp*, *non troppo*) and performance instructions (e.g., *kph*, *calme*, *right protected*). The score is divided into measures by vertical bar lines and includes rehearsal marks (#21) and (#22). The instruments involved include a woodwind instrument (with fingerings like 5, 3, 3, 7, etc.), a brass instrument (with fingerings like 5, 3, 3, 7, etc.), a string instrument (with fingerings like 5, 3, 3, 7, etc.), a percussive instrument (with fingerings like 5, 3, 3, 7, etc.), and a keyboard instrument (with fingerings like 5, 3, 3, 7, etc.). The score also includes rests and specific performance techniques indicated by the composer.

Handwritten musical score for guitar, page 9. The score consists of six staves of music with various markings like dynamics (f, ff, p, pp), articulations (z, x, b), and performance instructions (e.g., 'contre-pas'). A large red watermark 'This music is copy' is overlaid across the top of the page.

2.5

(#23)

[contre-pas]
4 = 103
4

ps

(#23)

Handwritten musical score for page 2.5, section (#23). The score consists of two systems of music for a single instrument. The first system starts with a dynamic *pp* and includes various slurs, grace notes, and dynamics like *mp*, *mf*, and *pp*. The second system begins with a dynamic *pp* and features a mix of eighth and sixteenth note patterns with dynamics like *mp*, *mf*, and *(pp)*.

=

6
4

[contre-pas]
3 = 120
4 kph
gA!

#24

4

2
4

Handwritten musical score for page 2.5, section (#24) and page 2.6, section (#24). The score continues from the previous section, featuring complex rhythmic patterns with sixteenth and thirty-second notes, slurs, grace notes, and dynamics like *f*, *ff*, *fp*, *f*, *ff*, and *pp*. The section ends with a dynamic *pp* followed by *mf*.

(#25) [contre-pas]

ku!

Handwritten musical score for piano, page 12, system 1. The score consists of two staves. The top staff has a treble clef, a key signature of one sharp, and a common time signature. The bottom staff has a bass clef, a key signature of one sharp, and a common time signature. The music features various note heads, stems, and rests. Dynamic markings include **ff**, **f**, **p**, **fp**, **mf**, and **pp**. Articulation marks like *****, **x**, and **z** are also present. A bracket labeled "sonore" is shown under a group of notes. Measure numbers 1 through 8 are indicated above the top staff.

||

Handwritten musical score for piano, page 12, system 2. The score consists of two staves. The top staff has a treble clef, a key signature of one sharp, and a common time signature. The bottom staff has a bass clef, a key signature of one sharp, and a common time signature. The music features various note heads, stems, and rests. Dynamic markings include **f**, **p**, **sfz**, **sfz**, **f**, **sfz**, **f**, **pp**, **sffz**, **sffz**, **ff**, **f**, and **p**. Articulation marks like *****, **x**, and **z** are present. Measure numbers 3'' and 4 are indicated above the top staff. A red watermark "NB noter This music is copyright protected" is overlaid on the score. A large grey diamond shape is positioned in the center of the page.

2 **5** **4**

pp f p
f p f
f p ff
p f
pp

p molto

[contre-pas] **3** **7** **4** **4** **5** **3** **4** **4**

NB **noter**
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f fp f
fp f
sfz sfz
f sfz
ff f
ff ff
ff ff

[main droite]

(z)

13

#27

10"
gA!

Musical score for page 27. The score consists of two systems of music. The top system starts with a dynamic of ffz and includes markings like sffz , sffz , and sfffz pp . The bottom system begins with a dynamic of sfffz f and includes markings like sfffz , ffz , and fff .

#28

 $4\frac{3}{4}$
=184
gA! kph

Musical score for page 28. The score consists of two systems of music. The top system starts with a dynamic of fff and includes markings like tr , ff , f , f p , kph , and (t) . The bottom system starts with a dynamic of sfffz f and includes markings like sfffz , ff , pp , mf , and f .

kph
 900
 6
 kph
 (fsempre)
 f
 ff pp f ff p f f
 f

#29
 3 J=126
 4
 kph
 45
 kph ui
 (t)
 ff
 ff p f f (x) f
 Z (Z) f
 pp f

A handwritten musical score for a string quartet (two violins, viola, cello) on five systems of five-line staff notation. The score includes dynamic markings like *f*, *p*, *ff*, *pp*, *kP*, *s*, *t!*, and *ff*. Measure numbers 3, 4, 4, 5, and 4 are written above the staves. The first system starts with *f* and includes a tempo marking *(f sempre)*. The second system starts with *p* and includes a 3/8 time signature. The third system starts with *P*. The fourth system starts with *kP* and includes dynamic markings *s* and *t!*. The fifth system starts with *f*. A red diagonal watermark "Right protected" is visible across the bottom of the page.

4 = 96
4ku!

3 **4**

ff **f** **ff** **P** **p** **mf** **p** **pp**

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8" deuxième danse

baguettes douces; toujours trémolo continu et très expressif

#1 ♩=57

f mf

#2

mf

#3

f p

#4

p

(pp) mf

mp

mf

(pp)

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#9

Musical score page 9. The score consists of two staves. The top staff has a treble clef, a key signature of one sharp, and a common time signature. The bottom staff has a bass clef, a key signature of one sharp, and a common time signature. The music includes various note heads (solid black dots, open circles, and diagonal lines) and rests. Dynamics include *mf*, *p*, *mp*, and *pp*. Measure numbers #9 and #11 are indicated above the staves.

#10

[les pauses toujours à durée complète]

#11

Musical score page 10. The score consists of two staves. The top staff has a treble clef, a key signature of one sharp, and a common time signature. The bottom staff has a bass clef, a key signature of one sharp, and a common time signature. The music includes various note heads and rests. Dynamics include *p* and *pp*. Measure numbers #10 and #11 are indicated above the staves. A large red watermark "N.B. noter This music is copyright protected" is overlaid across the middle of the page.

#12

#13

Musical score page 12. The score consists of two staves. The top staff has a treble clef, a key signature of one sharp, and a common time signature. The bottom staff has a bass clef, a key signature of one sharp, and a common time signature. The music includes various note heads and rests. Dynamics include *pp*. Measure numbers #12 and #13 are indicated above the staves.

#14

#15

Handwritten musical score for a single melodic line. The score consists of two systems of five-line staves. Measure #14 starts with a whole note followed by a half note. Measure #15 begins with a half note. Measure #16 starts with a whole note followed by a half note. Measure #17 begins with a half note. Measure #18 starts with a half note followed by a whole note. Measure #19 begins with a half note followed by a whole note. Measure #20 begins with a half note followed by a whole note.

#16

(9)

Handwritten musical score for a single melodic line. The score consists of two systems of five-line staves. Measure #16 starts with a whole note followed by a half note. Measure #17 begins with a half note. Measure #18 starts with a half note followed by a whole note. Measure #19 begins with a half note followed by a whole note. Measure #20 begins with a half note followed by a whole note.

#17

#18

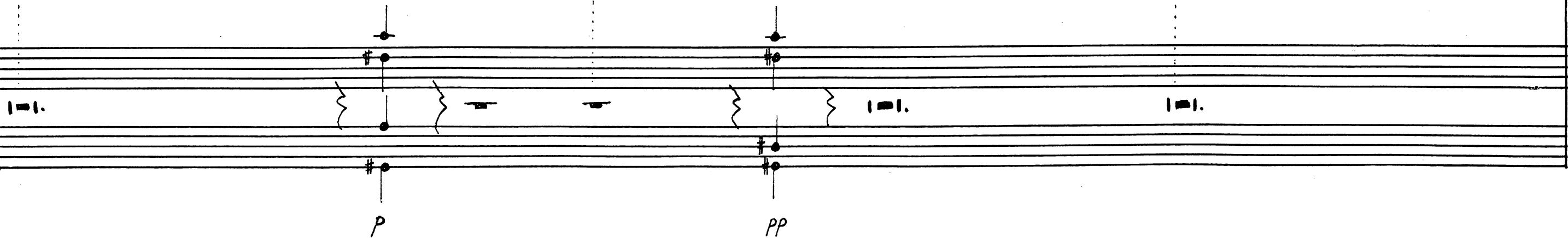
Handwritten musical score for a single melodic line. The score consists of two systems of five-line staves. Measure #16 starts with a whole note followed by a half note. Measure #17 begins with a half note. Measure #18 starts with a half note followed by a whole note. Measure #19 begins with a half note followed by a whole note. Measure #20 begins with a half note followed by a whole note.

20

#19
gʌ!
X

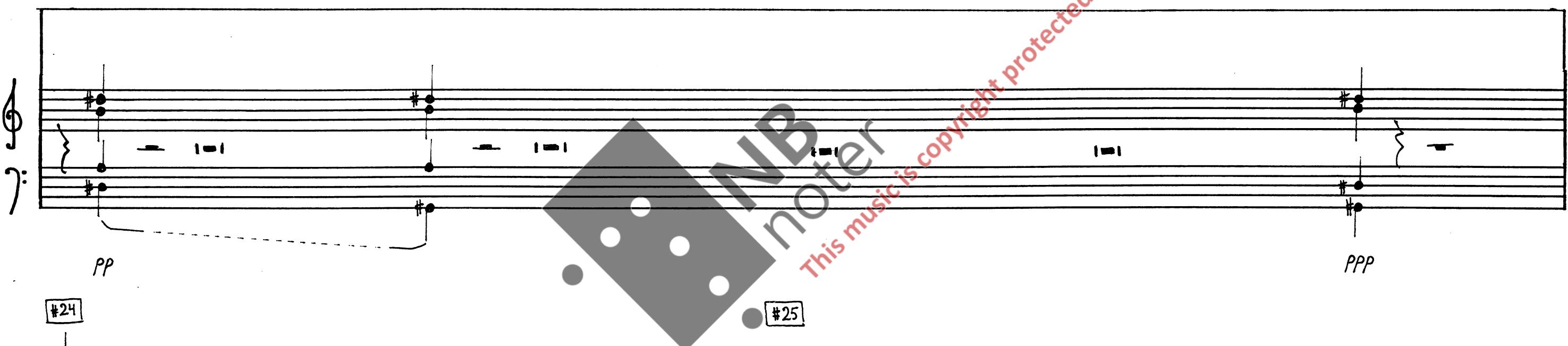
#20
gʌ!
X

#21
ku!
X



#22

#23



#24

#25

