Blending Melodies
Bridging Cultural Identities

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The Forest has Secrets too II

Marta Domingues in collaboration with Ale Damasceno

Composed for the CREA-CULT-2021-COOP Project

"B-Me - Blending Melodies: Bridging cultural identities"
Reference: 101055770

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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 II*

Para Orquestra Infantil

For Children's Orchestra

ca. 4'

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

2 Trompas em Fá
2 Trompetes em Si b
2 Trombones
1 Eufónio
1 Tuba

Percussão (4 executantes)

I – Crótalo em Dó #; Maracas; Bombo
II – Pandeiro; Prato suspenso com correntes; Tam Tam
III – Triângulo; Wind Chimes; Thunder Sheet
IV – Triângulo; Molho de Chaves; 2 Tímpanos em Lá e Ré

Cordas

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

2 French horns in F
2 Trumpets in B flat
2 Trombones
1 Euphonium
1 Tuba

Percussion (4 players)

I – Crotale in C#; Maracas; Bass Drum
II – Tambourine; Suspended Cymbal with Chains; Tam Tam
III – Triangle; Wind Chimes; Thunder Sheet
IV – Triangle; Key Chains; Timpani in A and D

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

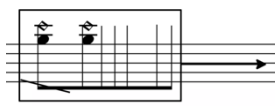
Notas Gerais General Notes

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

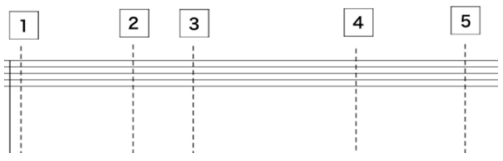
Accelerando e ritardando, respetivamente. No caso de notas repetidas, o número de notas a ser tocado é *ad libitum*. Accelerating and ritardando, respectively. In the case of repeated notes, the number of notes to be played is *ad libitum*.

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.

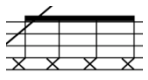


A partitura é composta por secções mensuradas e não mensuradas. Nas não mensuradas, o início dos eventos e respectivas durações serão determinadas pelo maestro, através da indicação dos números de 1 a 5 com os dedos de uma mão. The score is composed of measured and unmeasured sections. In the unmeasured 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.

Circular bowing – movimento circular do arco.

Col. l. bat. – Col legno battutto.

Ricochet do arco na nota indicada. O número de ataques é *ad libitum*, resultando do ressalto natural do arco.
Ricochet of the bow on the indicated note. The number of strikes is *ad libitum*, resulting from the natural bounce of the bow.

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 II

Marta Domingues

♩ = 60

Flute
Oboe
Clarinet in B♭
Alto Saxophone
Bassoon
Horn in F I
Horn in F II
Trumpet in B♭ I
Trumpet in B♭ II
Trombone I
Trombone II
Euphonium
Tuba

air, with no pitch
like wind, soft

Bass Drum

Percussion I

Tam Tam

Percussion II
Percussion III
Percussion IV
Violin I
Violin II
Viola
Violoncello
Double Bass

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9

♩ = 72

Fl.
Ob.
Cl.
Alt. Sax.
Bsn.
Hn. I
Hn. II
B♭ Tpt. I
B♭ Tpt. II
Tbn. I
Tbn. II
Euph.
Tba.
Perc. I
Perc. II
Perc. III
Perc.
Timpani
Cymbal with chains
soft
Thunder Sheet
Vln. I
Vln. II
Vla.
Vc.
Db.

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

17

Fl.
Ob.
Cl.
Alt. Sax.
Bsn.
Hn. I
Hn. II
B♭ Tpt. I
B♭ Tpt. II
Tbn. I
Tbn. II
Euph.
Tba.
Perc. I
Perc. II
Perc. III
Perc. IV
Vln. I
Vln. II
Vla.
Vc.
Db.

gradually softer

MSP → MST

explore the length of the string, alternate between MSP and MST ad libitum

sim.

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

26

1 2 3 4 5

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

keys fast

Hn. I Hn. II B♭ Tpt. I B♭ Tpt. II Tbn. I Tbn. II Euph. Tba.

air *sim.*

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

Maracas spft

Tambourine shake, only the rattles soft

Wind Chimes shake, softly (with no glissando)

Key Chain soft

Crotales

Vln. I Vln. II Vla. Vc. Db.

ricochet

col l. bat.

semi regular pace, no breaks as fast as possible asynchronous

1 2 3 4 5

30

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

Hn. I Hn. II B♭ Tpt. I B♭ Tpt. II Tbn. I Tbn. II Euph. Tba.

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

Vln. I Vln. II Vla. Vc. Db.

p

pp

mf

mp

f

air, no pitch, like wind, not too long

strike the bellows with your fingers

Crotales

Maracas

Cymbal with chains
play with the chains on the cymbal, softly

Thunder Sheet
soft

Wind Chimes

Triangle

col l. bat.

semi regular pace, no breaks
as fast as possible
asynchronous

31

Fl.
Ob.
Cl.
Alt. Sax.
Bsn.
Hn. I
Hn. II
B♭ Tpt. I
B♭ Tpt. II
Tbn. I
Tbn. II
Euph.
Tba.
Perc. I
Perc. II
Perc. III
Perc. IV
Vln. I
Vln. II
Vla.
Vc.
Db.

create different dynamics; as if it were wind
strike the bellows with your fingers
air, no pitch, like wind, not too long
like a whisper
Bass Drum
sporadically pass the superball on the skin, let the bass texture sound
Maracas
Tam Tam
Tambourine
shake, only the rattles soft
strike gently, to create a low, distant bubbling
Wind Chimes
Triangle
Timpani
Key Chains
ord.