

Brian Blume

Scenes from the Woods

for marimba quartet



Scenes from the Woods by Brian Blume
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Program Notes

Growing up in rural Indiana, I got to spend a great deal of time in the woods. This piece is a look back at some of the special times I spent in the woods near my parents' house: a fast-paced game of tag or hide-and-seek; the quiet moments of solitude and reflection; a mysterious, foggy evening; the sun's rays slicing through the canopy of trees; and making the most of a rainy day. *Scenes from the Woods* was premiered in 2011 by the Center Grove High School percussion ensemble (Josh Torres, director) at the Percussive Arts Society International Convention in Indianapolis, Indiana.

Scenes from the Woods is dedicated to my parents, who helped give me a fun and memorable childhood and provided every opportunity I could ask for.

– Brian Blume (2011)

Performance Notes

The piece may be performed using two 4.3-octave marimbas and two 5-octave marimbas. If only one 5-octave marimba is available, players 2 and 4 may switch parts in mm. 38-52 in order to keep the lowest notes in the Marimba 4 part.

Each player uses one wood block as indicated below:

- Marimba 1 - high
- Marimba 2 - med. high
- Marimba 3 - med. low
- Marimba 4 - low

Players should place the wood block in front of the middle-upper range of the keyboard (or wherever works best), as some parts require playing the wood block and marimba with the same hand (players 1 & 4, mm. 72-75).

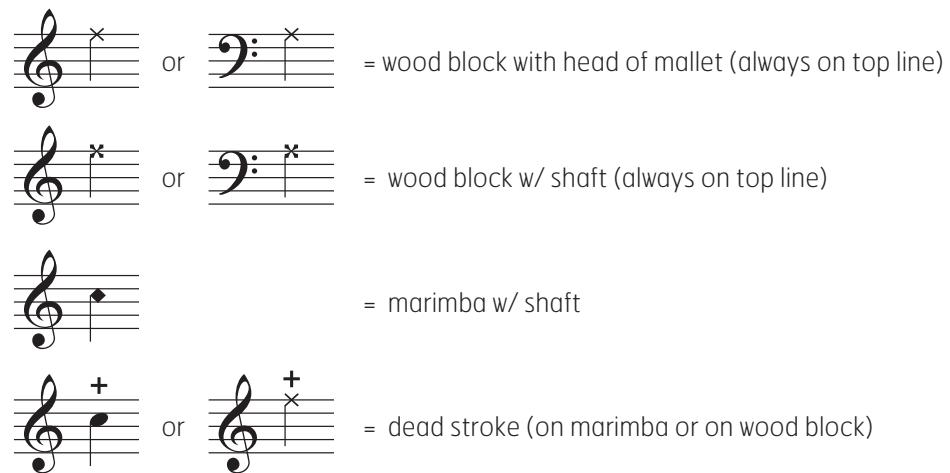
Mallet choices are indicated by the following markings and apply until another mallet choice is indicated:

- (hard) - hard mallets
- (med.) - medium mallets
- (soft) - soft mallets
- (w/ shafts) - play with the back end of the mallets

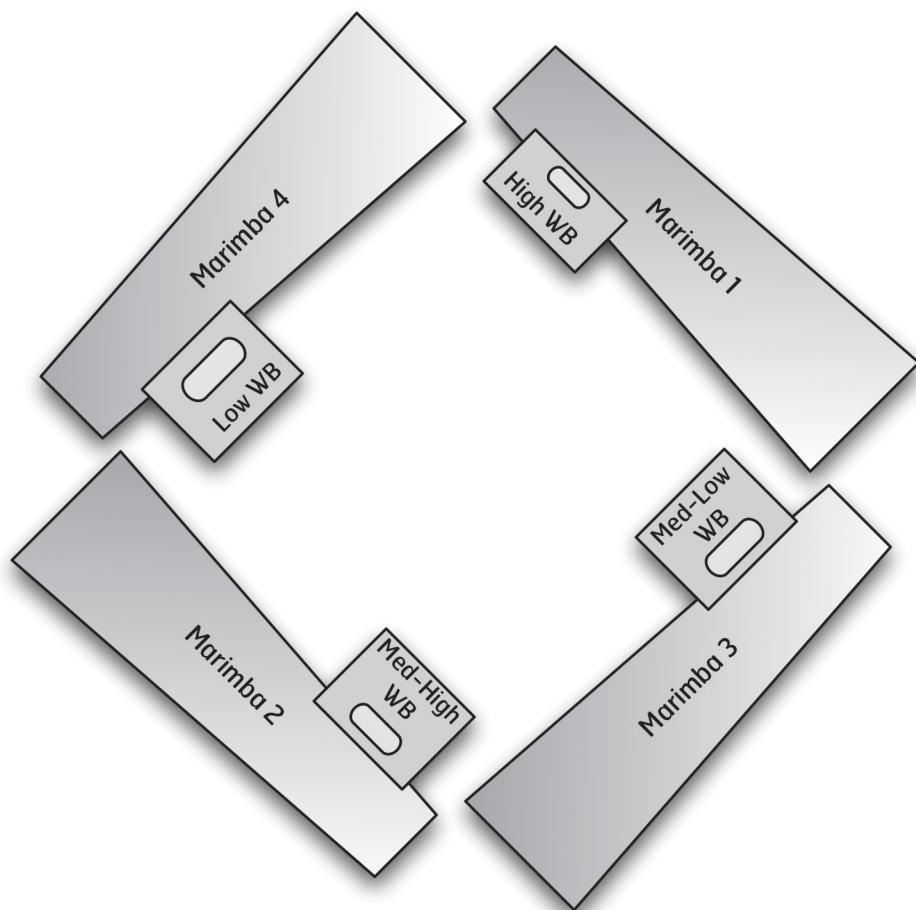
When using the shafts to play, the loudest sound is produced by striking the bar or the wood block with the shoulder of the stick on the edge of the bar or block. This may be useful within louder dynamics. Also, in order for the marimba w/ shaft to match the dynamic of the marimba dead strokes (rehearsal letter I), the shaft notes need to be struck harder than the dead strokes.

Feathered beams () over long wood block notes mean to start a roll slowly and increase the roll speed until the beams begin to go the other way, at which point the roll speed slows back down. These beams are also found in the marimba parts at letter E and also mean to begin slowly, speed up, and slow back down.

Notation Key



Suggested Setup



Level: Advanced
Approx. playing time: 8'15"

Dedicated to my parents, Craig and Andra Blume.
Written for Center Grove H.S., for performance at PASIC 2011.

Scenes from the Woods

for marimba quartet

Brian Blume

A

With childlike energy $\text{♩} = 172$

wood block

(hard)

Marimba 1
♩ high wood block

f ff f

Marimba 2
♩ med. high wood block

f ff f

Marimba 3
♩ med. low wood block

f ff f

Marimba 4
♩ low wood block

f ff f

wood block

(med.)

(med.)

(w.b.)

5

f fp f p

(w.b.)

f n

- p

mp

f = p

Sample
Image

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3

w.b.

17

1 *f* *n*

2 *f* *n p f*

3 *p mf pp p*

4 *mf p f*

==

23

1 *mf f mp n f*

2 *f p f n f*

3 *z z z z z*

4 *mf f n*

==

31

1 *p*

2 *n*

3 *f p*

4 *w.b.*

Sample
Image

38

1

2

3

4

mf

mp

mf

n



44

mf

n

mp

pp

mp

mf

p

n

mf

n

mf

n

Sample
Image

C

52

(w.b.)

f

ff p (accents mf)

mp

f

ff p (accents mf)

f

mp

ff p (accents mf)

mf

f

ff

57

mf

3 3

f p

ff

ff

ff

p (accents mf)

61

mf

p

mf

p

ff

ff

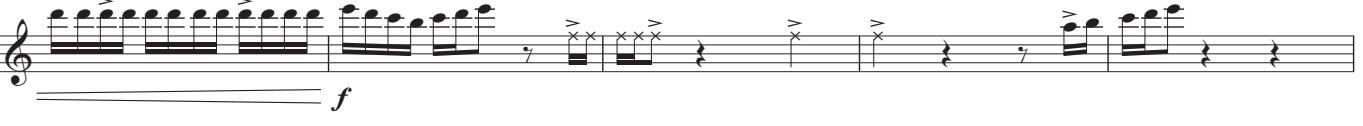
p

p

Sample Image

65

1 

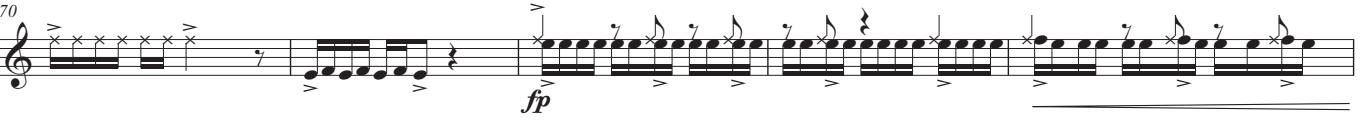
2 

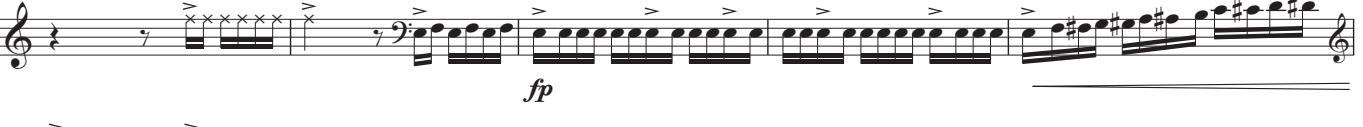
3 

4 

≡

70

1 

2 

3 

4 

≡

D

G.P.



Sample Image

TSPCE-61

82 (tr)~~~~~

1 

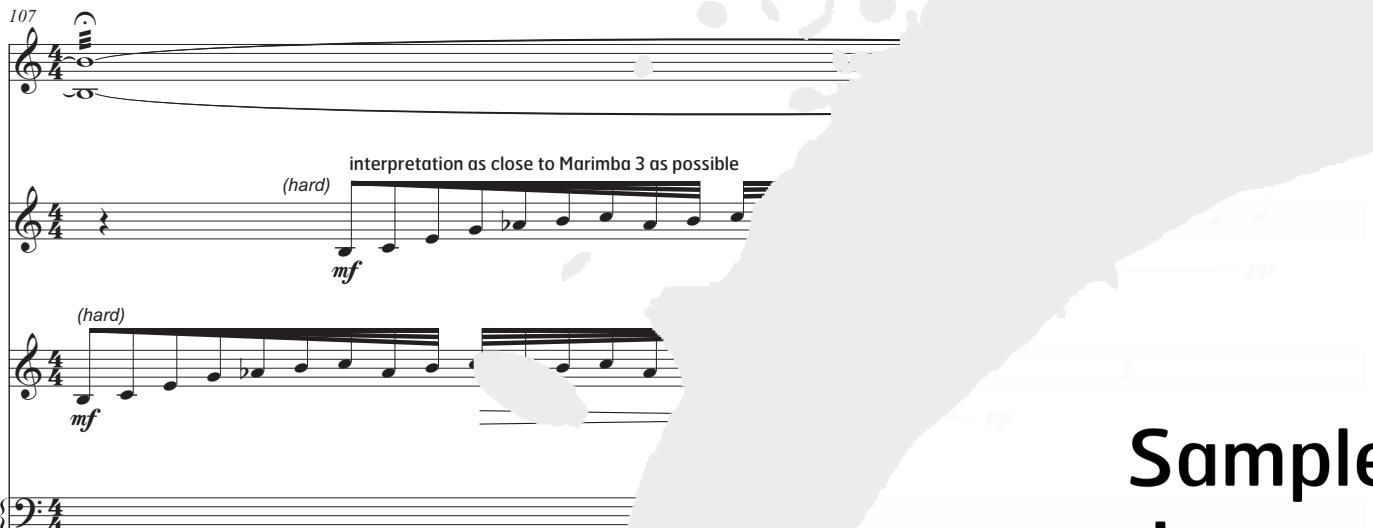
rit.

94 (not as fast as mm. 5-10)

1 

E Misty, molto rubato

107 interpretation as close to Marimba 3 as possible

1 

Sample Image

108

ad lib.

mf

f

n

ad lib.

mf

f

n

4

109

8vb

mf

pp

tr

8vb

mf

pp

4

f

n

n

(lower note)

n (pp)

Sample Image

Contemplative, lyrically $\downarrow \approx 50$

Più mosso

rit.

(med.)

(w.b.)

p

(med.)

(w.b.)

n

p

rit.

F $\downarrow = 60$ (in time)

p

(med.)

(w.b.)

mp

pp

p

mp

mf

f

n

p

mp

p

mf

f

n

p

rit.

A tempo

8va

(med.)

p

n

mp

p f

3

3

mp

p

mp

p

n

n

Sample Image

(8)

126

1 2 3 4

128

1 2 3 4

er ($\text{♩} = 66$)

1 2 3 4

5 5 5 5

mf p

6 6

6 6

TSPCE-61

Sample Image

132 (8)

1 (w.b.)

2

3

4

134 8^{va}

1

2 (w.b.)

3

4

136 (8)

1

2

3 (w.b.)

4

Sample Image

138 (8)

140 (8)

8va

Sample Image

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143 (8) *mf* *ff* *mf* *mp* *f* *mf*

2 *f* *mp* *ff* *mf* *6* *6* *6*

3 *f* *mp* *f* *mf*

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

H

145 *f* *p* *3* *3*

2 *mp* *mf*

3 *mp* *p* *5* *5* *5* *5* *5*

4 *mp*

Ti
Tr
Sho
of sou

147 *pp* *n*

2 *n* *p*

3

4 *5* *5*

Sample Image

I **Droplike, freely**

mar. (w/ shaft) dead stroke (hard) c. 15"

151 1 mar. (w/ shaft) dead stroke (hard)

2 mar. (w/ shaft) dead stroke (hard)

3 w.b. (w/ shaft) dead stroke (hard) w.b. dead stroke (hard)

4 w.b. (w/ shaft) p

Timing within the bar approximate.
Should sound random. May vary types
of sounds within given parameters.

II **= 72 (in time) accel. phrasing simile**

155 1 mp mar. (w/ shaft) (M2 8th notes begin) w.b. dead stroke (hard)

2 mp mar. (w/ shaft) w.b. dead stroke (hard)

3 mar. (w/ shaft) (M2 8th notes begin) w.b. dead stroke (hard)

4 mar. (w/ shaft) w.b. dead stroke (hard)

Timing within the bar approximate.
Should sound random. May vary types
of sounds within given parameters.

III **phrasing simile**

156 1 mar. (w/ shaft) w.b. dead stroke (hard)

2 mar. (w/ shaft) w.b. dead stroke (hard)

3 mar. (w/ shaft) w.b. dead stroke (hard)

4 mar. (w/ shaft) w.b. dead stroke (hard)

IV **mf**

157 1 -

2 -

3 -

4 -

V **mf**

158 1 -

2 -

3 -

4 -

VI **p**

159 1 -

2 -

3 -

4 -

VII **mf**

160 1 -

2 -

3 -

4 -

VIII **p**

161 1 -

2 -

3 -

4 -

IX **mf**

162 1 -

2 -

3 -

4 -

X **p**

163 1 -

2 -

3 -

4 -

XI **mf**

164 1 -

2 -

3 -

4 -

Sample Image

(M2 8th notes)

t.)

J Rowdy and playful ($\text{♩} = 132$)
(play B; w/ shaft)

164

1

2

3

4

w.b. (w/ shaft)

(low F only fade out)

170

(articulate release of roll)

1

2

3

4

(hard)

(w.b.)

pp

Sample Image

174

1

2

3

4



178

(w.b.)

K

(w.b.)

(w.b.)

(w.b. w/ hard)

Sample Image

183

1

2

(hard)
w/ shaft

3

w.b.

4

p-f

mf

mp

mf

mf

187

1

f=mp f=mp

2

mp mp-f

3

f=mp mf

4

f

(reg.)

2+3

2+3

2+3

2+3

L

192

1

f mf

2

f mf

3

f

4

f

Sample Image

197

202

Sample Image

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210

1

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

2

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

3

f *mf* — *f* *p*

4

f *f*

M

213

1

f

2

f

3

f

4

f

Sample Image

217

1 to 4 mallets
ff
mf ff

2 ff
mf ff

3 ff
mf ff

4 mf ff



220

Slightly slower poco rit.

1 fp ff

2 fp ff mf n

3 fp ff

4 mf n

Sample Image



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