

Máté Szigeti

O had i wings like to a dove

for four percussionists

2019.

O had i wings like to a dove

for four percussionists

Performance Notes

The piece is mostly based on a motet by John Milton the Elder that was published in Sir William Leighton's book *The teares or lamentacions of a sorrowfull soule* (1614). It requires four performers using the following instruments/equipment:

PLAYER 1

Vibraphone (soft, medium and hard mallets)
Tom-tom
Kickdrum

PLAYER 2

Vibraphone (soft, medium and hard mallets)
Tom-tom
Kickdrum

PLAYER 3

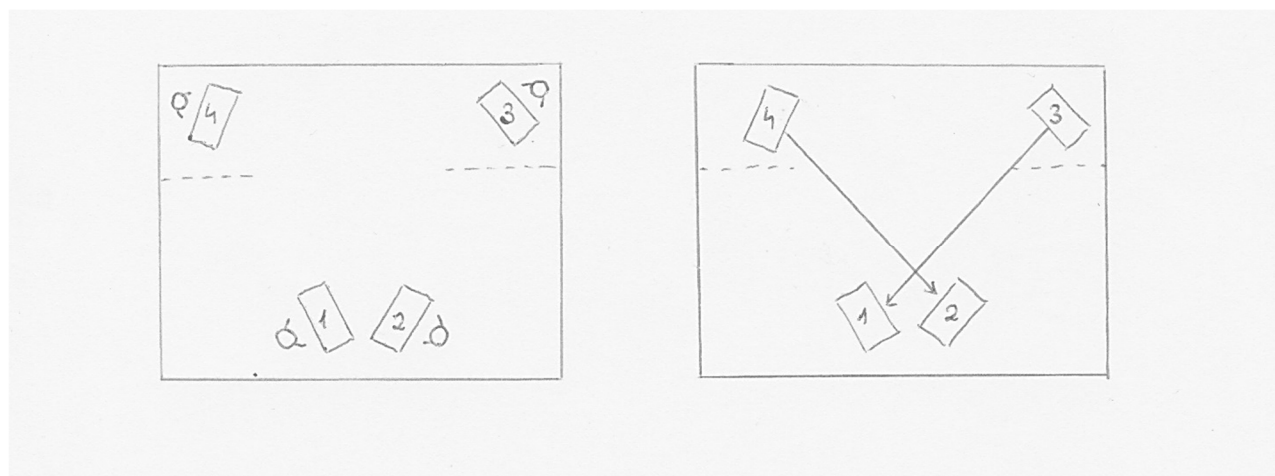
Crotales (F, B, C#, E)
Suspended cymbals (2)
Woodblocks (2)
Bongos (2)
Tom-tom
Stopwatch and 2 soft vibraphone-mallets

PLAYER 4

Crotales (D, A^b, B^b, C#)
Suspended cymbals (2)
Woodblocks (2)
Bongos (2)
Tom-tom
Stopwatch and 2 soft vibraphone-mallets

The sizes of the identical types of unpitched percussions (cymbals, woodblocks, bongos, and toms) should ideally differ between the individual sets. The choice of the actual sizes is at the performers' discretion. In case of the toms however, they need to be arranged in the following way: PLAYER 1 - highest, PLAYER 2 - second highest, PLAYER 3 - second lowest, PLAYER 4 - lowest.

The sets should be placed on stage as follows:



PLAYER 1 and 2 are onstage throughout, whereas PLAYER 3 and 4 should not be visible for the audience up until the last two sections. Depending on the size of the hall, this can be achieved by placing the sets offstage or by using folding screens/curtains to isolate the players. It is essential however, that PLAYER 3 and 4 are able to see each other during the performance for smooth communication.

Additional Notes

Section D: PLAYER 3 and 4 start their stopwatches at the same time, upon the given cue notated in the score. The numbers in the score indicate the number of sounds they are supposed to play on the woodblocks within the given time brackets (e.g. 3 sounds within 4 seconds). The rhythm is free, but irregular. Both players may alternate freely between the two differently sized woodblocks.

From time marking 0'45", both players read the same line. The line gives a visual representation of a transition from a very dense, unsynchronised to a regular and synchronised manner of note successions, however the number and distribution of the notes in the score do not have to be followed in the performance. The notation should rather be used as visual guidance for an organised improvisation.

Section I: The chords are to be sustained for the indicated durations. No stopwatch is needed for this section, but the entries should take place in synch as much as possible.

Section L: After Bar 212, PLAYER 3 and 4 will move to the front, across the stage in a convenient pace and stop by the opposite sides of the vibraphones (See the figure above). This action should be natural rather than theatrical.

O had i wings like to a dove

for 4 percussionists

Máté SZIGETI
(2019)

A

Contemplative, ♩ = 68 ca.

Vibraphone 1
soft mallets
motor off

pp

PLAYER 1
(Onstage)

Vibraphone 2
soft mallets
motor off

pp

PLAYER 2
(Onstage)

A

Crotales (D, A \flat , B \flat , C \sharp)

Suspended Cymbals (2)

Woodblocks (2)
Bongos (2)
Tom-tom

Suspended Cymbals

pp

PLAYER 3
(Offstage)

Crotales (F, B, C \sharp , E)

Suspended Cymbals (2)

Woodblocks (2)
Bongos (2)
Tom-tom

Suspended Cymbals

pp

PLAYER 4
(Offstage)

Musical score for measures 7-15. The score consists of four staves. Staves 1 and 2 are in treble clef, while staves 3 and 4 are in bass clef. The time signature changes from 3/4 to 4/4 between measures 10 and 11. Staves 1 and 2 contain complex melodic lines with triplets and quintuplets. Staves 3 and 4 are mostly rests, with some notes in measures 14 and 15, including a dynamic marking of *p*.



Musical score for measures 16-24. The score consists of four staves. Staves 1 and 2 are in treble clef, while staves 3 and 4 are in bass clef. The time signature changes from 3/4 to 4/4 between measures 20 and 21. Staves 1 and 2 contain complex melodic lines with quintuplets and triplets. Staves 3 and 4 are mostly rests, with some notes in measures 23 and 24, including a dynamic marking of *p*.

22

1

2

3

4

(p)



B Energetic, ♩ = 85

28

Crotales

f sonore

Suspended Cymbals

3

Crotales

Suspended Cymbals *f* sonore

4

(mf)

2/4

2/4

2/4

2/4

C As in the beginning, ♩ = 68 ca.

34

1

2

3

4



42

1

2

Musical score for three staves (1, 2, 3) starting at measure 49. Staff 1 and 2 are in treble clef, staff 3 in bass clef. The score includes various musical notations such as notes, rests, and fingerings (5, 3).



D

Woodblocks (2)

57

PLAYER 3 & 4: START STOPWATCH

Woodblocks (2)

0'06"	3	0'10"	5	0'14"	7	0'17"	0'18"	11	0'25"	0'26"	19	0'35"	7
6 sec.	4 sec.	4 sec.	3 sec.	1 sec.	7 sec.	1 sec.	9 sec.	10 sec.					



0'45"

Density: _____

(rit.) ♩ = 102 ca.

66

3

4

very fast: as many note as possible

fast, irregular

irregular

regular

synchronise tempo

20 sec.

E (♩ = 102)

medium mallets

1 *mp*

2 *mp*

3 repeat ad lib... and stop once vibraphones enter

4



In tempo (♩ = 102)

rit.

In tempo (♩ = 102)

1 *p* *mf*

2 *p* *mf*



accel.

rit.

1 *mp* *f* *p*

2 *mp* *f* *p*

Impulsive, ♩ = 116

1 *f* *sonore* **F**

2 *f* *sonore* **F**

3 Woodblocks (2) *f* **F**

4 Woodblocks (2) *f* Woodblocks (2), Bongos (2) *ff*

102 Woodblocks (2), Bongos (2) *ff*

3 *ff* rit. accel. rit.

4 rit. accel. [independently, not synchronised] accel.

106 accel. **Very fast, frantic**

1 hard mallets ca. 1"

2 *ffff* *secco e duro* hard mallets ca. 1"

3 *ffff* *secco e duro*

4 *ffff* *secco e duro*

3 accel. [continue acceleration from PLAYER 4's tempo]

Still powerful and energetic, ♩ = 85

108 Woodblocks (2), Bongos (2)

3 *sff* > *mf* *ff* *mf* *f* *sff* > *mf* *f* *mf* *f* > *mf*

4 *sff* > *mf* *ff* *mf* *ff* *mf* *f* *mf* *f* *sff* > *mf* *f*

ca. 3"

G Gradually brewing, ♩ = 72 ca.

116 medium mallets

1 *p* *legato* *mf*

2 *f* *p* *mf*

3 medium mallets *f* *p* *mf*

4 *f* *p* *mf*

H Impulsive, ♩ = 104

122 *mp* *mf* *fff* *fff* *fff*

3 Crotales *ff*

4 Crotales *ff*

acc.

126

3

4

short

sf

3

short

sf



135

1

2

3

4

I

4 sec.

5 sec.

1 sec.

6 sec.

1

8 sec.

1

13 sec.

sf

f

sf

f

sf

f

sf

sf

sf

sf

f

J ♩ = 92

Woodblocks (2),
Bongos (2),
Tom-tom

3 *sf* *sf* with fingertips/palm

4 *pp* *f* *pp* (mallet) *sf* *sf*

(mallet) *sf*

3 *pp* *f* *f* (with mallet)

4 *f* *pp* *f* (with mallets)

K

Suddenly calmer, ♩ = 72 ca.

1 soft mallets *p!* poco in rilievo *pp!*

2 soft mallets *p!* poco in rilievo *pp!*

3 *sf*

4 *sf*

161

3

4

rit.

change to tom-tom and kickdrum

change to tom-tom and kickdrum

L Filled with energy, ♩ = 112

169

1

2

3

4

Tom-tom, Kickdrum

f sonore

Tom-tom, Kickdrum

f sonore

Bongos (2), Tom-tom

Bongos (2), Tom-tom

f sonore

f sonore

178

1

2

3

4

186

Musical score for measures 186-193, featuring four staves (1-4) with complex rhythmic patterns and triplets. The time signature changes from 4/4 to 2/4 and back to 4/4. The piece concludes with a double bar line.



194

Musical score for measures 194-207, featuring four staves (1-4) with complex rhythmic patterns and triplets. The time signature changes from 3/4 to 2/4 and back to 3/4. The piece concludes with a double bar line.



208

Musical score for measures 208-215, featuring four staves (1-4) with complex rhythmic patterns and triplets. The time signature changes from 4/4 to 3/4 and back to 4/4. The piece concludes with a double bar line.

p! *f*
p subito! *(p)* *f*

PLAYER 3&4: move to the front in a convenient pace, stop at the opposite side of the vibraphones (See notes), and prepare for the next section.

217 *ff*

3

sfz

4

sfz

M Contemplative, ♩ = 72

224

PLAYER 3
soft mallets

3

mp

mp

(mp)

mp

mp

1

sfz

PLAYER 4
soft mallets

4

mp

mp

mp

2

sfz

VIBR. 1:
PLAYER 1&3

VIBR. 2:
PLAYER 2&4

229

PLAYER 1
medium mallets

mp legato

3

mp

PLAYER 3

mp

mp

PLAYER 1

3

mp

PLAYER 2

medium mallets

mp legato

3

mp

PLAYER 2

mp

PLAYER 4

mp

mp

237

VIBR. 1:
PLAYER 1&3

PLAYER 3

VIBR. 2:
PLAYER 2&4

PLAYER 2

PLAYER 4

The musical score consists of four staves. The first staff (VIBR. 1: PLAYER 1&3) has a treble clef and a key signature of one sharp (F#). It begins with a melodic line in measure 237. The second staff (VIBR. 2: PLAYER 2&4) also has a treble clef and one sharp, and features two triplet markings in measures 237 and 239. The third staff (PLAYER 3) has a treble clef and one sharp, with notes in measures 238, 239, and 240. The fourth staff (PLAYER 4) has a treble clef and one sharp, with notes in measures 238, 239, and 240. Time signatures change from 7/4 to 8/4 at measure 238 and to 10/4 at measure 240. Dynamic markings include *mp* and *p*. Dashed lines and beams indicate phrasing and articulation.