

Jovanka Trbojevic

Wounded Angel

(Ranjeni anđeo)

for flute and percussion

2009



Music Finland

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Helsinki, 2013

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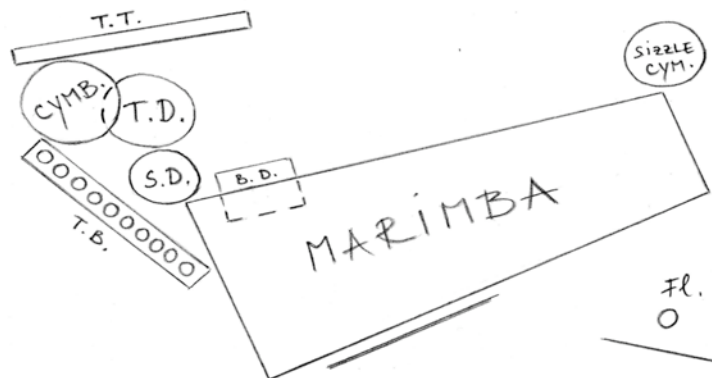
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Percussion:

MARIMBA
TUBULAR BELLS
LARGE CYMBAL - medium thin with a swishing attack
SIZZLE CYMBAL
LARGE TAM-TAM
SNARE DRUM without snare
TENOR DRUM
BASS DRUM with pedal

Suggestion for percussionist:



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for flute and percussion

Jovanka Trbojevic 2009
za moju bolesnu majku Lepu

Flute

Marimba

Tubular bells

Cymbal / Tamtam

S.D. / T.D. / B.D.

with ped.

$\text{♩} = 40$

$\text{♩} = 40$

- like a drop of water

Mallet options - choose the best one:

1. Medium-hard yarn mallets
2. Try turnable medium-hard yarn / wood mallets.
3. Try also 2 mallets in each hand - yarn/wood.

pp *p* *pp* *p* *pp*

mp

p *mp* *mf*

sf *sf*

Rim+vellum

This musical score is for the piece "The Wind" by John Williams, from the film "Hawaii". It is a 12-measure excerpt, with measures 9 through 12 shown. The score is arranged for four parts: Flute (Fl.), Maracas (Mrb.), Trombone (T.b.), and Drums.

Flute (Fl.): The flute part begins in measure 9 with a whole note chord (F#4, A4, C5) marked *p*. In measure 10, it plays a descending eighth-note scale (G4, F#4, E4, D4) marked *p*, with the word "air" written above the staff. In measure 11, it plays a half note chord (F#4, A4, C5) marked *mp*. In measure 12, it plays a half note chord (F#4, A4, C5) marked *f*, followed by a half note chord (F#4, A4, C5) marked *mf*, and ends in measure 13 with a half note chord (F#4, A4, C5) marked *mp*.

Maracas (Mrb.): The maracas part begins in measure 9 with a whole note chord (F#4, A4, C5) marked *p*. In measure 10, it plays a half note chord (F#4, A4, C5) marked *mf*. In measure 11, it plays a half note chord (F#4, A4, C5) marked *mf*, followed by a half note chord (F#4, A4, C5) marked *gliss.*, and ends in measure 13 with a half note chord (F#4, A4, C5) marked *gliss.*.

Trombone (T.b.): The trombone part begins in measure 9 with a whole note chord (F#4, A4, C5) marked *p*. In measure 10, it plays a half note chord (F#4, A4, C5) marked *mp*. In measure 11, it plays a half note chord (F#4, A4, C5) marked *mf*, followed by a half note chord (F#4, A4, C5) marked *mp*, and ends in measure 13 with a half note chord (F#4, A4, C5) marked *mf*.

Drums: The drums part begins in measure 9 with a whole note chord (F#4, A4, C5) marked *p*. In measure 10, it plays a half note chord (F#4, A4, C5) marked *sf*, followed by a half note chord (F#4, A4, C5) marked *sf*, and ends in measure 13 with a half note chord (F#4, A4, C5) marked *sf*.

Fl.

T.b.

Drums

$\text{♩} = 80$

f *mp* *p*

mp

p *sf* *fp* *sf* *f*

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FL.

f

17

T.b.

mp

17

Drums

p

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25 *fl. z.*

Fl. *mp* *mf*

Mrb. *mp* *f* *gliss.*

Drums *sf* *sf*

29

Fl. *mf* *mf* *f*

Mrb. *mp* *fp* *gliss.*

Drums *sf* *sf* *f* *sf* *f*

32

Fl. *f* *mp* *ord.* $\text{♩} = 40$

Mrb. *f* *sf* $\text{♩} = 40$

T.b.

Cymb. / T.T.

Drums *sf* *fp* *ff* *p* *pp* *at dome* (Cymb.)



36

Fl.

T.b.

Cymb. / T.T.

Drums

mf *mp*

p *pp* *mp* *mf* *mp*

sf *sf* *sf* *sf* *sf*

41

Fl.

T.b.

Cymb. / T.T.

Drums

p *mf* *p*

p *f*

mf *sf* *mp* *fp*

ord. (T.T.) *mf* *pp*

$\text{♩} = 80$

47

Fl.

Mrb.

Drums

pp *mf* *mp*

fl.z. ord. mouth gliss. - follow grafic line

JET WHISTLE with lot of air secco

mp *f* *sf* *f*

51

Fl.

Mrb.

Drums

p *mf* *f*

fl.z. ord. J.W. secco

f *mp* *ff*

f *sf*

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79 Fl. *p* *mf* *mp* *f* *mp* *fl.z.* *ord.*

79 T.b. *mp* *mp* *mf* *pp*

Cymb. / T.T. *p* *f* *pp*

Drums *f* *mp* *f* *sf* *f* *sf*

[illegible]

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is arranged for four instruments: Flute (Fl.), Trombone (T.b.), Cymbal/Tom-Tom (Cymb. / T.T.), and Drums. The Flute part is the most prominent, featuring a melodic line with triplets and a dynamic range from *f* to *ff*. The Trombone part is mostly silent, with a few notes in the first system. The Cymbal/Tom-Tom part features a series of cymbal crashes and tom-tom hits. The Drums part features a steady bass drum pattern. A large blue watermark with the text "For promotional use only" is overlaid on the score.

Fl. 100

mp *p*

Mrb.

gliss.

mp *f* *pp* *mf* *p* *f* *gliss.* *mp* *ff*

Drums

sf *f* *sf*

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103 *f* *sf* *f* *sf* *fp* *ord.* $\text{♩} = 60$

Fl.

Mrb.

Cymb. / T.T.

Drums

CYMB.

f *mp* *pp*

sf *sf*

109 *fl.z.* *ord.* *sfpp* *mf* *mp* *f*

Fl.

Cymb. / T.T.

Drums

pp *mp* *f* *pp*

edge *center*

SOFT - YARN
2 mallets in R.H.
2 mallets in L.H.

f p *f p* *f p*

113 *mp* *f* *mp* *f*

Fl.

Cymb. / T.T.

Drums

mp *mf* *p* *ff*

edge

f *p*

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115

Fl.

T.b.

Cymb. / T.T.

Drums

mp

pp

mf

p

f

f < *sf*

f *p*

center

edge

edge

118

Fl.

T.b.

Cymb. / T.T.

Drums

mf

fp

fp

sub.p

mf

ff

mp

pp

mf

f

p

f

sf

p

f

ff

f

p

f < *sf*

f *p*

center

122

Fl.

Cymb. / T.T.

Drums

mp

mf

pp

mf

f

pp

mf

f < *sf*

f *p*

f < *sf*

center

edge

125

Fl.

Cymb. / T.T.

Drums

p

cresc. poco a poco

pp

mf

f

p

f < *sf*

f *p*

f *sf*

edge

center

edge

edge

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128

Fl.

Mrb.

Cymb. / T.T.

Drums

sf

sub.p

f

pp

pp

f

fff

center

f < sf

f p

f p

f p

f

f p

133

Fl.

Mrb.

Cymb. / T.T.

Drums

mp

ff

sf

sf

sf

pp < sf

f

sf

sf

sf

mf

p

p

f

sf

f < sf

f sf

f p

f sf

sizzle

p

f

5

5

$\text{♩} = 70$

$\text{♩} = 70$

senza vibr.

Medium hard
rubber mallets

Fl.

Mrb.

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Fl. 143 *pp* *ppp* *pp*

Mrb. 143 *pp* *mf*

Fl. 145 *mp* *p* *mf* fl.z. ord.

Mrb. 145 *p*

Fl. 148 *pp* *mp*

Mrb. 148 *p* *pp* *mf* *p* *f*

Fl. 151 *mf* *p* *pp* A tempo ♩ = 60 fl.z. ord.

Mrb. 151 *mp* *ff* *pp* A tempo ♩ = 60 poco a poco accel.

poco a poco accel.

Fl. *mp* *f* *mp* fl.z.

Mrb. *p* *poco a poco accel.*

A tempo
♩ = c. 90

Fl. *pp* *mp*

A tempo
♩ = c. 90 (or as quick as possible)

Mrb. *mp*

Fl. *pp* *mp* *pp* ord.

Mrb. *p*

Fl. *f* *p* *pp* ord. fl.z.

Mrb. *p* *mp* *p* *mf*

163

Fl. *mf* *p*

Mrb. *mp* *f* *mp* *f*

fl.z. ord.

165

Fl. *f*

Mrb. *mp* *f*

fl.z.

167

Fl. *pp* *mf* *ff* molto vibr.

Mrb. *mp* *mf* *sub.p* *mf*

ord.

170

Fl. senza vibr. (senza vibr.) fl.z. *mp* *mf*

Mrb. *mf* *mp* *p*

Fl. ord. fl.z. ord. *mp* *f*

Mrb. *p* *mf* *p* cresc. poco a poco

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177

Fl.

ord.

f *mp* <

Mrb.

sf

180

Fl.

f

poco a poco vibr.

Mrb.

mp *ff* *sf* *sf* *fff*

sub.*p* *f*

sempre secco

183

Fl.

molto vibr.

ff *pp* *mf*

senza vibr.

molto vibr.

senza vibr.

Mrb.

sf *ppp*

192

Fl.

ppp *p* *mp*

Mrb.

mp *mf* *f*

Cymb. / T.T.

sizzle

pp *p* *pp* *pp* *mf*

(aprox. 13 min.)

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Wounded Angel

is a piece for solo flute and solo multi percussion. Marimba, Tubular bells, Large and Sizzle cymbal, large Tam-Tam, Snare, Tenor and Bass drum - all played by one performer. Both parts are very virtuosic and demanded for the performers.

The approach to the material is ritualistic, taking us to the different spheres of the reality. Maybe even to the religious direction. That is even more emphasized by the borrowed material, which I vary my own way. It is taken from The Master - J.S. Bach.

The piece is dedicated to my mother who has been for a long time very sick from Parkinson disease. While composing, I had in mind painting by Hugo Simberg. There originate also the title of the piece.

The piece is commissioned by Camilla Hoitenga and Norbert Kramer, which performed it for the first time in 2010 in France. This is Finnish first performance.

