

L O U D ▼ E R S E

Thomas Vieira
Biertan

for clarinet and percussion

2022

LOUD ▼ E R S E

Dedicated to the village of Biertan

*Piece written for
the ICon Arts Academy Composition Program
and the ICon Arts Percussion Ensemble
as part of Suite Transilvanica*

Transilvania, Romania, 31 August 2022

Instrumentation:

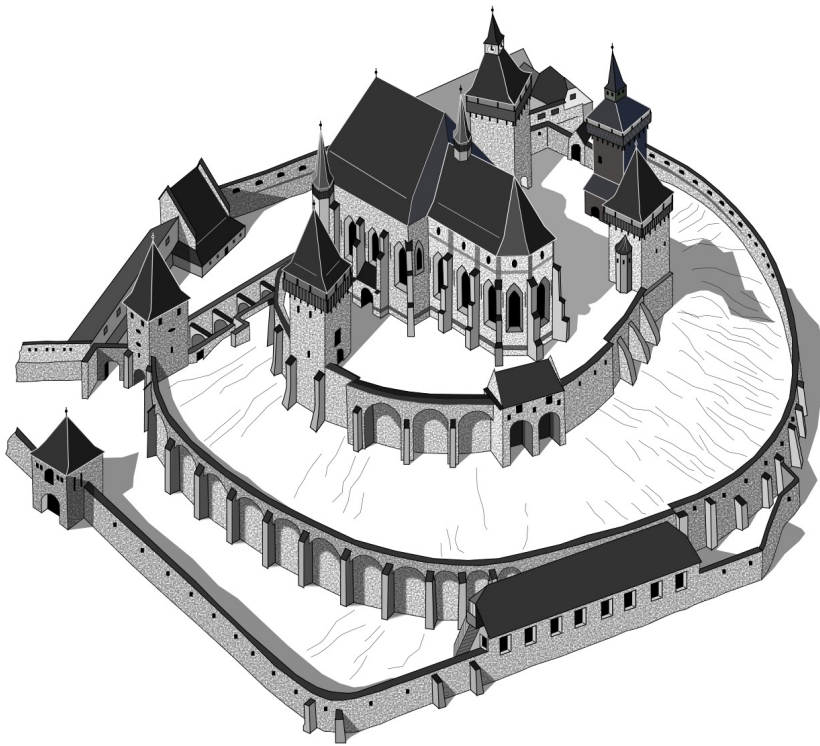
- Clarinetist
 - Clarinet in Bb
 - Alto Saxophone in Eb
- Percussionist I
 - Vibraphone (3 octaves)
- Percussionist II
 - Marimba (5 octaves)
- Percussionist III
 - Conga
 - Marimba (as second player)
- Percussionist IV
 - Cajon
 - Shaker
 - Triangle
- Percussionist V
 - Suspended Cymbals (3)
 - Medium Gong
 - Mark Tree

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Thomas Vieira
Biertan

*Faith in Defense, Defense in Faith //
Credință în Defensivă, Defensivă în Credință*



2022

accelerando poco a poco

$\text{♩} = 60$

Vibraphone

Marimba Player 1

Marimba Player 2

Triangle

Suspended Cymbal 1
Suspended Cymbal 2
Suspended Cymbal 3

With soft mallets *p cresc. poco a poco*

sim.

With hard mallets

p cresc. poco a poco

p cresc. poco a poco

Vib.

Mar. Player 1

Mar. Player 2

Tri.

Sus. Cym. 1
Sus. Cym. 2
Sus. Cym. 3

p cresc. poco a poco

muted

sim.

♩ = 160

Vib.

The vibraphone part features a complex rhythmic pattern of eighth and sixteenth notes. It includes dynamic markings such as *ff* and *f*. The notation is written on a single staff with a treble clef.

Mar. Player 1

Maracas Player 1 part consists of sustained notes in both the treble and bass staves. The notes are primarily whole and half notes. A dynamic marking of *ff* is present in the bass staff.

Mar. Player 2

Maracas Player 2 part features complex rhythmic patterns in both the treble and bass staves. It includes dynamic markings such as *ff* and *f*. The notation is written on two staves with treble clefs.

Tri.

The triangle part consists of rhythmic patterns in a single staff with a treble clef. It includes dynamic markings such as *f*.

Sus. Cym. 1
Sus. Cym. 2
Sus. Cym. 3

The suspended cymbals part consists of rhythmic patterns in a single staff with a treble clef. It includes dynamic markings such as *ff*.

A $\text{♩} = 75$

Clarinet in Bb

Conga High
Conga Low

Cajon High
Cajon Low

Medium Gong

ff *p sub.* *cresc.*

mf

Cl. in Bb

Con. H
Con. L

Caj. H
Caj. L

Gong

f

mp

Cl. in Bb

Con. H
Con. L

Caj. H
Caj. L

Gong

ff *p sub.* *cresc.*

Cl. in Bb

Con. H
Con. L

Caj. H
Caj. L

Gong

ff

p

Cl. in Bb

Con. H
Con. L

Caj. H
Caj. L

Gong

ff

p sub.

cresc.

fff

Cl. in Bb

Con. H
Con. L

Caj. H
Caj. L

Gong

to Alto Saxophone

ff

ff

B $\text{♩} = 80$

Alto Saxophone 12/4 4/4 16/4
mp

Vibraphone 12/4 4/4 16/4
p

Marimba 12/4 4/4 16/4
p Bowed With hard mallets *ff sub.*

Shaker 12/4 4/4 16/4
p Glissando down

Mark Tree Suspended Cymbal 12/4 4/4 16/4
mp

A. Sax. 16/4 4/4 12/4
mf

Vib. 16/4 4/4 12/4
mp sim.

Mar. 16/4 4/4 12/4
mp With hard mallets *ff sub.*

Shak. 16/4 4/4 12/4

M. T. Sus. Cym. 16/4 4/4 12/4
p

A. Sax. 12/4 4/4
mp

Vib. 12/4 4/4
p

Mar. 12/4 4/4
p

Shak. 12/4 4/4
p

M. T. Sus. Cym. 12/4 4/4
mp Glissando up

C $\text{♩} = 120$

Vibraphone *ff*

Marimba Player 1
With soft mallets *ff*

Marimba Player 2
With hard mallets *ff*

Triangle *f* muted sim.

Suspended Cymbal 1
Suspended Cymbal 2
Suspended Cymbal 3 *ff*

The score is written for five percussion instruments in 4/4 time with a tempo of 120. The Vibraphone part features a complex rhythmic pattern of eighth and sixteenth notes with a dynamic of *ff*. Marimba Player 1 uses soft mallets to play a pattern of eighth notes with a dynamic of *ff*. Marimba Player 2 uses hard mallets to play a pattern of eighth notes with a dynamic of *ff*. The Triangle part starts with a dynamic of *f*, is muted for the first two measures, and then plays a pattern of eighth notes with a dynamic of *sim.*. The Suspended Cymbals part features a pattern of eighth notes with a dynamic of *ff*.

D ♩ = 80

Alto Saxophone

Vibraphone

Marimba

Shaker

Mark Tree Suspended Cymbal

f sub. 5

mp

p

Glissando down

p

A. Sax.

Vib.

Mar.

Shak.

M. T. Sus. Cym.

f sub.

mf

mp

p

to Clarinet in Bb

A. Sax.

Vib.

Mar.

Shak.

M. T. Sus. Cym.

mp

p

p

Glissando up

mp

E ♩ = 75 ritenuto (to 55)

Clarinet in B♭

Conga High
Conga Low

Cajon High
Cajon Low

Medium Gong

♩ = 75

Cl. in B♭

Con. H
Con. L

Caj. H
Caj. L

Gong

ff *p sub.* *cresc.*

f

Cl. in B♭

Con. H
Con. L

Caj. H
Caj. L

Gong

f

p

Cl. in Bb

ff *p sub.* *cresc.*

Con. H
Con. L

Caj. H
Caj. L

Gong

Cl. in Bb

ff

pp

Con. H
Con. L

Caj. H
Caj. L

Gong

Cl. in Bb

ff *p sub.* *cresc.* *fff*

Con. H
Con. L

Caj. H
Caj. L

Gong

F $\text{♩} = 160$ **ritenuto poco a poco**

Vibraphone
ff dim. poco a poco

Marimba Player 1
 With soft mallets
ff dim. poco a poco
 sim.

Marimba Player 2
 With hard mallets
ff dim. poco a poco

Triangle
 muted sim.
f dim. poco a poco
p

Suspended Cymbal 1
 Suspended Cymbal 2
 Suspended Cymbal 3
ff dim. poco a poco

Vib.

Mar. Player 1

Mar. Player 2

Tri.

Sus. Cym. 1
Sus. Cym. 2
Sus. Cym. 3

p

Detailed description: This system contains five staves. The Vibraphone staff (top) has a complex melodic line with many beamed notes and slurs. The Mar. Player 1 staff (second) consists of two staves with sustained chords. The Mar. Player 2 staff (third) has a rhythmic pattern of chords with some rests. The Triangle staff (fourth) has a simple melodic line. The Suspended Cymbals staff (fifth) has a rhythmic pattern of cymbal strokes with slurs and a dynamic marking of *p* at the end.

Vib.

Mar. Player 1

Mar. Player 2

Tri.

Sus. Cym. 1
Sus. Cym. 2
Sus. Cym. 3

$\text{♩} = 60$

p

pp

Detailed description: This system contains five staves. The Vibraphone staff (top) has a melodic line with a tempo marking of $\text{♩} = 60$ and a dynamic marking of *p*. The Mar. Player 1 staff (second) has sustained chords with a dynamic marking of *p* and a *pp* dynamic marking with a hairpin at the end. The Mar. Player 2 staff (third) has a rhythmic pattern of chords with a dynamic marking of *p*. The Triangle staff (fourth) has a simple melodic line. The Suspended Cymbals staff (fifth) has a rhythmic pattern of cymbal strokes with slurs.

Clarinet

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Tacet

♩ = 75

A Cl. in B \flat
Gong

The first system consists of two staves. The upper staff is for the Clarinet in B \flat and the lower staff is for the Gong. The clarinet part begins with a dynamic of *ff*, followed by *p sub.* and then *cresc.* The gong part features a melodic line with a first ending bracket labeled [1] and ends with a dynamic of *f*.

The second system consists of two staves. The upper staff is for the Cajon (Caj. H) and the lower staff is for the Clarinet. The cajon part starts with a rhythmic pattern of eighth notes with accents (>) and a first ending bracket labeled [1]. The clarinet part begins with a dynamic of *ff*, followed by *p sub.* and then *cresc.*

The third system consists of a single staff for the Clarinet. It features a melodic line with a first ending bracket labeled [1] and ends with a dynamic of *ff*.

Clarinet

Con. L

[1]

ff *p sub.* *cresc.*

[1]

Con. H

to Alto Saxophone

fff

Caj. L

Clarinet

B ♩ = 80 A. Sax.

Musical staff 1: Treble clef, 12/4 time signature. Starts with a whole rest, then a series of notes: G4, F4, E4, D4, C4, B3, A3, G3. A slur covers the notes from G4 to G3. Dynamics: *mp*. Below the staff: Vib. 8va. At the end of the staff, there are two measures in 4/4 time with notes: G4, A4, B4, C5, B4, A4, G4. Above these notes are accents and fingerings: 5, 5, 5, 5, 5, 5, 5. A 'Mar.' marking is above the first measure of this section. Measure numbers 12 and 16 are indicated.

Musical staff 2: Treble clef, 16/4 time signature. Starts with a whole rest, then a series of notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3. A slur covers the notes from G4 to G3. Dynamics: *mf*. At the end of the staff, there are two measures in 4/4 time with notes: G4, A4, B4, C5, B4, A4, G4. Above these notes are accents and fingerings: 5, 5, 5, 5, 5, 5, 5. A 'Mar.' marking is above the first measure of this section. Measure numbers 16 and 12 are indicated.

Musical staff 3: Treble clef, 12/4 time signature. Starts with a whole rest, then a series of notes: G4, F4, E4, D4, C4, B3, A3, G3. A slur covers the notes from G4 to G3. Dynamics: *mp*.

Tacet

D ♩ = 80 A. Sax.

Musical staff 4: Treble clef, 12/4 time signature. Starts with a whole rest, then a series of notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3. A slur covers the notes from G4 to G3. Dynamics: *f sub.*. Below the staff: Vib. 8va. At the end of the staff, there are two measures in 4/4 time with notes: G4, A4, B4, C5, B4, A4, G4. Above these notes are accents and fingerings: 5, 5, 5, 5, 5, 5, 5. Measure numbers 12 and 16 are indicated.

Musical staff 5: Treble clef, 16/4 time signature. Starts with a whole rest, then a series of notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3. A slur covers the notes from G4 to G3. Dynamics: *f sub.*. Below the staff: Vib. 8va. At the end of the staff, there are two measures in 4/4 time with notes: G4, A4, B4, C5, B4, A4, G4. Above these notes are accents and fingerings: 5, 5, 5, 5, 5, 5, 5. A 'to Clarinet in Bb' instruction is written above the staff. Measure numbers 16 and 12 are indicated.

Percussionist I – Vibraphone

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accelerando poco a poco

♩ = 60

Musical notation for measures 1-5. The piece begins with a whole rest in measure 1. From measure 2, a complex rhythmic pattern of eighth and sixteenth notes is played in a 4/4 time signature. The notes are primarily in the lower register of the vibraphone. The dynamic is marked *p cresc. poco a poco*.

Musical notation for measures 6-10. The complex rhythmic pattern continues, with some notes beamed together. The dynamics remain *p* with a slight increase.

Musical notation for measures 11-15. The tempo is marked as $\text{♩} = 160$. The rhythmic pattern becomes more intricate, with many sixteenth notes. The dynamic is marked *ff*.

Tacet

Musical notation for measures 16-19. Measure 16 is marked with a box containing the letter 'B' and a tempo of $\text{♩} = 80$. The notation includes a maraca (Mar.) and a five-measure rest (5). The dynamic is *p*. Measures 17-19 feature a series of chords with a maraca and a five-measure rest. The dynamic is *mp*.

Musical notation for measures 20-23. Measure 20 includes a maraca (Mar.) and a five-measure rest (5). The dynamic is *p*. Measures 21-23 feature long, sustained chords with a maraca and a five-measure rest. The dynamic is *p*.

Percussionist II – Marimba

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♩ = 60

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accelerando poco a poco

With soft mallets

p cresc. poco a poco

sim.

♩ = 160

10

ff

Tacet

B ♩ = 80

A. Sax. *p*

Bowed

With hard mallets

2

A. Sax. *mp*

sim.

With hard mallets

ff sub.

3

A. Sax. *p*

♩ = 120

Percussionist II – Marimba

C With soft mallets

D ♩ = 80

A. Sax.

A. Sax.

Tacet

♩ = 160

ritenuto poco a poco

F With soft mallets

♩ = 60

Percussionist III – Conga, Marimba

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♩ = 60 **accelerando poco a poco** With hard mallets

Mar. Player 2

2

p cresc. poco a poco

7

12

ff

ff

♩ = 160

A Conga

♩ = 75

Musical notation for Conga part A, starting with a rest followed by a series of eighth notes with accents, marked *p*.

[1]

First ending notation for Conga part A, marked *ff*.

Tacet

♩ = 120

Mar. Player 2
With hard mallets

C

Musical notation for Marimba part C, consisting of chords in the right hand and bass lines in the left hand, marked *ff*.

Tacet

E Conga

♩ = 75

ritenuto (to 55)

Musical notation for Conga part E, starting with a rest followed by eighth notes with accents, marked *ff*, and ending with a *ritenuto* section.

[1] ♩ = 75

First ending notation for Conga part E, marked *pp*.

♩ = 160 **ritenuto poco a poco**

Mar. Player 2
With hard mallets

F

ff dim. poco a poco

6

♩ = 60

11

p

2

Percussionist IV – Cajon, Shaker, Triangle

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$\text{♩} = 60$ **accelerando poco a poco**

Tri. **6** muted sim.

p cresc. poco a poco

12 $\text{♩} = 160$ *f*

$\text{♩} = 75$ **A** Caj. *mp* *ff*

[1] *ff*

$\text{♩} = 80$ **B** Shak. *p < >* 16 1 12

3 $\text{♩} = 120$ **C** Tri. muted sim. *f*

Percussionist V – Sus. Cymbals, Medium Gong, Mark Tree

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♩ = 60 **accelerando poco a poco**

Sus. Cymbals

1

p cresc. poco a poco

6

11

♩ = 160

ff

A

♩ = 75

Gong

mf

B

♩ = 80

Perc. Glissando down

mp *p* < >

3

Glissando up

mp

C

♩ = 120

Sus. Cymbals

ff

D Perc. $\text{♩} = 80$ Glissando down

3 Glissando up

E $\text{♩} = 75$ Gong

F $\text{♩} = 160$ ritenuto poco a poco
Sus. Cymbals

7