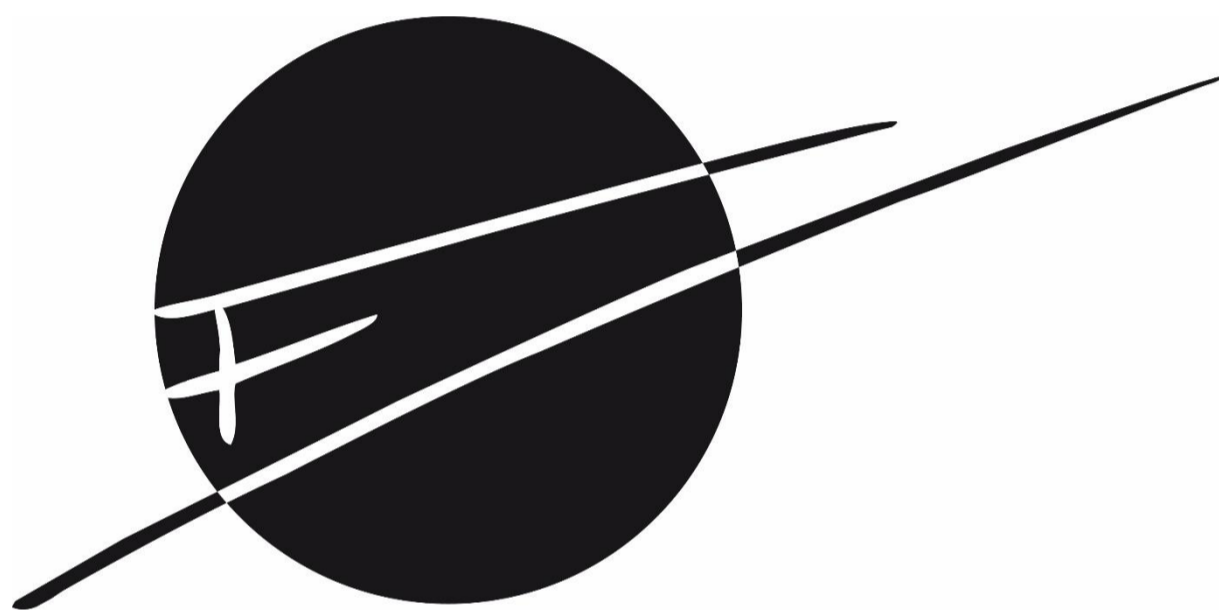


Erik Desimpelaere

DANSES MACABRES

For orchestra

(2020)



DANSES MACABRES

Piccolo
2 Fluiten (spelen ook Piccolo 2 & 3)
3 Hobo's
2 Klarinetten in Bes (spelen ook Klarinet in Es 1 & 2)
Basklarinet in Bes
2 Fagotten
Contrafagot

4 Hoorns in F
3 Trompetten in C (3. speelt ook Piccolo Trompet in Bes)
2 Trombones
Bastrombone
Tuba

Percussie I (Pauken (5), Buis klokken)
Percussie II (2 gestemde Bell Plates (F3-D3)¹, Crotales (2 octaven), SET 1)
Percussie III (Vibrafoon, SET 2)
*Voor meer details slagwerk, zie verder**

Celesta / Glockenspiel à Clavier²

14 1^{ste} Violen
12 2^{de} Violen
10 Altviolen
8 Celli
6 Contrabassen

Piccolo
2 Flutes (both doubling Piccolo 2 & 3)
3 Oboes
2 Clarinets in B flat (both doubling Clarinet in E flat 1 & 2)
Bass Clarinet in B flat
2 Bassoons
Contrabassofoon

4 Horns in F
3 Trumpets in C (3. doubling Piccolo Trumpet in B flat)
2 Trombones
Bass Trombone
Tuba

Percussion I (Timpani (5), Tubular Bells)
Percussion II (2 tuned Bell Plates (F3-D3)¹, Crotales (2 octaves), SET 1)
Percussion III (Vibraphone, SET 2)
*For more percussion details, see below**

Celesta / Keyboard Glockenspiel²

14 1st Violins
12 2nd Violins
10 Violas
8 Violoncellos
6 Double basses

[NL] 'Dances Macabres' is geïnspireerd door het schilderij 'De Triomf van de Dood' (1562) van Pieter Bruegel de Oude. De broeierige en morbide atmosfeer van het schilderij vertaalt zich in een intense muzikale schriftuur, waarbij het orkest wordt gebruikt als één groot apocalyptisch apparaat.

Tijdens de Introductie ontwikkelt het thematisch materiaal van de compositie zich vanuit de resonantie van de doods klokken. Daarna volgen vier exuberante Dodendansen, met elk hun kenmerkende ritmische patronen. De dansen worden van elkaar gescheiden door drie Interludes in recitatiefstijl.

[ENG] 'Dances Macabres' is inspired by the painting 'The Triumph of Death' (1562) by Pieter Bruegel the Elder. The sweltering and deadly atmosphere of the painting has been the inspiration for a dense musical texture, in which the orchestra functions as one big apocalyptic apparatus.

During the Introduction, the thematical material for the composition emerges from the resonance of the passing bells. This exposition is followed by four Dances of Death, each with its distinct rhythmical patterns. The dances are interwoven with three orchestral Interludes in recitative-style.

Duurtijd/Duration: +/- 15 min.

Erik Desimpelaere, December 2020



¹ Bell Plates or optional real Church Bells.

² The Celesta player is doubling Keyboard Glockenspiel (f.e. YAMAHA YAM-CEL56PGLC, range C4-G9, sounding two octaves higher than written). If a Keyboard Glockenspiel is not available, the part can be performed entirely on Celesta (sounding one octave lower than intended).

*** PERCUSSION REQUIREMENTS**

SET 1

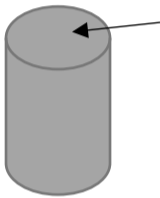
Anvil Hollow metal tube (damped) 3 Brake Drums (different sizes) Hi-hat (pedal) Hi-hat (open) Hi-hat (closed) 2 suspended cymbals (medium-small) 2 splash cymbals (medium-small)

The anvil, metal tube and brake drums are placed on a table, with a cloth underneath to damp the resonance to a certain limit.

SET 2

2 metal (oil) barrels (different sizes) 4 metal (paint/food) tins (different sizes) 4 Cow Bells (different sizes, random pitch) Thundersheet Large Tam-tam




The barrels and tins are entirely empty, placed upside down and are always played on the top surface (being the bottom of the barrel/tin):











Beaters:

The Crotales are always played with hard mallets. The Tubular Bells with the appropriate hammers.

For Timpani & Vibraphone, the choice of mallets/beaters is up to the player, though in the score the nature of the intended sound is indicated:

-  Soft attack
-  Medium attack
-  Hard attack

For SET 1 & 2 different kinds of beaters/sticks are used:

- | | |
|--|---|
|  Brushes |  Mallets with a metal head |
|  Drum sticks |  Small hammers |
|  Soft yarn mallet |  Soft bass drum stick |
|  Hard yarn mallet |  Hard bass drum stick |

Specific ranges:

Crotales (sounding two octaves higher):

Bell Plates or Church Bells (sounding pitches):

Keyboard Glockenspiel (sounding two octaves higher):



The Triumph of Death (c.1562), Pieter Bruegel the Elder

DANSES MACABRES

TRANSPONED SCORE

for orchestra

Erik Desimpelaere

Introduction

Molto tranquillo e grave (♩=69)

Musical score for the Introduction section, measures 1-7. Instruments include Tubular Bells, 2 Bell Plates, Vibraphone, and Celesta. Dynamics range from ppp to p. Performance instructions include 'motor on, slow speed' for the Vibraphone and 'L.V. until bar 50' for the Celesta.

Musical score for measures 8-14. Instruments include Piccolo, Horns, Tubas, Bells, Vibraphone, and Celesta. Section 2 'Liberamente' begins at measure 11. Dynamics range from ppp to mp. Performance instructions include '1. piccolo (soli)', '2. piccolo (soli)', 'ruvido', 'change motor to medium speed', and 'con pedale'.

Musical score for measures 15-22. Instruments include Piccolo, Horns, E♭ Clarinets, Tubas, Bells, and Vibraphone. Section 4 'Liberamente' begins at measure 18. Dynamics range from ppp to f. Performance instructions include 'senza sordino', '(quasi tr.)', 'ord.', 'H', 'to SET 1', and 'change motor to fast speed'.

Musical score for measures 23-26. Instruments include Violins. Section 4 'Liberamente' continues. Dynamics range from ppp to p. Performance instructions include '3. piccolo (soli)', '1. E♭ Clarinet (soli)', '2. E♭ Clarinet (soli)', and '4 vcl soli'.

Dance I

(← ♩ = ♩ →) Minaccioso (♩=138)

A tempo (♩=69)

19 Picc. 1 *f* *mp* *f* *pp* *ff* *rfz* **5**

20 Picc. 2+3 *f* *mp* *f* *pp* *ff* *rfz* **5**

21 Picc. 2+3 *f* *mp* *f* *pp* *ff* *rfz* **5**

22 Ob. 1+2 *f* *pp* **1.**

23 Ob. 3 *f* *pp* **2.**

24 Ob. 3 *f* *pp* **3.**

25 Eb Cl. 1+2 *f* *mp* *f* *pp* *ff* *rfz* **5**

26 Bsn. 1+2 *f* *pp* *ff* *rfz* **5**

27 Hn. 1+2 *f* *pp sub.* *ff* *f* *pp* *ff* *f*

28 Hn. 3+4 *f* *pp sub.* *ff* *f* *pp* *ff* *f*

29 Hn. 3+4 *pp* *ff* *pp* *ff* *pp* *ff* *pp*

30 Tub. B. *pp* *ff* *trill* *H*

31 Bell Pl. *SET 1* hi-hat (open, closed) solo *mf* cymbals *leggiero* L.V.

32 Vib. *pp* *f*

33 Cel. *pp* *f*

Dance I

(← ♩ = ♩ →) Minaccioso (♩=138)

A tempo (♩=69)

34 Vla. *tutti* *f* *detaché e marc.* **5**

35 Vc. 1.2. *pp* *f* *pp* *ff* *pp* *ff*

36 Vc. 3.4. *pp* *f* *pp* *ff* *pp* *ff*

37 Vc. 5.6. *pp* *f* *pp* *ff* *pp* *ff*

38 Vc. 7.8. *pp* *f* *pp* *ff* *pp* *ff*

39 Db. 1.2. *pp* *f* *pp* *ff* *pp* *ff* *(tutti div. à3)*

40 Db. 3.4. *pp* *f* *pp* *ff* *pp* *ff* *sul G*

41 Db. 5.6. *pp* *f* *pp* *ff* *pp* *ff* *sul A*

29 6

Picc. 1 *rfz*

Picc. 2+3 *rfz*

Ob. 1+2 *pp* *ff* *ff* *mp* *<ff* *f* *pp* *ff* *f* *mp* *<ff* *f* *pp* *ff* *pp* *<ff* *f*

Ob. 3 *ff* *ff* *pp* *<ff* *f* *pp* *ff* *f* *pp* *<ff* *f* *pp* *ff* *pp* *<ff* *f*

E♭ Cl. 1+2 *rfz*

Bsn. 1+2 *ff* *pp* *<ff* *pp* *ff* *pp* *<ff* *f* *pp* *ff* *pp* *<ff* *f*

Hn. 1+2 *pp* *ff* *f* *mp* *<ff* *f* *pp* *ff* *f* *mp* *<ff* *f* *pp* *ff* *pp* *<ff* *f*

Hn. 3+4 *pp* *ff* *f* *pp* *<ff* *f* *pp* *ff* *f* *pp* *<ff* *f* *pp* *ff* *pp* *<ff* *f*

Tub. B.

SET 1 (hi-hat) *mf* *mp* *ff* *mf* (cymbals)

Vib.

Cel.

Vla. 6 *f* *sff* *f*

Vc. *tutti* *f* *détaché e marc.* *sff* *f*

This page of a musical score, numbered 4, contains the following instruments and parts:

- Picc. 1**: Piccolo part, starting at measure 37. Dynamics include *ff*, *ppp*, and *cresc. poco a poco*.
- Picc. 2+3**: Piccolo parts 2 and 3. Dynamics include *ff* and *ppp cresc. poco a poco*.
- Ob. 1+2**: Oboe parts 1 and 2. Dynamics include *pp*, *ff*, *f*, *pp*, *ff*, *f*, *pp*, *ff*, *f*, *pp*, *ff*, *f*, *pp*.
- Ob. 3**: Oboe part 3. Dynamics include *pp*, *ff*, *f*, *pp*, *ff*, *f*, *pp*, *ff*, *f*, *pp*, *ff*, *f*, *pp*.
- E♭ Cl. 1+2**: Clarinet parts 1 and 2. Dynamics include *ff*, *f*, *pp*, *ff*, *f*, *pp*, *ff*, *f*, *pp*, *ff*, *f*, *pp*.
- Bsn. 1+2**: Bassoon parts 1 and 2. Dynamics include *pp*, *ff*, *f*, *pp*, *ff*, *f*, *pp*, *ff*, *f*, *pp*, *ff*, *f*, *pp*.
- Hn. 1+2**: Horn parts 1 and 2. Dynamics include *pp*, *ff*, *f*, *pp*, *ff*, *f*, *pp*, *ff*, *f*, *pp*, *ff*, *f*, *pp*.
- Hn. 3+4**: Horn parts 3 and 4. Dynamics include *pp*, *ff*, *f*, *pp*, *ff*, *f*, *pp*, *ff*, *f*, *pp*, *ff*, *f*, *pp*.
- Tub. B.**: Tuba part. Dynamics include *pp*, *ff*, *f*, *pp*, *ff*, *f*, *pp*, *ff*, *f*, *pp*, *ff*, *f*, *pp*.
- SET 1**: Snare Drum part. Dynamics include *mp*, *ff*, *f*, *mf*.
- Vib.**: Vibraphone part.
- Cel.**: Cymbals part.
- Vln. I**: Violin I part, divided into sections 1.2, 3.4, 5.6, and 7.8. Dynamics include *ppp*, *molto leggiero*, *cresc. poco a poco*, and *pizz.*
- Vln. II**: Violin II part, divided into sections 1.2, 3.4, 5.6, and 7-12. Dynamics include *ppp*, *molto leggiero*, *cresc. poco a poco*, and *pizz.*
- Vla.**: Viola part.
- Vc.**: Violoncello part.

44 Picc. 1 *ff* *p* *ff* *mp* *ff* *molto!* *fff* 7 *To flute -*

Picc. 2+3 *mf* *molto!* *fff* 6 *To flute -*

Ob. 1+2 *ff* *p* *ff* *mp* *ff* *fff* 7

Ob. 3 *ff* *pp* *ff* *pp* *ff* *fff* 6

E♭ Cl. 1+2 *ff* *pp* *ff* *pp* *ff* *fff* 7 *con forza*

B. Cl. *fff* *mp* *ff* *mp* *ff* *mp* *ff* *mp* *fff* *con forza*

Bsn. 1+2 *fff* *f* *ff* *mf* *ff* *1+2. unis.*

Cbsn. *mp* *ff* *mp* *ff* *mp* *ff* *mp*

Hn. 1+2 *pp* *ff* *mp* *ff* *ff* *pp* *ff* *pp* *ff* *pp*

Hn. 3+4 *pp* *ff* *p* *ff* *ff* *pp* *ff* *pp* *ff* *pp*

C Tpt. 1+2 *H ff* *fp* *ff* *pp* *ff* *pp* *ff* *pp*

C Tpt. 3 *H ff* *fp* *ff* *pp* *ff* *pp* *ff* *pp*

Tbn. 1+2 *ff* *pp* *ff* *pp* *ff* *pp* *ff* *pp*

Tub. B. *ff* *fff* *change pedal*

SET I *ff* *f* *ff* *fff* *(acc)*

Vib. *fff* *change pedal* *fff* *Keyboard Glockenspiel*

Cel. *fff* *To key Glock. -* *fff*

Vln. I *strong accents* *molto!* *ff* *con forza* *arco*

Vln. II *strong accents* *molto!* *ff* *con forza* *arco*

Vla. *strong accents* *molto!* *ff* *con forza*

Vcl. *ff* *ruvido*

Db. *tutti* *arco détaché* *ff* *ruvido*

8

9 Spingendo

ff *mf < ff* *mp < ff*

Elute 1+2 unis. *ff* *mf < ff* *mp < ff*

1+2. unis. *ff* *mp < ff* *mp* *ff* *mp*

1+2. unis. *mf < ff* *mp* *ff*

ff *f < ff* *mf < ff* *mf < ff* *mp < ff* *mf < ff* *mp < ff*

ff *< ff* *mf < ff* *f < ff* *mp < ff*

ff *f < ff* *mp < ff* *pp* *< ff* *mp < ff* *pp* *< ff*

con grande effetto *pp* *< ff* *pp* *< ff* *pp* *< ff*

con grande effetto *pp* *< ff* *pp* *< ff* *pp* *< ff*

con grande effetto *pp* *< ff* *pp* *< ff* *pp* *< ff*

con grande effetto *pp* *< ff* *pp* *< ff* *pp* *< ff*

ff *pp* *< ff* *pp* *< ff* *pp* *< ff*

pesante *ff*

pesante *ff*

ff *f* *ff*

pedal hi-hat
cut pedal

cut pedal

9 Spingendo

1-7. *ff* *mp < ff* *mp* *ff*

8-14. *ff* *mp < ff* *mp* *ff*

1-6. *ff* *mp < ff* *mp* *ff*

7-12. *ff* *mp < ff* *mp* *ff*

pesante

pesante