b-me
Blending Melodies
Bridging Cultural Identities

Co-funded by
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The Forest has Secrets too I

Marta Domingues in collaboration with Ale Damasceno

Composed for the CREA-CULT-2021-COOP Project

"B-Me - Blending Melodies: Bridging cultural identities"
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SISTEMA CYPRUS

el sistema greece

ORQUESTRA SISTEMA
orquestra geração
Associação das Orquestras Sinfónicas Juvenis, Sistema Portugal
(AOSJSP)

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When I first sat down with Ale to sketch this piece, the first question he asked was "What is Brazil for you?" After some brainstorming, I told him that, for me, Brazil was Nature. A country with a strong connection to the Earth, in the broad sense, with a vast history where its identity has remained rooted. Brazil goes hand in hand with Nature, with the indigenous people, the traditions and culture that have travelled from the interior of the forests to the cities. It is also the country that shares the largest rainforest in the world with its neighbours. It is there that you can hear the wind howling through the branches of the fluttering trees, the rain falling on the river and plants, the thunder of a storm, and the animals that live there. And it is this Amazon, the lung of our planet, which today is threatened by the human hand.

This piece was born, then, from a desire to bring the sounds of the forest onto the stage. With it comes the rain, the wind, the thunderstorm, the animals, the insects. And it is the orchestra that does all this. The musical instruments make these sounds, defying what is expected. Between the brass blows, the punctuated texture created by the sound of keys on the wood winds, the tinkling of fingers on brass bellows, the *col legno* on the strings and the various percussion instruments, the musicians of the orchestra are encouraged to rediscover the instruments they play, and that are capable of doing more than they imagine. They are, in fact, capable of being sounds of Nature.

Music wants to involve us, let us in, let us perceive in detail the beauty of the small things that make our Nature. So that we don't forget it, the one that is common to all of us, wherever we are.

Quando me sentei com o Ale pela primeira vez para esboçar esta peça, a primeira pergunta que ele colocou foi "O que é o Brasil para você?". Depois de alguma troca de ideias, disse-lhe que, para mim, o Brasil era Natureza. Um país com uma forte ligação à Terra, no sentido lato, com uma história vasta onde a sua identidade se manteve enraizada. O Brasil anda de mãos dadas com a Natureza, com os povos indígenas, as tradições e cultura que viajaram do interior das florestas às cidades. É também esse país que partilha a maior floresta tropical do Mundo com os seus vizinhos. É aí que se ouve o vento a uivar por entre os ramos das árvores esvoaçantes, a chuva a cair no rio e nas plantas, a trovoada numa tempestade, e os animais que ali habitam. E é esta Amazónia, o pulmão do nosso Planeta, que hoje se encontra ameaçada pela mão humana.

Esta peça nasceu, então, de uma vontade de trazer os sons da floresta para o palco. Com ela vem a chuva, o vento, a trovoada, os animais, os insectos. E é a orquestra que faz tudo isto. Os instrumentos musicais fazem esses sons, desafiando o espectável. De entre sopros nos metais, a textura pontilhística criada pelo barulho das chaves nas madeiras, o tilintar dos dedos nas campanas dos metais, os col legnos nas cordas e os vários instrumentos da percussão, os músicos da orquestra são incentivados a redescobrir os instrumentos que tocam, e que são capazes de fazer mais do que aquilo que imaginam. São eles, de facto, capazes de ser sons da Natureza.

Quer a música envolver-nos, deixar-nos entrar, termos percepção do pormenor da beleza das pequenas coisas que fazem a nossa Natureza. Para não nos esquecermos dela, aquela que nos é comum a todos, seja onde estivermos.

Marta Domingues | *The Forest has Secrets too I*

Para Orquestra Infantil

For Children's Orchestra

ca. 2'

1 Flauta
1 Oboé
1 Clarinete em Si b
1 Saxofone Alto
1 Fagote

1 Trompa em Fá
1 Trompete em Si b
1 Trombone
1 Eufónio
1 Tuba

Percussão (4 executantes)

I – Triângulo; Maracas; Bombo
II – Pandeiro; Tam Tam
III – Triângulo; Wind Chimes; Thunder Sheet
IV – Molho de Chaves; Prato suspenso com correntes; Caixa

Cordas

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1 Flute
1 Oboe
1 B flat Clarinet
1 Alto Saxophone
1 Bassoon

1 French horn in F
1 Trumpet in B flat
1 Trombone
1 Euphonium
1 Tuba

Percussion (4 players)

I – Triangle; Maracas; Bass Drum
II – Tambourine; Tam Tam
III – Triangle; Wind Chimes; Thunder Sheet
IV – Key Chains; Suspended Cymbal with Chains; Snare Drum

Strings

Partitura em Dó (todos os instrumentos soam como escrito, excepto os instrumentos de transposição de oitavas).
Score notated in C (all instruments sounding as written, except for octave transposing instruments).

Notas de Execução Interpretation Notes

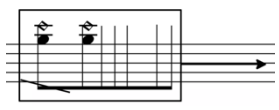
Notas Gerais General Notes

Mudança gradual de uma forma de tocar para outra. Gradual change from one way of playing to another.

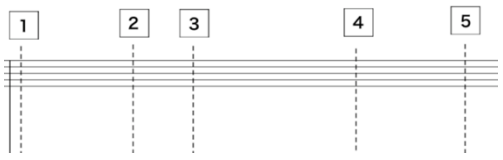
Accelerando e ritardando, respetivamente. No caso de notas repetidas, o número de notas a ser tocado é *ad libitum*. Accelerating and ritardando, respectively. In the case of repeated notes, the number of notes to be played is *ad libitum*.

Tocar o mais rápido possível, mantendo a clareza da passagem. Não deve exceder a duração indicada, mas pode terminar antes da mesma. Play as fast as possible, maintaining the clarity of the passage. Should not exceed the indicated duration, but may end before it.

Prolongamento da nota. Note prolongation.



Caixas de repetição/improvisação: deve executar-se uma improvisação com base nos elementos dados dentro da caixa e as indicações que a acompanham. Tocar até ao fim da seta. Repetition/improvisation boxes: an improvisation must be performed based on the elements given inside the box and the accompanying indications. Play until the end of the arrow.

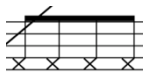


A partitura é composta por secções mensuradas e não mensuradas. Nas não mensuradas, o início dos eventos e respectivas durações serão determinadas pelo maestro, através da indicação dos números de 1 a 5 com os dedos de uma mão. The score is composed of measured and unmeasured sections. In the unmeasured ones, the beginning of the events and their respective durations will be determined by the conductor, by indicating the numbers from 1 to 5 with the fingers of one hand.

Sopros Winds

Apenas ar, sem altura definida. Air only, no defined pitch.

key clicks Som de chaves: som percussivo criado ao pressionar a chave. Key sound: Percussive sound created by pressing the key.



Percutir gentilmente com os dedos a campana.Gentky strike the bellow with you fingers.

Percussão Percussion

Baqueta mole de bombo
Bass drum sof mallet

Baqueta mole
Soft Mallet

Superball

Mãos
Hands

Escova
Brush

Folha de papel amachucada
Crumpled sheet of paper

Cordas Strings

SP Sul Ponticello **MSP** Molto Sul Ponticello
ST Sul Tasto **MST** Molto Sul Tasto

ord. Ordinario: Técnica convencional; anula uma indicação anterior.
Ordinary: Conventional technique; cancels a previous indication.

Col. l. bat. – Col legno battutto.

Percutir com os dedos na madeira da parte de trás do instrumento. Strike the wood of the back of the instrument with the fingers.

Nota: notas de execução adicionais poderão constar ao longo da partitura.
Note: additional performance notes may appear throughout the score.

The Forest has Secrets too I

senza misura

≈ 15"

♩ = 75

Flute
Oboe
Clarinet in B♭
Saxophone alto
Bassoon
Horn in F
Trumpet in B♭
Trombone
Euphonium
Tuba

keys
fast

sim.

create dynamics in the overall texture
homogeneous texture, like wind

Percussion I — Bass Drum
Percussion II — Tam Tam
Percussion III — Thunder Sheet
gently strike, create a bubbling texture
low, distant
Percussion IV — Snare Drum
rub the snare with the sheet
snares on
Cymbal with chains
play with the chains on the cymbal
create a metallic texture

soft

senza misura

≈ 15"

create dynamics in the overall texture
homogeneous texture, like wind

♩ = 75

asynchronous

Violin I
Violin II
Viola
Violoncello
Contrabass

MSP → MST

explore the extension of strings I. and II,
alternate between MSP and MST ad libitum
mooving freely and not mechanically
create different dynamics

strike the wood of the
back of the instrument
with your fingers

strike the wood of
the instrument
with your fingers

rit...

soft

sim.

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senza misura - slow and progressive

1 2 3 4 5 1 2 3

create dynamics in the overall texture
three crescendos and diminuendos
of irregular duration

Fl. Ob. Cl. Alt. Sax. Bsn.

keys fast

sim.

Hn. B♭ Tpt. Tbn. Euph. Tba.

air, no pitch like wind, not too long

strike the bellows with the your fingers

Perc. I

Maracas

soft

Triangle

Perc. II

Tambourine
shake, just rattles

Perc. III

Wind Chimes
create a metallic texture
(with no glissando)

Perc. IV

Snare Drum

Key Chains

Vln. I Vln. II Vla. Vc. Cb.

col. l. bat.

strike the wood of
the instrument
with your fingers

1 2 3

12

♩ = 75

Fl.
Ob.
Cl.
Alt. Sax.
Bsn.

Hn.
B♭ Tpt.
Tbn.
Euph.
Tba.

sim.

air

Bass Drum
sporadically pass the superball on the skin,
let the bass texture sound

Thunder Sheet
gently strike, create a bubbling texture
low, distant

Snare Drum
rub the snare with the sheet

Perc. I
Perc. II
Perc. III
Perc. IV

slow

Tam Tam

Wind Chimes
gentle (with no gliss)

Triangle

fast → slow

♩ = 75

Vln. I
Vln. II
Vla.
Vc.
Cb.

strike the wood of the
back of the instrument
with your fingers

soft

ord.

MSP → MST

explore the extension of strings I. and II,
alternate between MSP and MST ad libitum
mooving freely and not mechanically
create different dynamics