

B \flat , TRUMPET 1

for Jonathan McPhee and Symphony New Hampshire

MARIFE SUITE

for orchestra

I. OVERTURE

Drew Hemenger

Maestoso $\text{♩} = 72$

Musical staff 1: Treble clef, 4/4 time signature, a whole rest with a '4' above it, followed by rests in 3/4, 4/4, 3/4, 4/4, 3/4, and 4/4 time signatures.

10

Musical staff 2: Treble clef, rests in 4/4, 3/4, 4/4, 3/4, 4/4, 3/4, and 4/4 time signatures.

16 *accel. poco a poco*

Musical staff 3: Treble clef, 4/4 time signature, a whole rest, then a series of eighth notes with "Chimes" written above. Time signatures change to 3/4, 4/4, 3/4, 4/4, 3/4, and 4/4.

22 $\text{♩} = 120, \text{ca.}$

accel. poco a poco

$\text{♩} = 132 \text{ (no slower)}$

Musical staff 4: Treble clef, dynamic markings *p* and *ff*, a triplet of eighth notes, and a series of sixteenth notes with dynamic markings *f* and *ff*.

30

Musical staff 5: Treble clef, series of sixteenth notes with dynamic markings *f* and *fff*, rests in 4/4, 2/4, and 3/4 time signatures, and a final rest in 6/4 time signature.

II. PROLOGUE: "What Men Talk About"

35 *Misterioso* ♩ = 76, ca., subito

35 *mp* solo

47 *mf* *p* *f* interrupting, angry

53 *mp* calmer *f* *p*

60 *f* *mf* *p* sub.

65 *poco rall.* Hn. 1 & 2

79 *poco accel.* ♩ = 76, ca. *p*

93 *mp*

107 Tpt. 2

113

116 *as fast as possible, unsynchronized with other parts. break/breath as necessary*

122 *poco accel.* ♩ = 72, ca. Hn. 1 & 2

134 *poco rall. con sord.* a tempo

142 *poco rall.* a tempo (con sord.)

153

III. *BASÍLICA DEL SANTO NIÑO* (The Basilica of the Holy Child)

Broadly ♩ = 92, ca.

senza sord. *f* *molto rit.* *mp* a tempo Glock. 8va

15 *rall.* 4 a tempo Chimes Crotales 9 *mf* 3

33 3 3 3 3 3 3 *f* sim.

37 *decresc. poco a poco*

41 *mp*

45 3

The musical score is written in treble clef and consists of several systems. The first system starts in 5/4 time, then changes to 3/4, and finally to 2/4. It includes dynamic markings like *f*, *mp*, and *f*, and performance instructions such as *senza sord.*, *molto rit.*, *a tempo*, and *Glock.*. There are also time signatures 5/4, 3/4, and 2/4, and various rhythmic values like 7, 9, and 3. The second system starts at measure 15 with a *rall.* marking and a 4/4 time signature, then returns to *a tempo*. It includes markings for *Chimes* and *Crotales*. The third system starts at measure 33 and features a series of triplets and a *sim.* (simile) marking. The fourth system starts at measure 37 and includes a *decresc. poco a poco* marking. The fifth system starts at measure 41 and has an *mp* marking. The sixth system starts at measure 45 and ends with a 3-measure rest.

Prayer-Chant (continue at same tempo for non-speaking instruments)

53 Spoken, chanting ♩ = 108-132* [see note below. Speaking is not synchronized!]

53 *pp* Sa nga - lan sa Am - a - han, sa a - nak ug sa E - spir - i - to San - to. A - men. Tun -

56 3 3 3 god sa ti - ma - an sa San - ta Cruz, sa a - mong mga ka - a - way, O Di - os

The Prayer-Chant section is written in treble clef and consists of two systems. The first system starts at measure 53 and includes the lyrics: "Sa nga - lan sa Am - a - han, sa a - nak ug sa E - spir - i - to San - to. A - men. Tun -". It features a *pp* dynamic marking and a 3-measure rest. The second system starts at measure 56 and includes the lyrics: "god sa ti - ma - an sa San - ta Cruz, sa a - mong mga ka - a - way, O Di - os". It features a *pp* dynamic marking and a 3-measure rest.

58  ca. 12-15" | ca. 10" |

na-mo. *cresc. poco a poco* *mf* *molto cresc.* *fff*

60 ca. 5" **Stately, Reverential** ♩ = 63
(played) *mf* *mf* *p_{sub.}*

64 *mf_{sub.}* *p_{sub.}* *mf* *f*

69 *p* *accel.*

74 ♩ = 69 *poco accel.* ♩ = 76
Hn. 1 & 2

86 *mf* *f*

92 *ff*

99 *mp* *p* *poco rall.*

PRAYER-CHANT - begin with one speaker, quickly adding more and more, until everyone is 'praying' at their own pace (everyone should be speaking at least by the end of m. 58 (first measure of the 3-measure aleatoric structure), creating the effect of being in a large cathedral where many people are praying their own prayers out loud. Pronunciation is similar to Spanish and relatively phonetic. Rhythmic notation is approximate. To hear an MP3 of this Cebuano prayer with correct pronunciation, please to go hemenger.com/chant.