

QUATRE JARDINS ZEN

(2008)

for 3 percussionists

Instrumentation

3 percussionists:

I. vibraphone, 7 cowbells, 3 temple bells, glass chimes.

II. gongs , crotales set, very high metal chimes.

III. glockenspiel, 3 temple bells, 3 triangles, metal chimes, rainstick.

This work can be played for only 1 percussionist (percussion I). In this case, it must only be played the jardins zen I, II, III and IV without *attacca* and without the prelude, the interludes and the postlude.

Programme note

Quatre jardins zen is a suite of movements connected through interludes where the heterophonic technique is used as the main discursive element. With the heterophony, music gets a rich, colourful and complex rhythmic contour that offers a great variety of contrasts and transitions. Also, the use of metallic instruments produce a resonant overall sound that connects softly with silence. The vibraphone is the soloist equipped with an extension of cowbells and temple bells, and executes a dynamic discourse full of expression. The rest of the instruments play in the background in a sort of sound continuum that symbolizes the nothingness from where the sound building grows.

Quatre jardins zen is a commission from Ensemble Neopercusión to be premiered on november 4, 2008 at the Guggenheim Museum of Bilbao and it is dedicated to them.

Time of duration

16 minutes (full version)

12 minutes (version for 1 percussionist)

a Neopercusión

Quatre jardins zen

Ramon Humet

Prelude

$\text{♩} = 72$ Sospeso

temple bells  l.v. sempre

gongs  l.v. sempre

glockenspiel  l.v. sempre



The score is written for three staves (I, II, III) in 4/4 time. It features three percussion parts: temple bells (Staff I), gongs (Staff II), and glockenspiel (Staff III). The tempo is marked 'Sospeso' with a quarter note equal to 72. The score includes various dynamic markings such as *f*, *mf*, *p*, and *pp*, along with articulation marks like accents and slurs. There are also performance instructions like 'l.v. sempre' and 'rit. poco'. The piece concludes with an 'attacca' marking.

I

♩ = 60 Molto energico

15 cowbells

vibr. motor off sempre

breve

ffsfz *ffsfz* *sfz* *mf* *ff* *ffsfz* *p* *ffsfz* *ffsfz* *mf* *ff* *sfz*

p *p* *f* *mf* *f*

mf *p*

accel. → ♩ = 80 ♩ = 60 sub.

mf *f* *mf* *f* *p* *f* *ffsfz* *mf* *p*

f *mf* *p*

mf *f* *f* *p* *mf* *f* *mp* *p*

mf *p* *f* *f* *f* *p*

mf *f* *mf* *f* *mf* *fp* *f*

mf *mf* *mf* *f* *mf* *f* *p*

25

I
25
ff sfz
(scc)
mf
p
p
ff sfz > *ff sfz* *sfz*

II
mf
f
mf

III
f
p
p

28

I
28
fp
mf
ff sfz
p
ff sfz > *ff sfz* > *ffp* < *ffp*
 sc
 $\frac{1}{2} \text{sc}$
 sc

II
mf
p

III
mf
p
fp
fp
f

31

I
31
f
ff
mf
p
f
ff sfz
mf
p

II
(cowbell effect)
mf
p
mf
p

III
p
ff sfz
p lontano
p

♩ = 90 rit. → ♩ = 60

34 $<fp$ f mf p fp

34 mf mf p mf p

34 mf p mf p

38 $sfsz$ $sfsz$ p sub. $ffsfz$ $sfsz$ $mf < f$

38 mf p mf

38 mf

accel. → ♩ = 120

42 p dolce mf p mf

42 pp mf p $scrub$ $Lv.$

42 $p < mf$ $p < mf$ p mf

$\text{♩} = 60 \text{ sub.}$ *rit. poco* $\text{♩} = 40$ $\text{♩} = 60$

I *mf* *ppp* *lontano* *mp* *pp*
 II *mf* *p* *mf* *scrub* *lv.*
 III *p* *ppp* *pp* *mf*

I *mf* *ppp* *f sfz*
 II *p* *mf* *f sfz*
 III *ppp* *p* *mf* *f sfz*

$\text{♩} = \text{♩} = \text{ca. } 65$

I *ppp* *p* *ppp* *f sfz*
 II *pp* *f sfz* *pp* *f sfz*
 III *pp* *f sfz* *pp* *f sfz*

55

55

I *ppp* *p* *f* *sub.* *ff* *sfz* *sfz* *f* *mf* *f* *ff* *sfz*

II *pp* *mf* *scrub* *lv* *mf* *f*

III *ff* *sfz* *pp* *f* *mf* *p* *ff* *sfz*

58

58

I *secco* *breve* *secco* *p* *mf* *p* *mf* *f* *mf* *p* *mf*

II *breve* *lv. sempre* *f* *mf* *p* *mf*

III *5* *breve* *lv. sempre* *breve* *f* *mf* *p* *mf*

p lontano *pp* *f* *mf* *p* *mf*

61

61

I *mf* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf*

II *ppp*

III *ppp lontano* *p*

$\text{♩} = \text{ca. } 86$

65 *ff* *sfz* *mf* *p*

(1/2 *ff*) *ff*

L.v. sempre *f* *mf*

L.v. sempre *f* *mf*

accel. molto $\text{♩} = 120$ $\text{♩} = 60$ subito

69 *mf* *p* *ff* *sfz* *ff* *mf* *ff* *sfz* *ff* *ff* *sfz*

(*ff*) *p* *1/2 ff* *ff* *sfz* *ff* *mf* *ff* *sfz* *ff* *ff* *sfz*

p *f* *sfz* *sfz* *f* *sfz* *p*

73 *absolute silence* *mf* *absolute silence* *sfz* *ff* *sfz* *ff* *sfz* *sfz* *ff* *mf* *ff*

sfz *mf* *absolute silence* *ff* *sfz* *ff* *sfz* *sfz* *ff* *mf* *ff*

mf *p* *pp* *p*

(Ab) (Eb)

77 *sfz sfz*

I *ffmf* *ff*⁶ *ffmf* *p* *f* *p* *ffsfz*

II crotales set *p* *L.v. sempre*

III *pp* *p* *pp* *p* *pp*

senza pedale

metal chimes

L.v.

80 *sfz sfz* *sfz* *sfz mf* subito *ppp*

I *ppp*

II *ppp*

III *p* *pp*

rit. molto $\text{♩} = 30$

L.v.

attacca

Interlude

$\text{♩} = 60$ subito

83 *f* *pp* *p* *pp* *pp* *p*

I temple bells *L.v.* glass chimes *L.v.*

II *fmf* *pp*

III *f* *pp* *p*

rit. molto $\text{♩} = 30$ *accel. molto* $\text{♩} = 60$

L.v.