



Lucia Ronchetti

Rumori da monumenti

A study on Johannesburg
for recorded voice and ensemble

with words from Portrait with Keys by Ivan Vladislavić

Commissioned by Ensemble Modern and Siemens Arts Program for the project "into..."

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Instrumentation

1 Flute
1 Oboe
1 Clarinet sib
1 Bass Clarinet sib
1 Bassoon
1 French horn
2 Trumpets c
1 Trombone
2 Percussion players
2 Pianos
2 Violins
1 Viola
2 Violoncelli
1 Double Bass

Percussion 1

Tenor drum
Metal Guiro
Raganella (rattler)
Timpani
Log Drum
Bongos
Metal Sheet
Flexaton
Side Drum
Whip
Rombo

Percussion 2

Tarole
Triangle
Medium Gong
Wooden Guiro
Bass Drum
Rototoms
Log Drum
Congas
Metal Sheet
Slide flute
Tamer Whip
Rombo

The score is not written in real sounds

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Text of Ivan Vladislavić

1.
I live on an island, an accidental island, made by geography and the town planners who laid out these city streets. ... When I am driven to walk, which is often, only the long way round, following this shore – Blenheim, Roberts, Juno, Kitchener – will bring me back to the beginning. Johannesburg surges and recedes like a tide. I come home with my shoes full of sand, empty my pockets at the kitchen table and pick through the findings. The roar in the air is the absence of water.
2.
Commissioner Street, the backbone of Johannesburg, follows the old wagon track between two of the first mining camps, from Jeppestown in the east to Ferreirasdorp in the west. So the city's spine was fused to the gold-bearing reef that called it into life. Today, going down Commissioner into the high-rise heart of the city, I am reminded that here we are all still prospectors, with a digger's claim on the earth beneath our feet. Where Commissioner passes the Fairview Fire Station, cracks have appeared in the tar, long, ragged creases following the curve of the road. Here and there chunks of tar have broken loose and rusted steel glimmers in the roadbed. The tramlines, tarred over in the fifties, are coming back to the surface.
3.
Johannesburg is a frontier city, a place of contested boundaries. Territory must be secured and defended or it will be lost. Today the contest is fierce and so the defences multiply. Walls replace fences, high walls replace low ones, even the highest walls acquire electrified wires and spikes. In the wealthier suburbs the pattern is to knock things flat and start all over. Around here people must make the most of what they've already got, and therefore the walls tend to grow by increments. A stone wall is heightened with prefab panels, a prefab wall is heightened with steel palisades, the palisades are topped with razor wire. Wooden pickets on top of brick, ornate wrought-iron panels on top of plaster, blade wire on top of split poles. These piggyback walls (my own included) are nearly always ugly. But sometimes the whole ensemble achieves a degree of elaboration that becomes beautiful again, like a page in the *Homemaker's Fair* catalogue.
4.
Handwritten (Roll 2)
The township is written in longhand across the printed page of the white city, in felt tip, in chalk, in gaudy heeltaps of enamel. The new services: Dokotela, Pan-African Financial Systems, Siyathuthuka Tavern Ngubane. White eyes appraise these declarations on flaking facades, accompanied by crude drawings of stethoscopes and knives and forks, and put the premises and proprietors in inverted commas: 'Herbalist', 'Moneylender', 'Eating house' ...
The white city is made of steel and glass, illuminated from within. It is printed on aluminium hoardings and perspex sheeting. It is bolted down, recessed and double-glazed, framed and sealed, it is double-sided and laminated, it is revolving in the wind on a well-greased axle.
The township is made of cardboard and hardboard, buckling in the sunlight. It is handpainted on unprimed plaster, scribbled on the undersides of things, on the blank reverses, unjustified, in alphabets with an African sense of personal space, smudged. Tied to a fence with string, leaning against a yield sign, propped up by a brick, secured with a twist of wire, nailed to a tree trunk.
5.
My people are islanders. I am happy enough on the edge of the city, combing its long shores while the weather drives currents through the veld. My English blood makes me go clockwise, the rest urges me the other way around.
6.
Homemade (Roll 1)
a wire fence brown with rust, wavy as fishnet, a grey-paper shopping bag with the stars and stripes on it, rows of plastic plates arranged on paving stones like counters in a board game, the broken propellor of a banana skin, a canvas awning with its aluminium legs moored to rocks, exhaust pipes and baffles dangling like the day's catch on a line strung between two bluegums, a flattened cardboard carton – FIVE ROSES QUALITY TEA, a window pane glazed with twentieth-century news, the driver's seat of a car standing on its metal runners like a sleigh, a silver bucket with a rag wrung hard as a root in its bottom, a white plastic milk crate like an architect's model in a drift of red sand, a green plastic garden chair, with one leg missing, propped on a paint tin – WALL & ALL, a greasy mattress with a trumpet flower fallen upon it like an omen – 'It's starting to look like a township around here,' cardboard fruit trays stacked into spirals like gigantic snail shells, two gigantic snail shells in the fists of a black woman, a black woman, a brazier
7.
In Johannesburg, the Venice of the South, the backdrop is always a man-made one. We have planted a forest the birds endorse. For hills, we have mine dumps covered with grass. We do not wait for time and the elements to weather us, we change the scenery ourselves, to suit our moods. Nature is for other people, in other places. We are happy taking the air on the Randburg Waterfront, with its pasteboard wharves and masts, or watching the plastic ducks bob in the stream at Montecasino, or eating our surf 'n turf on Cleopatra's Barge in the middle of Caesar's.
8.
Excess (Roll 3)
the shoes, the socks, the button-down collars, the corduroy jackets, the tables, the chairs, the pavements, the grass on the verges, the flower beds, the impatiens, the Barberton daisies, the street names on the kerbstones, the white lines, the street lights, the bulbs in the sockets, the buckets, the spades, the cars, the caravans, the motorboats, the sheepskin seat covers, the halogen spotlights, the retractable aerials, the loudspeakers, the rubber mats, the driving, the parking, the driving back, the money in the parking meters, the walking in the parks, the drinking in the bars, the talking, the laughing, the eating in the restaurants, the glasses, the wine in the glasses, the knives, the forks, the plates, the food on the plates, the baby potatoes, the stuffed trout, the chocolate mousse, the brandy snifters, the reading, the writing, the paper, the pen, the ink in the pen, the books, the books, the books
9.
The weather's thumb crushes stone to gravel and rubs wood down to the grain. What comes to the surface is stubborn. Our meanings are tender sheaths, but the heart of things is fibre and flint, and will not yield to the hand or the eye.
A hand slipped here. This pane is spattered with paint from the bristles of a brush. The glass whispers its secrets to my fingertips, tells them the colour of a wall that cannot be seen. But here a hand meant to leave a mark. On this pane, in a moment of anger, idleness or delight (who can say), fingers toothed with a coin or a key scratched out the view.
Where am I? Another window stops me in my tracks. But the eye goes on ahead, it plunges through glass, between bars, through cracks

into the other room. The other room is almost there, a trick of light and shadow. The eye explores its sudden edges and returns with a warning: the wide world is at your back.

10.

The entrance to the Joburg Metro ... A corrugated afdak with a lazy slant rests on black-wattle posts, roughly dressed and creosoted, rooted in low white walls freckled with mosaic. The Metro-Net logo is picked out in ox-blood and mercury on the lintel. You enter the cage and it drops into the gloom. Light your lamp. You pass through lava and sediment into prehistory, falling back in time towards the pyritic ores of the Main Reef. At last, in the neighbourhood of hell, as you imagine it, the cage shudders to a halt and the doors open. Mind the gap. But you cannot step out at all because the opening is blocked by a sheet of rock. You lean towards this rich confection, a blue conglomerate studded with almond-quartz, and press your tongue to it. The smoky pebbles taste of salt. Swallowing sand, you remember the sign in the window of the ticket booth. Take your pick.

11.

The plane takes off. I am looking forward to seeing Joburg from the air. It is always surprising to discover how huge and scintillating the city is, that it is one place, beaded together with lights. As the aircraft lifts you out of it, above it, it becomes, for a moment, comfotingly explicable. ... But we have hardly lifted into air when the plane banks to the left and the lights dip below the horizon of the window ledge. It is sudden enough to be alarming, this lurch and slide, but I am merely annoyed. ... Through the other windows I catch the briefest sparkles and flares. ... We are going to spiral out of here, I can just see it, rising like a leaf in a whirlwind until the entire city has been lost in the darkness below. Disappointment wells up in me, disproportionate and childishly ominous. ... And then just as suddenly the plane levels out and the city rises in the window, as I knew it would, a web of light on the veld, impossibly vast and unnaturally beautiful.

Coda

For a moment the shell of the city was pressed to my ear.

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1.

Prestissimo (da Bartok)

$\frac{5}{16}$ ('=70-100 ca)

Fl.

Ob.

Cl. sib

Cl. b/so

Fg.

Ce. fa

tr 1

tr 2

Tubns

Perc. I

TENOR DRUM with brushes

pp, sempre

Repeat 3 times [20" ca]

continue

Perc. II

Pf. 1

Prepare the two piano with a soft cloth (like plush) just after the tampons covering the suggested range

RET. VOICE

1. I live on an island, an accidental island, made by geography and the town planners who laid out these city streets... When I am driven to walk, which is often, only the long way round, following this shore - Bœnheim, Roberts, Turno, Kitchener - will bring me back to the beginning. Johannessung surges and recedes like a tide. I come home with my shoes full of sand, empty my pockets at the kitchen table and pick through the findings. The roar in the air is the absence of water. [duration: 32"]

Pf. 2

[The recording starts together with the first percussion and continues, while the conductor should page 2 after the three repetitions of page 1]

1

Ve

2

Vcl

1

Vel

2

Obj.

31

Fl.
Ob.
C. sib.
C. b.
Tg.
Tr. 1
Tr. 2
Tuba
TENOR DRUM
Perc I
Perc II
Pf 1
Pf 2
Vl 1
Vl 2
Vcl
Cb.

pp
con sordina
pp sempre
pp
con sordina
pp
con sordina
pp

Fl.
Ob.
Cl. sib
Cl. basso
Fg.
Cl. fa
Tromb.
Perc. 1
Perc. 2
Tg. 1
Tg. 2
Vl. 1
Vl. 2
Vla.
Vcl.
Cbasso

pp
conserina
pp
TENOR DRUM
con serena
pp
conserina

This musical score page, numbered 50, features a variety of instruments. The woodwind section includes Flute (Fl.), Clarinet in B-flat (Cl. Bb), Bassoon (Fag.), and Saxophone (Sax. fa). The percussion section is divided into two parts: Percussion 1 (Perc. 1) playing the TENOR DRUM and Percussion 2 (Perc. 2) playing the TAROLE with wooden sticks. The string section consists of Violin 1 (Ve 1), Violin 2 (Ve 2), Viola (Vea), Violoncello 1 (Vcl 1), Violoncello 2 (Vcl 2), and Contrabass (Cb.). The score is written in a common time signature and includes various musical notations such as notes, rests, and dynamic markings. A large, diagonal watermark reading 'Edizioni Musicali Rai Com' and 'FOR PERUSANO ONLY' is overlaid on the page.

Handwritten musical score for page 60, featuring various instruments including Flute, Oboe, Clarinet, Bassoon, Trumpet, Trombone, Percussion, and Strings. The score includes dynamic markings such as *ff*, *sfz*, *pp*, and *sfz subff*. It also contains performance instructions like *consordina Whispa* and *pp*. The score is written in a standard musical notation with staves for each instrument.

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This musical score page, numbered 20, features a variety of instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. sib.), Clarinet in C (Cl. basso), Trumpet (Trg.), and Trombone (Tbn.). The brass section consists of two parts of Trombone (Tbn. 1 and 2). The percussion section includes two parts of Tenor Drum (Perc. 1 and 2), with specific instructions for 'mf sub pp' and 'TARQUE'. The keyboard section has two parts of Piano (Pf. 1 and 2). The string section includes two parts of Violin (Vcl. 1 and 2), two parts of Viola (Vcl. 1 and 2), and Cello (Cello). The score is written in a common time signature and includes dynamic markings such as *mf*, *pp*, and *(f)*. A large watermark 'Edizioni Musicali Rai Com' is visible across the page.

Handwritten musical score for orchestra and percussion. The score is written on multiple staves, including:

- Fl. (Flute)
- Ob. (Oboe)
- Cl. sib. (Clarinet in B-flat)
- Cl. sopr. (Clarinet in C)
- Fag. (Bassoon)
- Cor. fa. (Trumpet in F)
- Tuba
- Perc. 1 (Tenor Drum)
- Perc. 2 (Tambourine)
- Bj. 1 (Bass Drum)
- Bj. 2 (Bass Drum)
- Vcl. 1 (Violin)
- Vcl. 2 (Violin)
- Vcl. (Viola)
- Vcl. 1 (Violin)
- Vcl. 2 (Violin)
- cbss. (Cello)

The score includes various musical notations such as notes, rests, and dynamic markings like *mf*, *sfz*, and *sfmf*. A large watermark "Edizioni Musical Rai Com FOR PERUSAL ONLY" is visible across the page.

Fl.

Cl.

Cl. sib.

Cl. basso

Fg.

Cu. Fa.

Tu. do. 1

Tu. do. 2

Tbone

TENOR DRUM

Perc. 1

Perc. 2

Bf. 1

Bf. 2

Ve. 1

Ve. 2

Vcl. 1

Vcl. 2

eb. sso

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Handwritten musical score for a symphony orchestra. The score is written on multiple staves for various instruments, including Flute (Fl.), Oboe (Ob.), Clarinet in Bb (Cl. si), Bassoon (Fag.), Trumpet in C (Tr.), Trombone in C (Tromba), Percussion (Perc. 1, Perc. 2), Bassoon in Bb (Bf. 1, Bf. 2), Violin (Vl. 1, Vl. 2), Viola (Vcl.), Cello (Cel.), and Double Bass (Cb.).

The score includes dynamic markings such as *mf* (mezzo-forte) and *mp* (mezzo-piano). There are also performance directions like *poss* (possibile) and *subbp* (subito piano). A *90°* marking is present at the top of the first staff. A large watermark reading "Edizioni Musicali Rai.com FOR PERUSATI ONLY" is overlaid diagonally across the page.

The musical score is arranged in a standard orchestral layout. At the top, a box contains the number '100'. Below it, a treble clef staff with a key signature of one sharp (F#) and a common time signature (C) is marked with a right-pointing arrow. The instruments listed on the left are: P. perc (Percussion), Sn. (Snare), Cl. alto (Alto Clarinet), Cl. basso (Bass Clarinet), Tg. (Trombone), Sr. tra (Trumpet), Tr. solo 1 and 2 (Trumpet solo), Fuba (Fuba), TENOR DRUM, Perc. 1 and 2 (Percussion), Pf. 1 and 2 (Piano), Ve 1 and 2 (Viola), Vla (Violin), Vol 1 and 2 (Violoncello), and Cbso (Cello). The score includes various musical notations such as notes, rests, and dynamic markings like *mf*, *pp*, and *ppp*. A large, semi-transparent watermark reading 'Edizioni Musicali Rai Com FOR PERUSANO ONLY' is overlaid diagonally across the page.

Handwritten musical score for a large ensemble. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. sib), Clarinet in E-flat (Cl. basso), Bassoon (Fag.), Cor Anglais (Co. fa), Trumpets 1 and 2 (Tr. 1, 2), Trombones (Tuba), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Basses 1 and 2 (Bf. 1, 2), Violins 1 and 2 (Vcl. 1, 2), Violas (Vcl. a), Cellos (Vcl. c), and Double Basses (Cb. sso).

Key markings and annotations include:

- Tempo: $in\ 2/8\ t.o.t.$
- Measure number: 219
- Dynamic markings: mf , mp , p , pp
- Percussion 1: TENER DRUM
- Percussion 2: TAROLE with wooden stick, BIANHONG, GONG MEDIO [40cm VMP] with vibraphone stick
- Violins 1 and 2: $in\ 2/8\ t.o.t.$, pp
- Violas: $in\ 2/8\ t.o.t.$, pp
- Cellos: $in\ 2/8\ t.o.t.$, pp
- Double Basses: pp

The score is marked with a large diagonal watermark: "Edizioni Musicali Rai Com FOR PERUSAI ONLY".

This is a handwritten musical score for a large ensemble. The score is organized into systems of staves. The instruments and parts included are:

- Flutes:** Fl. 1 and Fl. 2
- Oboes:** Ob.
- Clarinets:** Cl. 1 and Cl. 2
- Bassoons:** Bsn.
- Trumpets:** Trp. 1 and Trp. 2
- Trombones:** Tbn. 1 and Tbn. 2
- Percussion:** Perc. 1 (Tenor Drum), Perc. 2 (Tambourine, Gong, Mero)
- Brass:** Ff 1 and Ff 2
- Keyboard:** Ve 1, Ve 2, and Chss.

The score features various musical notations such as notes, rests, and dynamic markings. Key annotations include:

- "in 2" written above several staves, indicating a change in meter.
- "take off the preparation" written in the brass sections (Ff 1 and Ff 2).
- A large, diagonal watermark reading "Edizioni Musicali Rai.com FOR PERUSAI ONLY" is overlaid across the center of the page.

Hp.
 Ob.
 Cl. si.
 Cl. so.
 Fg.
 Cl. Fa.
 Tr. 1
 Tr. 2
 Tuba
 Perc. 1 TENOR DRUM
 Perc. 2 TRIANGLE
 Gong MEDIO
 Pf. 1
 Pf. 2
 Ve. 1
 Ve. 2
 Vla.
 Vl. 1
 Vl. 2
 Cb.

with the voice, inhaling deeply, trying the same intonation, surprised
 ff

VOICE
 MAGIC BALL
 rub one lowering string (correlating with the voice pitch) with a medium magic ball, doing a glissando from the top of the string to the dampers, sustaining the vocal inhalation
 ff

VOICE
 MAGIC BALL

mf
 mf
 mf
 mf
 mf
 mf
 mf
 mf
 mf
 mf

The musical score is divided into two main sections. The upper section, starting at measure 130, features a complex rhythmic pattern for the Snare Drum (Perc. 1) and Triangle (Perc. 2). The Triangle part includes a 'GONG MRIDANG' section. The lower section, starting at measure 135, features a 'VOICE' section with 'MAGIC BALL' and 'VOICE' parts. The string section (Violins 1 & 2, Violas, Cellos, and Double Basses) provides a rhythmic accompaniment. The score includes various musical notations such as dynamics (mf, ff), articulation (accents), and performance instructions.

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Handwritten musical score for percussion and woodwinds. The score is arranged in a vertical stack of staves. The instruments listed on the left are: Fl. (Flute), Cl. (Clarinet), Cl. sib. (Clarinet in B-flat), Cl. basso (Clarinet in E-flat), Fag. (Bassoon), Cor. fa. (Trumpet in F), Tr. 1 (Trumpet 1), Tr. 2 (Trumpet 2), Tbone (Trombone), Perc. 1 (Tenor Drum), Perc. 2 (Triangle), Bf. 1 (Bassoon 1), Bf. 2 (Bassoon 2), Vl. 1 (Violin 1), Vl. 2 (Violin 2), Vla. (Viola), Vol. 1 (Violoncello 1), Vol. 2 (Violoncello 2), and Cbs. (Cello).

The Perc. 1 staff is labeled "TENOR DRUM" and contains a rhythmic pattern of eighth notes. The Perc. 2 staff is labeled "TRIANGLE" and contains a rhythmic pattern of eighth notes, with dynamics markings *mf* and *sf*. The Bf. 1 and Bf. 2 staves contain notes and rests, with dynamics markings *mf* and *sf*. The Vl. 1 and Vl. 2 staves contain melodic lines. The Vla. staff contains a melodic line. The Vol. 1 and Vol. 2 staves contain a melodic line. The Cbs. staff contains a melodic line.

A large watermark "Edizioni Musicali Rai Com FOR PERUSATO ONLY" is overlaid diagonally across the score.

Handwritten musical score for orchestra and percussion. The score is written on 20 staves. The instruments listed on the left are: Fl. (Flute), Cl. (Clarinet), Cor. (Horn), Cor. alto (Alto Horn), Fg. (Fagotto/Bassoon), O. fa. (Oboe fagotto), Tr. 1 (Trumpet 1), Tr. 2 (Trumpet 2), Tromb. (Trombone), Perc. 1 (Percussion 1), Perc. 2 (Percussion 2), Pf. 1 (Piano 1), Pf. 2 (Piano 2), Kb. 1 (Cello 1), Kb. 2 (Cello 2), Vla. (Viola), Vcl. (Violin), and Obs. (Oboe). The Perc. 2 staff includes the word 'TRIANGLE' and 'GONG'. The Perc. 2 staff also has dynamic markings: 'sfmf sub a' and 'fff'. The Obs. staff has a dynamic marking 'mf'. The score is marked with a box containing the number '150' in the top right corner.

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2.

Adagio con apparition
(t=70ca)
in 4

151

Fl.

Ob.

Cl. sib

Bcl. 1/2

Trg.

Tp

1
Tubo

2

Tubo

Perc. 1

Perc. 2

Pf. 1

REC. VOICE

Pf. 2

Vc. 1

2

Vcl.

1
Vol

2

Chjo

gong

sentra sondina

sentra sondina

sentra sondina

L.v.

[52"]

2. Commissioner Street, the backbone of Johannesburg, follows the old wagon track between two of the first mining camps, from Jeppestown in the east to Ferreira's camp in the West. So the city's spine was fused to the gold-bearing reef that called it into life. →

Today, going down Commissioner into the high-rise heart of the city, I am reminded that here we are all still prospectors, with a digger's claim on the earth beneath our feet. →

sentra sondina

ad.

ad libitum 155 a tempo

FR.

Ob.

Cl. sib.

Cl. basso

Fg.

Fr. Fr.

Tr. 1

Tr. 2

Tbn.

Perc. 1

Perc. 2

Pf. 1

D-string cadenza

Prepare the two piano with a fish line (corsa) of 80cm of length, closed around the D-string, just after the dampers.

modulate the sound with *leg. sord.* and *trémolo* imitating the solo oboe rhythmic andamento

Rub the string with a colophon piece, generating a continuous

REC. VOICE → Where Commissioner passes the Fairview Fire Station, cracks have appeared in the tar, long, ragged creases following the curve of the road. Here and there chunks of tar have broken loose and rusted steel gimmies in the roadbed. The tramlines, tarred over in the fifties, are coming back to the surface.

Pf. 2

1

2

Vcl. 1

Vcl. 2

Obfso

Santa Sord. ad

cadenzante

140

Fl.

Cl. b.

Cl. eb

Fag.

Tr. F.

Tr. C.

Tr. Bb.

Perc. 1

Perc. 2

Vl. 1

Vl. 2

Vla.

Vcl.

Cb. B.

Two piano, differentiated, creating contra-phase effects

p string, imitating the solo trumpet

D string Cadenza
p string, playing with colophon glissandos, imitating the solo trumpet

mf

mf sub mp

p

6:4

5:12

1

2

1

2

1

2

1

2

ritempo

poco stringendo . . . poco rall.

165

adentante . . .

Handwritten musical score for various instruments. The score includes staves for Flute (Fl.), Clarinet in B-flat (Cl. Bb.), Clarinet in E-flat (Cl. Eb.), Bassoon (Fag.), Horns (Corno 1 and 2), Trumpets (Trombe), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Piano 1 (Pf. 1), Piano 2 (Pf. 2), Violins (Vcl. 1 and 2), Violas (Vcl. a), and Cellos/Double Basses (Cb. a).

Annotations include:

- METAL GUIRO with brushes** (written above Perc. 1)
- 6/4** (written above the Trombone staff)
- mf p**, **mf p**, **mf subp** (dynamic markings above the Trombone staff)
- cadenza, following the rhythm of the solo trombone** (written below the Trombone staff)
- D=string, imitating the solo trombone** (written above the Pf. 1 and Pf. 2 staves)
- senza sord.** (written above the Vcl. 1 staff)

The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. A large watermark "Edizioni Musicali Rai" is visible across the page.

a tempo poco stringendo . . . rall.

Fl.

Ob.

Cl. sib.

Cl. solf.

Tr.

Corno 1

Corno 2

Tuba

Perc. 1

Perc. 2

Vn. 1

Vn. 2

Vcl. 1

Vcl. 2

Cb. solf.

senza cordina

mf

mf subito

METAL GIRO

Disting

senza cordina

senza cordina

senza cordina

170

172 *Cadente* [20'-20"]

Fl.
Ob.
Cor.
Cl. sopr.
Cl. basso
Fg.
Sax. ten.
T. 1
T. 2
Tuba

METAL GUIRO
Cadenza following the solo flute, rhythm and andamento

Perc. 1

WOODEN GUIRO with brushes

Perc. 2

Cadenza, following the rhythm of the solo horn
Dusting cadenza, following the rhythm of the solo viola

Pf. 1

Optionally preparing the Dusting too, changing from here
Dusting cadenza, following the rhythm of the solo contrabass

Pf. 2

Vl. 1
Vl. 2
Vla.
Vcl. 1
Vcl. 2
Cb.

a tempo. poco stringendo. rall. 177 Cadenzante.

Fl.

Ob.

Cl. sib.

Cl. basso

Fag.

Co. fa

Tr. 1

Tr. 2

Tromb.

Perc. 1
RAGANELLA [RATTIER]

Perc. 2
WOODEN GÜRO

Pf. 1

Pf. 2

Vl. 1

Vl. 2

Vla.

Vcl. 1

Vcl. 2

Obs.

Disting cadenza, following the solo violin

175

177

mp

p

22.8

42.8

Handwritten musical score for Percussion and Strings. The score includes staves for:

- Perc. 1: RAGANELLA [RATTLE], with annotations: "pressing the two 'reeds' muting and reducing the speed", "Cadenza, following the solo violin", and "rallentando..."
- Perc. 2: WOODEN GIRO, with annotations: "Cadenza, following the solo violin" and "pp".
- Violins 1 & 2: Solo violin part with dynamic markings [f → mp] and [f → mp].
- Violas 1 & 2: Accompanying parts.
- Violoncello (Vcllo) and Contrabasso (Cbasso): Accompanying parts.

The score features various musical notations including dynamics (mp, pp, sf), articulation (accents, slurs), and performance instructions like "Cadenza" and "rallentando". A large watermark "Edizioni Musicali Rai.com FOR PERUSAL ONLY" is visible across the page.

3. Animato fantasmatico

4/8 [L=120a]

130

138

consolida straight
consolida straight

TIMPANI

Perc I
Perc II

BASS DRUM with two soft mallets, continuously transforming the sound
ppp, sempre

Pf I

the recorded voice starts at bar 178, the conductor has to wait the end of the part of the text into the box and to start bar 179 after (while the rec. voice say "In the wealthier suburbs...")

REC. VOICE

3. Johannesburg is a frontier city, a place of contested boundaries. Territory must be secured and defended or it will be lost. Today the contest is fierce and so the defenses multiply. Walls replace fences, high walls replace low ones, even the highest walls acquire electrified wires and spikes. In the wealthier suburbs the pattern is to knock things flat and start all over. Around here people must make the most of what they've already got, and these fore the walls tend to grow by increments. A stone wall is heightened with prefab panels, a prefab wall is heightened with steel palisades, the palisades are topped with razor wire. Wooden pickets on top of brick,

shinorato; press the string just after the tuning pegs
with the finger tip
manipulando after press
the right pedal

Free ribattuto allowing the left hand also

[Auto-pedal]

Pf 2

Vl 1
Vl 2

Vla

Vcl 1
Vcl 2

Cb

Handwritten musical score for orchestra and voice. The score is arranged in a vertical stack of staves. The instruments listed on the left are: Flute (Fl.), Oboe (Ob.), Clarinet in G (Cl. sib), Clarinet in Bb (Cl. bajo), Trumpet (Trp.), Horn in F (Cu fa), Trombone 1 (Tuba 1), Trombone 2 (Tuba 2), Percussion I (Perc. I), Percussion II (Perc. II), Piano 1 (Pf 1), Piano 2 (Pf 2), Violin 1 (Vcl 1), Violin 2 (Vcl 2), Viola (Vla.), Violoncello (Vcl), and Contrabass (Cbsso). The score includes various musical notations such as notes, rests, dynamics (pp, sfz, sfmp, mf, mp), articulation (accents, slurs), and performance instructions. A large watermark 'Edizioni Musicali Rai Com FOR PERUSAL ONLY' is overlaid diagonally across the page. A box containing the number '185' is located at the top right. At the bottom right, there is a page number '-26-'.

REC. VOICE → ornate wrought-iron panels atop of steel poles. these piggyback walls (my own included) are nearly always ugly. But sometimes the whole ensemble achieves a degree of elaboration that becomes beautiful again, like a page in the Homeowner's Fair catalogue. [Duration: 1'12]