James Gardner

Fetish Effigies

for ensemble

(2000)

Instrumentation

Flute (piccolo, alto flute)

Oboe (cor anglais)

B♭ clarinet

Horn

Percussion: (1 player)
Marimba (the score was written with a 5 octave instrument in mind, but a part for a 4 octave model is also available)
Vibraphone (motor off throughout)
Percussion cluster comprising one metal instrument (with very short decay,) two wood instruments
(piercing, with short decay,) and three small drums ("skin".) The specific instruments should be chosen by the player
Sandpaper blocks (or hand-held sanding discs)
Bass drum (large)
Tam tam (medium-large)

Piano

Violin

Viola

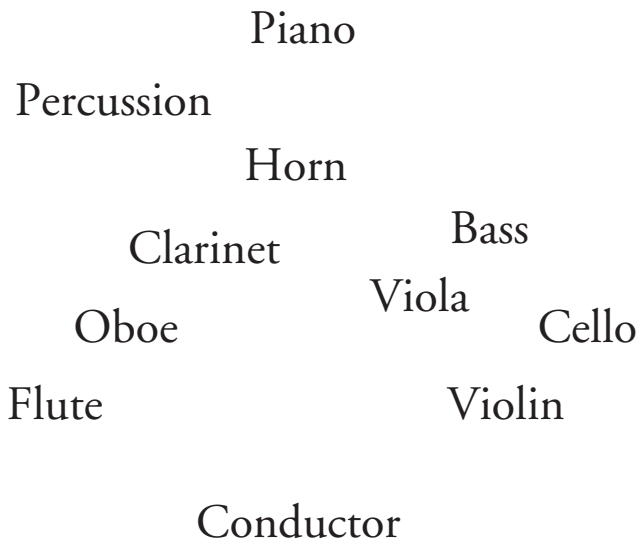
Cello

Double Bass

Duration: c. 8 minutes

The score is notated at sounding pitch.

Suggested stage layout



Fetish Effigies was commissioned by the ensemble STROMA with funds provided by Creative New Zealand.

It was first performed by STROMA, conducted by Hamish McKeich, on August 18, 2000 at the Ilott Concert Chamber,Wellington, New Zealand.

Performance Notes

Tempo

The tempo indications are to be understood as indicating ideal tempi, but may be modified to suit the acoustics of the performing space. Tempo relationships between metrically related sections are, however, to be strictly maintained.

Rhythmic interpretation

Unless otherwise indicated, or implied by the verbal 'character' instructions, the piece is to be played without rubato and every effort should be made to realise the rhythms as accurately as possible.

Microtones : ♯ = a quarter-tone sharp 𝄪 = three quarter-tones sharp 𝄲 = a quarter-tone flat 𝄳 = three quarter-tones flat

Upward and downward arrows attached to accidentals indicate inflections of approximately an eighth-tone sharp or flat according to direction.

Glissandi, unless otherwise indicated, start immediately, and are even and continuous. Unless otherwise specified, neither "departure" nor "destination" pitch is to be accented.

Grace notes are to be played as fast as possible, and are always slurred into the main note unless otherwise specified.

All **trills** and **mordents**—to be executed as rapidly as possible—are to the adjacent semitone unless otherwise specified.

Horizontal arrows between modes of playing indicate smooth transitions from one state to another.

Winds and Horn: Unless otherwise indicated, and as far as practically possible, all microtones are to be produced by fingerings.

❊ = timbral trill. Where possible a fingering should be chosen which provides the greatest timbral contrast, even at the expense of slight pitch deviation.

Percussion:

Marimba (the score was written with a 5 octave instrument in mind, but a part for a 4 octave model is also available)
Vibraphone (motor off throughout)
Sandpaper blocks (or hand-held sanding discs)
Bass drum (large)
Tam tam (medium-large)
Percussion cluster comprising one metal instrument (with very short decay,) two wood instruments (piercing, with short decay,) and three small drums ("skin".)
The specific instruments should be chosen by the player

Strings:

Unless otherwise specified, a conventional shallow vibrato is assumed on sustained pitches.

c.l.b.= col legno battuto
c.l.t. = col legno tratto (no hair)
1/2 c.l.t. = 1/2 col legno tratto (turn bow so that hair and wood touch string)

a return to normal bowing is indicated by *ord.*

msp = molto sul ponticello (i.e. as close to the bridge as possible)
sp = sul ponticello
psp = poco sul ponticello (but audibly distinct from nat.)
nat.= normal bowing position
pst = poco sul tasto (but audibly distinct from nat.)
st = sul tasto
mst = molto sul tasto (i.e. as close to the middle of the sounding string length as possible)
❊ = trill to smallest possible interval above main note

SCORE IN C

To Phil, Hamish, Michael and the players of STROMA

Fetish Effigies

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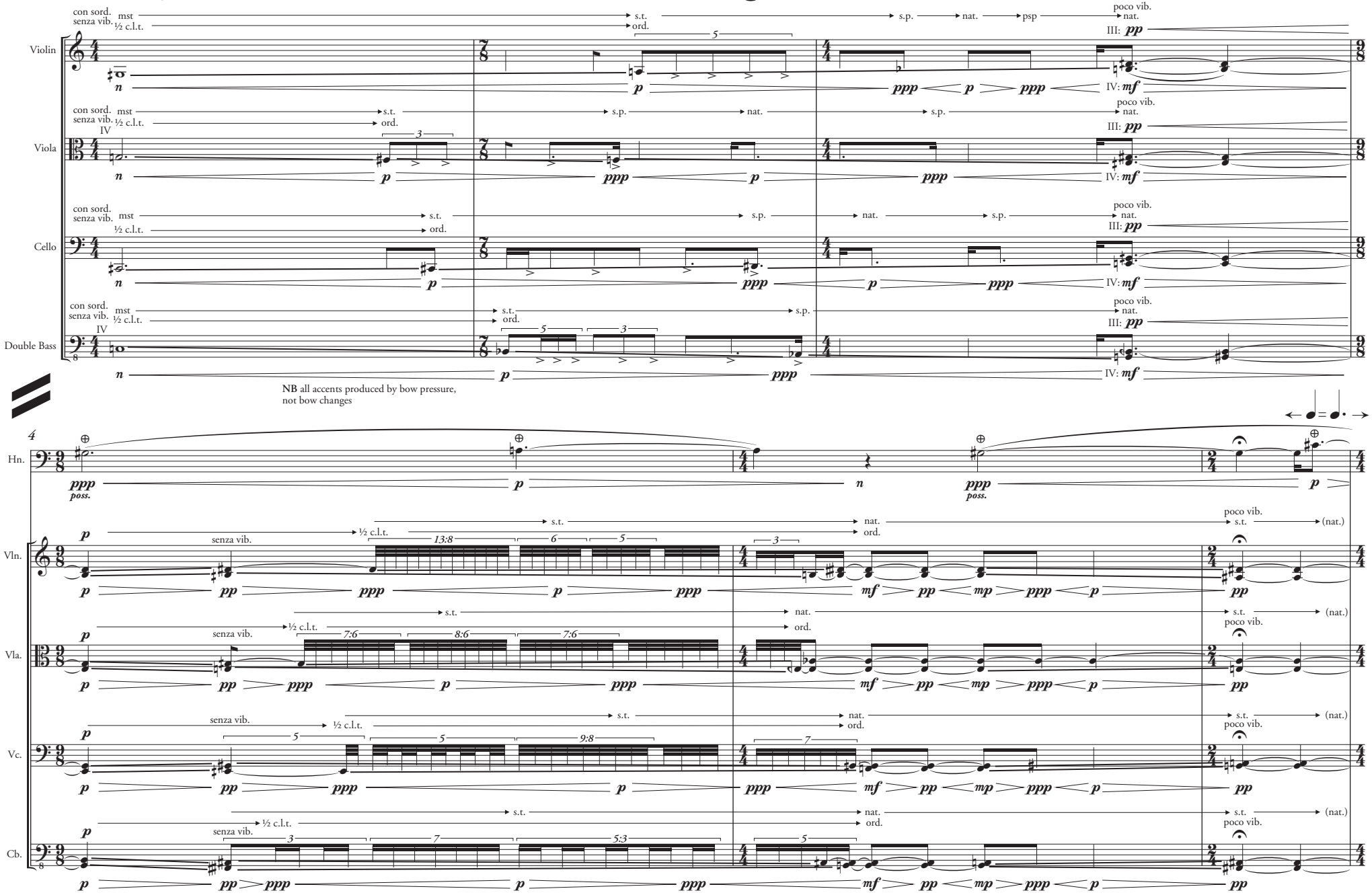
(2000)



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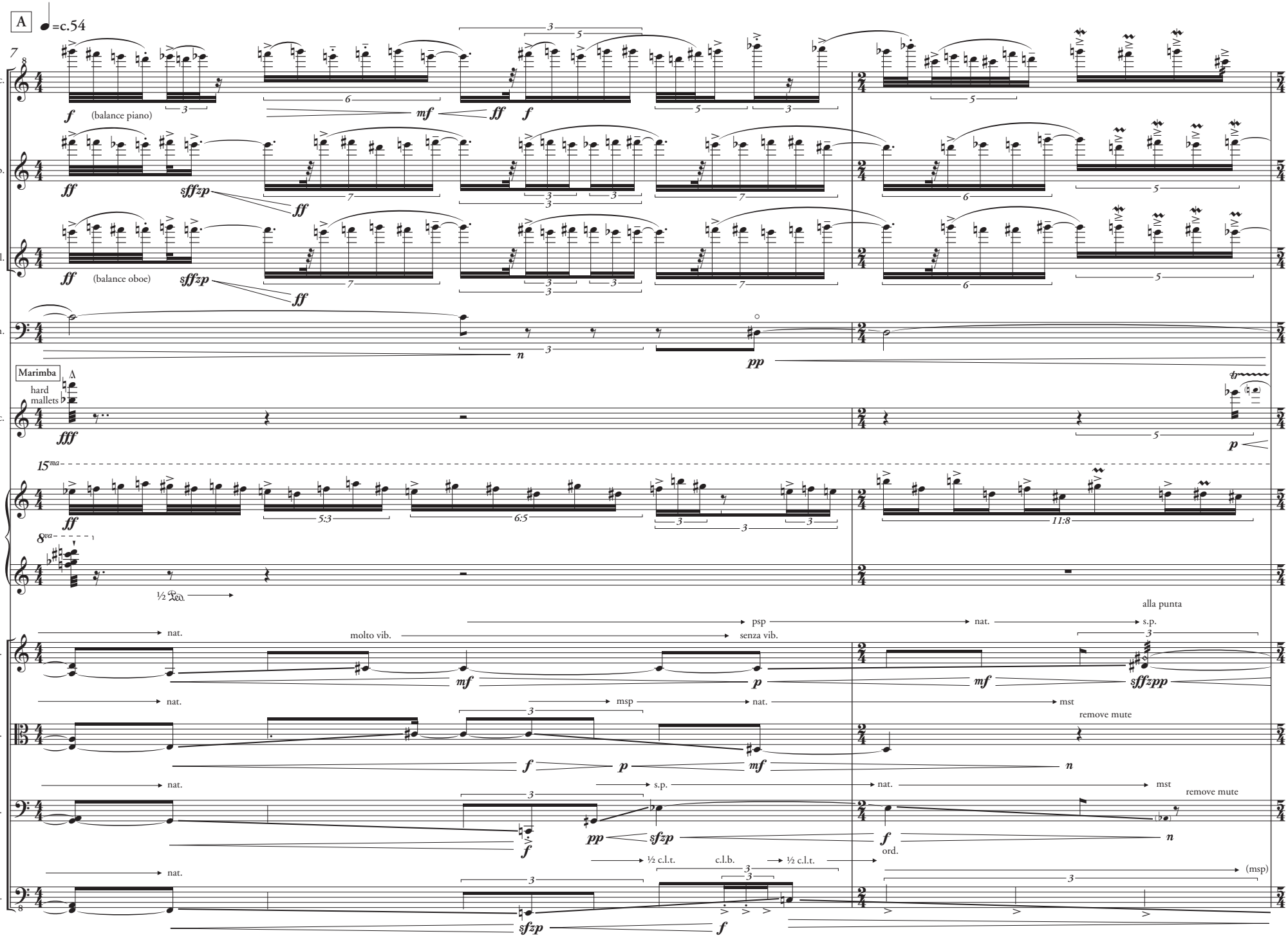
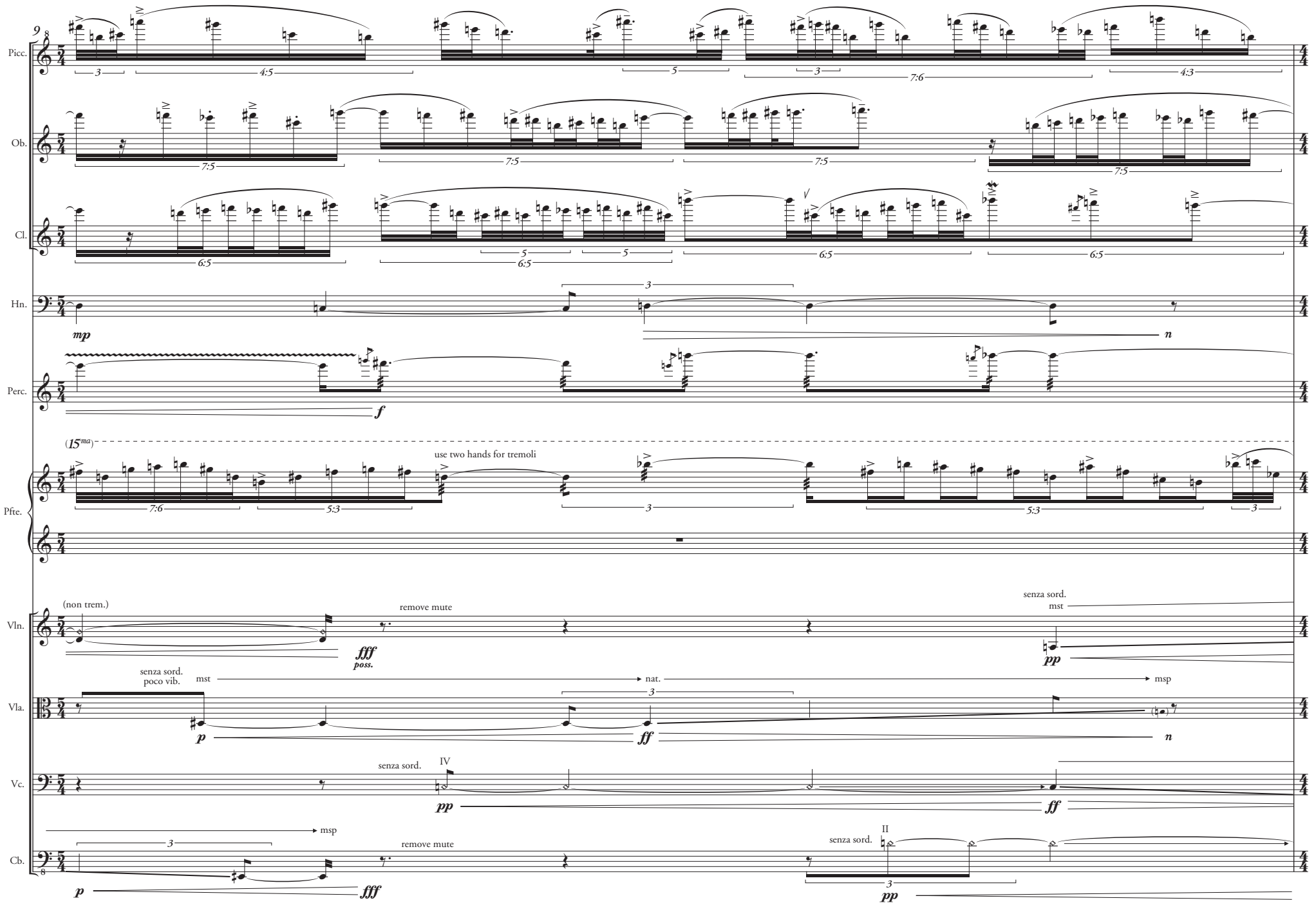
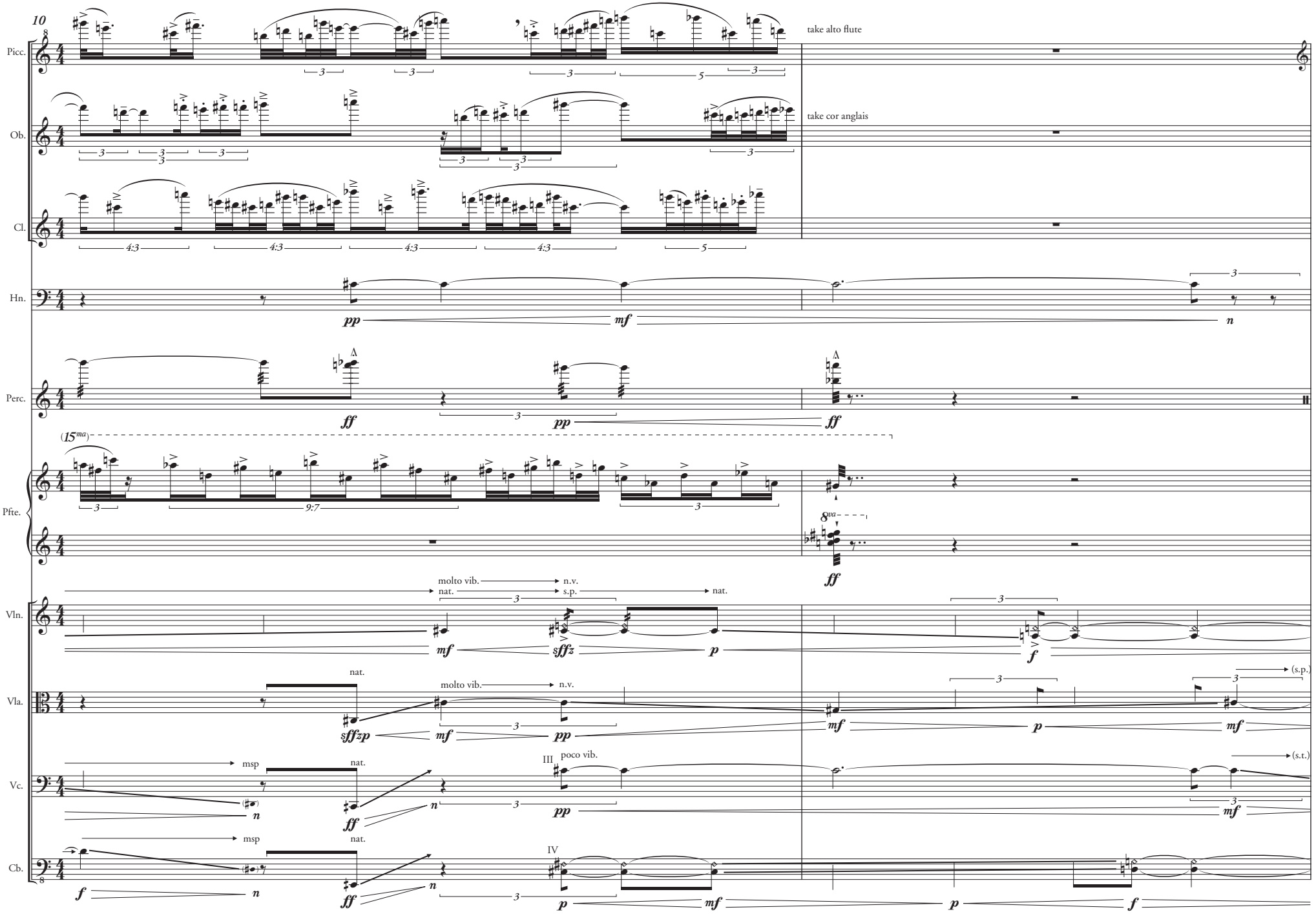
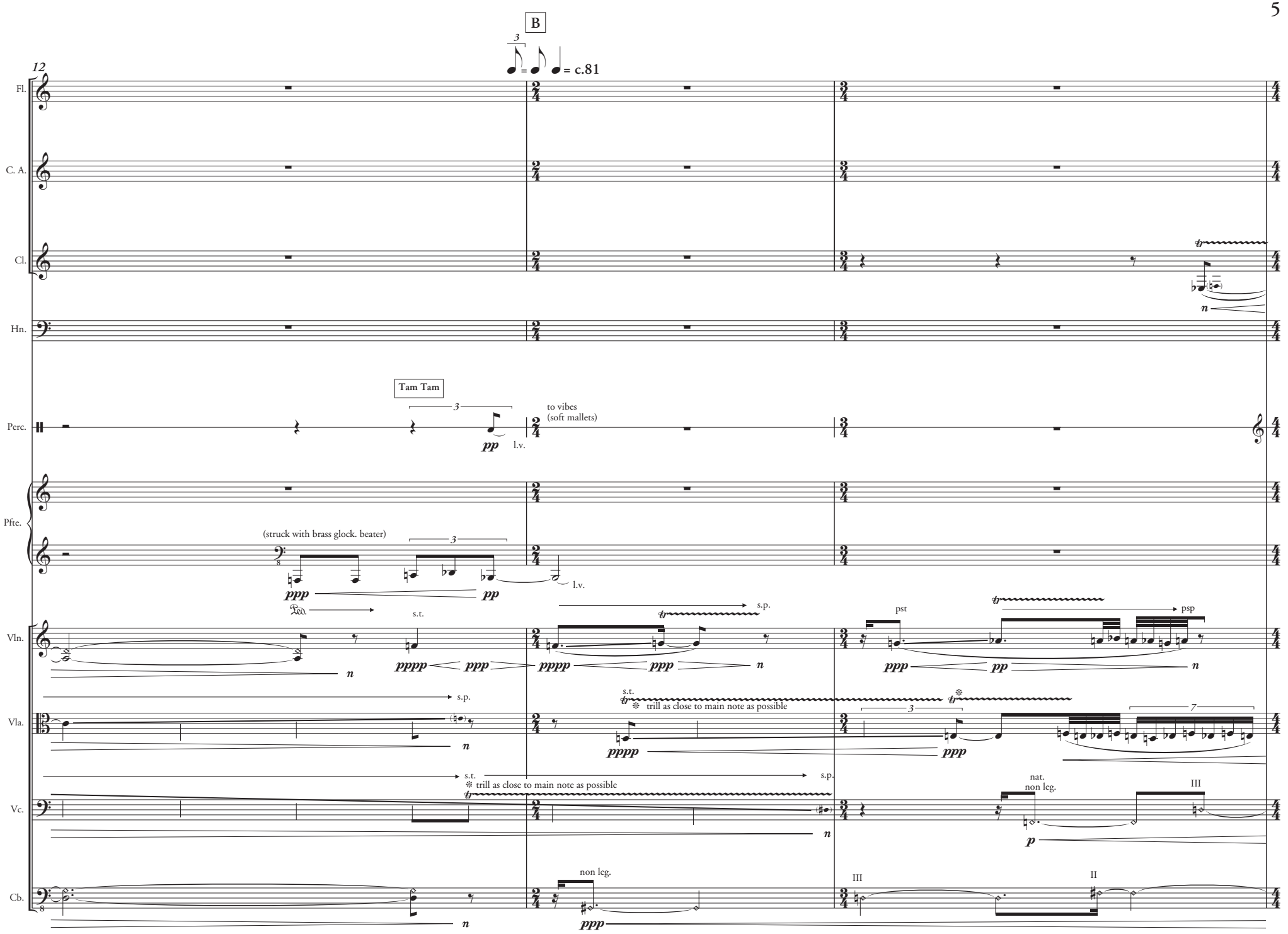
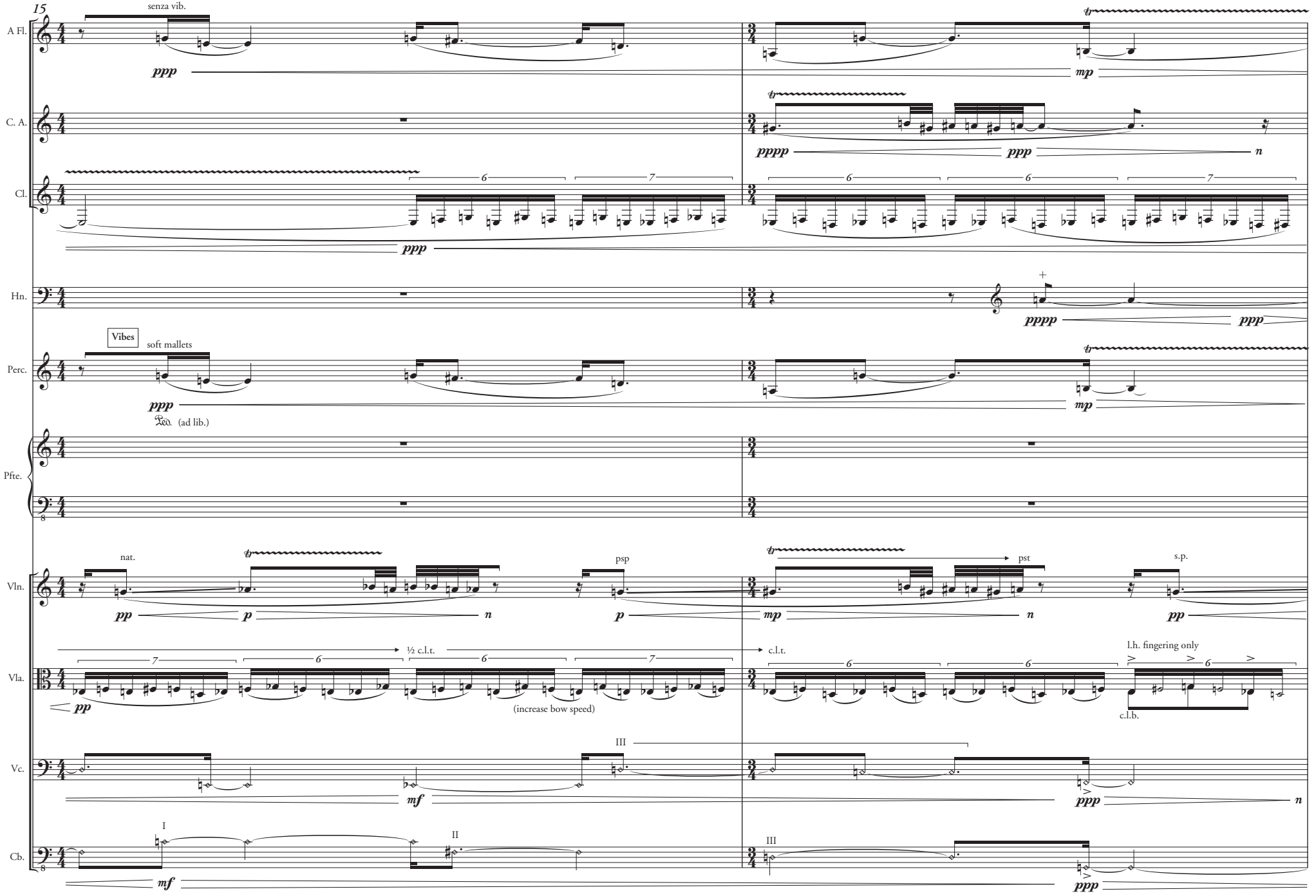
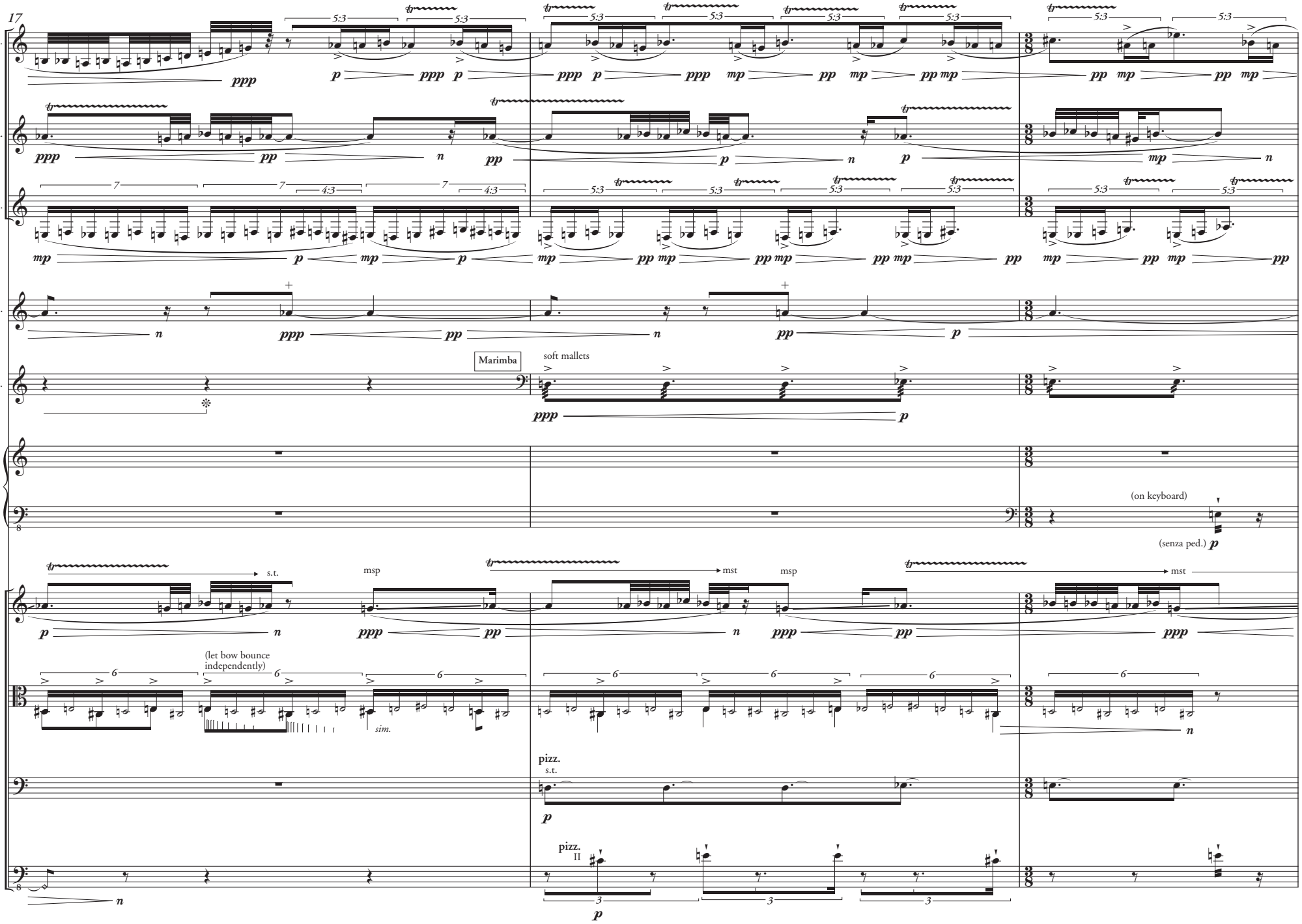

A
♩=c.54
Picc.
Ob.
Cl.
Hn.
Marimba
hard mallets
Perc.
15ma
Pfte.
8va
Vln.
Vla.
Vc.
Cb.
(balance piano)
(balance oboe)
molto vib.
senza vib.
psp
nat.
s.p.
alla punta
msp
mst
remove mute
ord.
½ c.l.t.
c.l.b.
(msp)

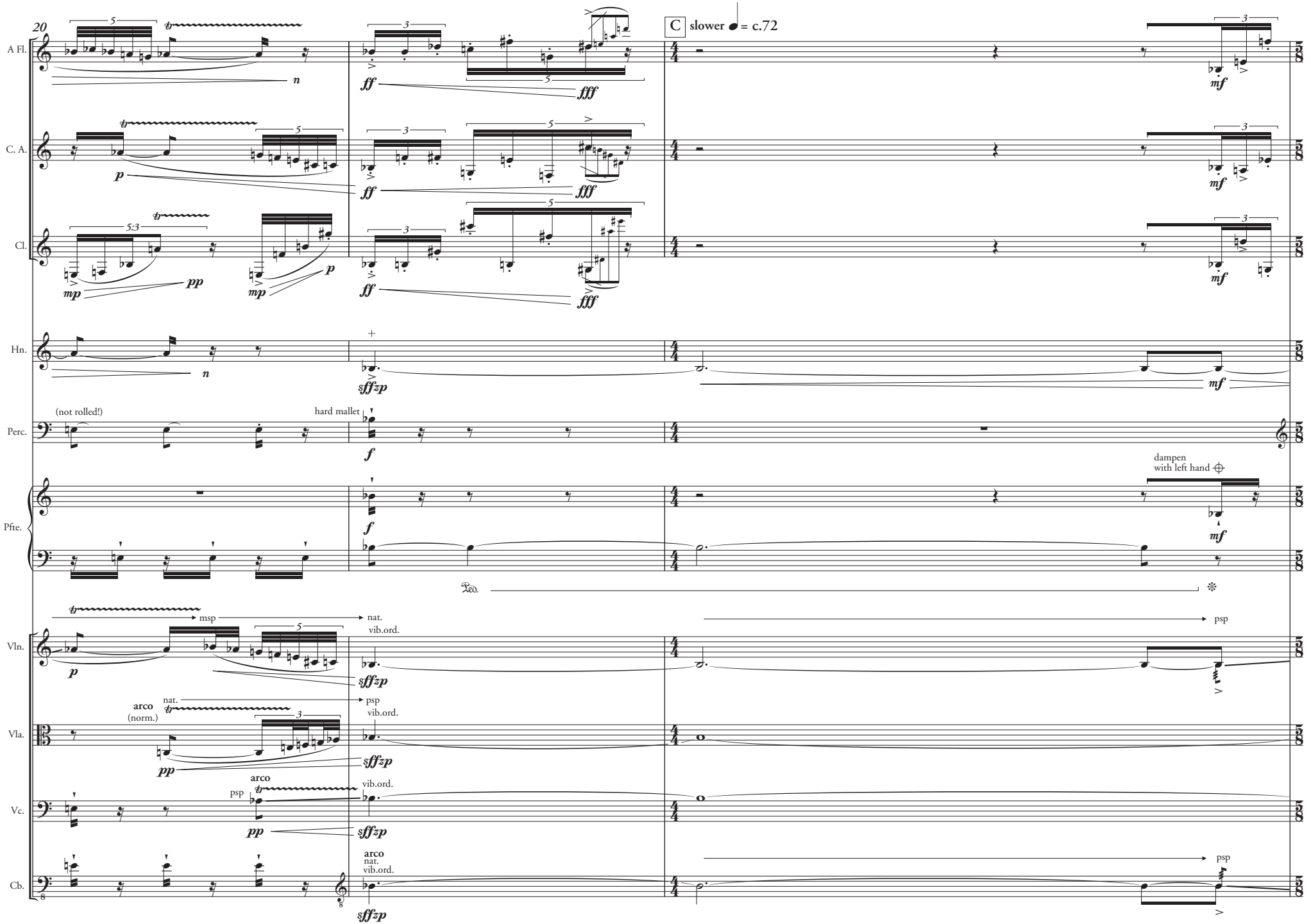

9
Picc.
Ob.
Cl.
Hn.
mp
n
Perc.
f
(15ma)
use two hands for tremoli
Pfte.
(non trem.)
remove mute
fff
poss.
senza sord.
mst
pp
Vln.
senza sord.
poco vib.
mst
nat.
msp
p
ff
n
Vla.
senza sord.
IV
pp
ff
Vc.
msp
remove mute
senza sord.
II
p
fff
pp
Cb.

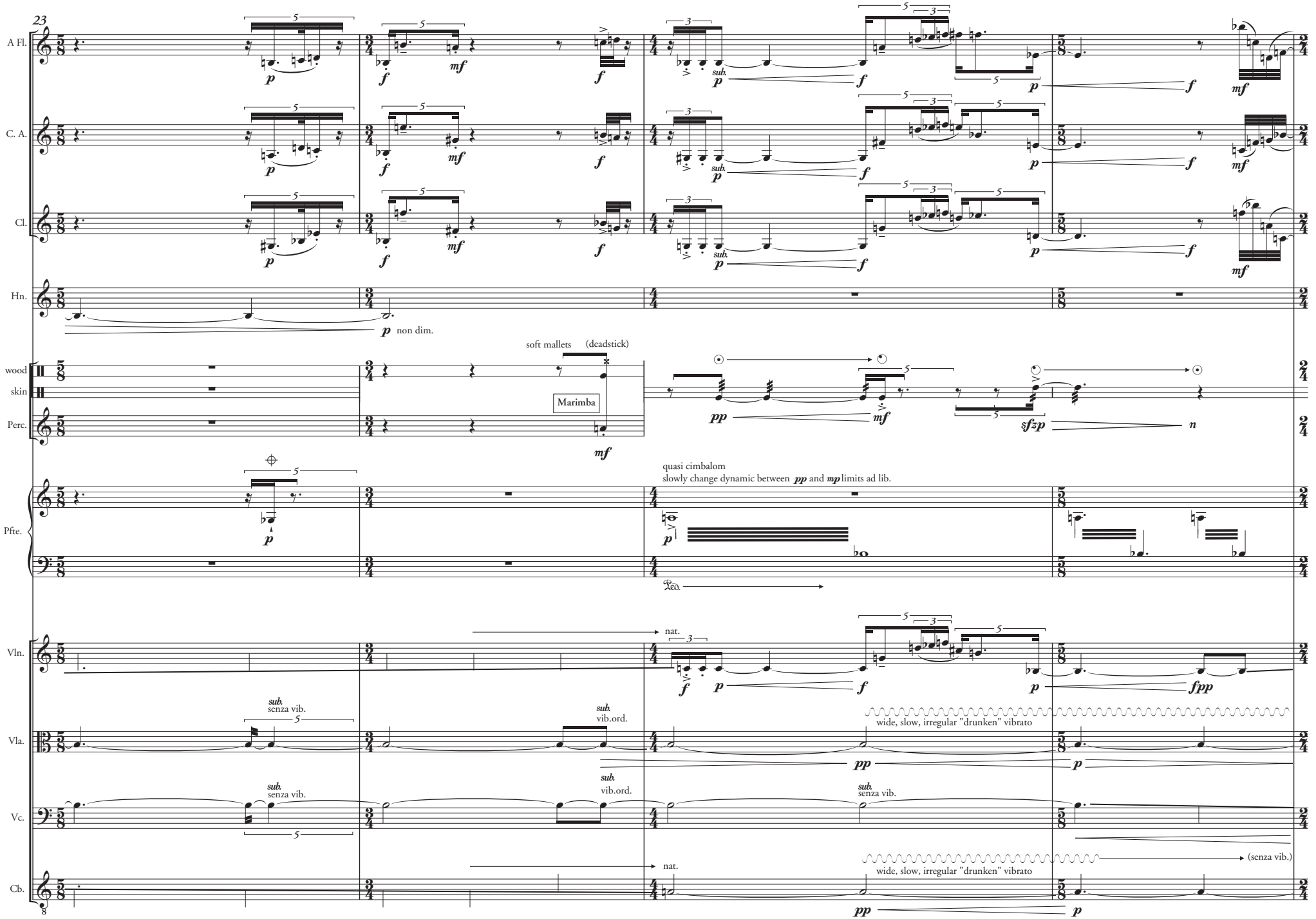

10
Picc.
take alto flute
Ob.
take cor anglais
Cl.
Hn.
Perc.
Pfte.
Vln.
Vla.
Vc.
Cb.
molto vib.
n.v.
nat.
s.p.
msp
poco vib.
(s.p.)
(s.t.)
(15ma)
8va

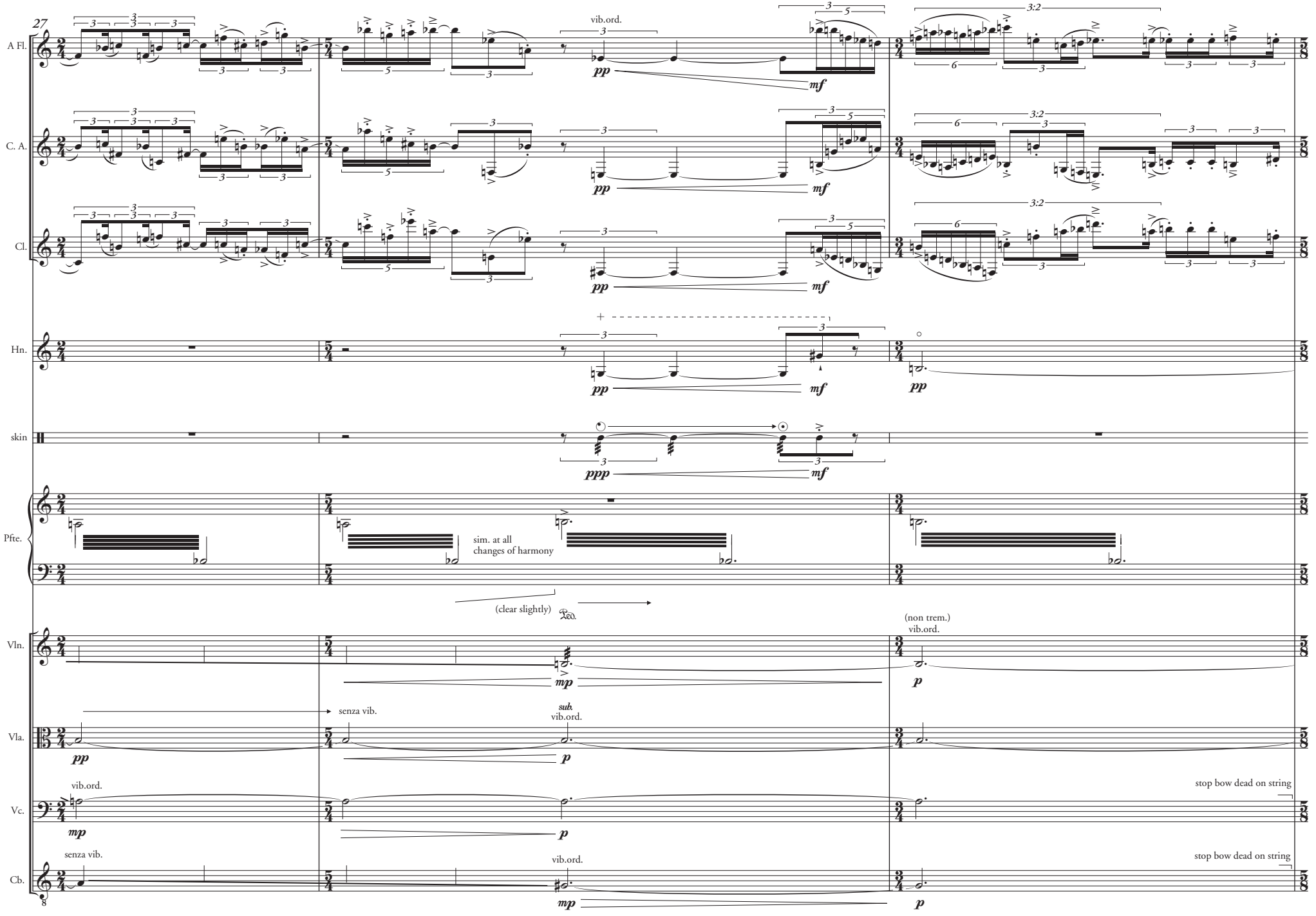

B
3
= = = c.81
12
Fl.
C. A.
Cl.
Hn.
Tam Tam
3
to vibes
(soft mallets)
Perc.
pp
l.v.
Pfte.
(struck with brass glock. beater)
3
ppp
pp
l.v.
Ped.
Vln.
s.t.
s.p.
pppp
ppp
n
pst
psp
Vla.
trill as close to main note as possible
3
7
Vc.
nat.
non leg.
III
p
Cb.
non leg.
III
II
ppp

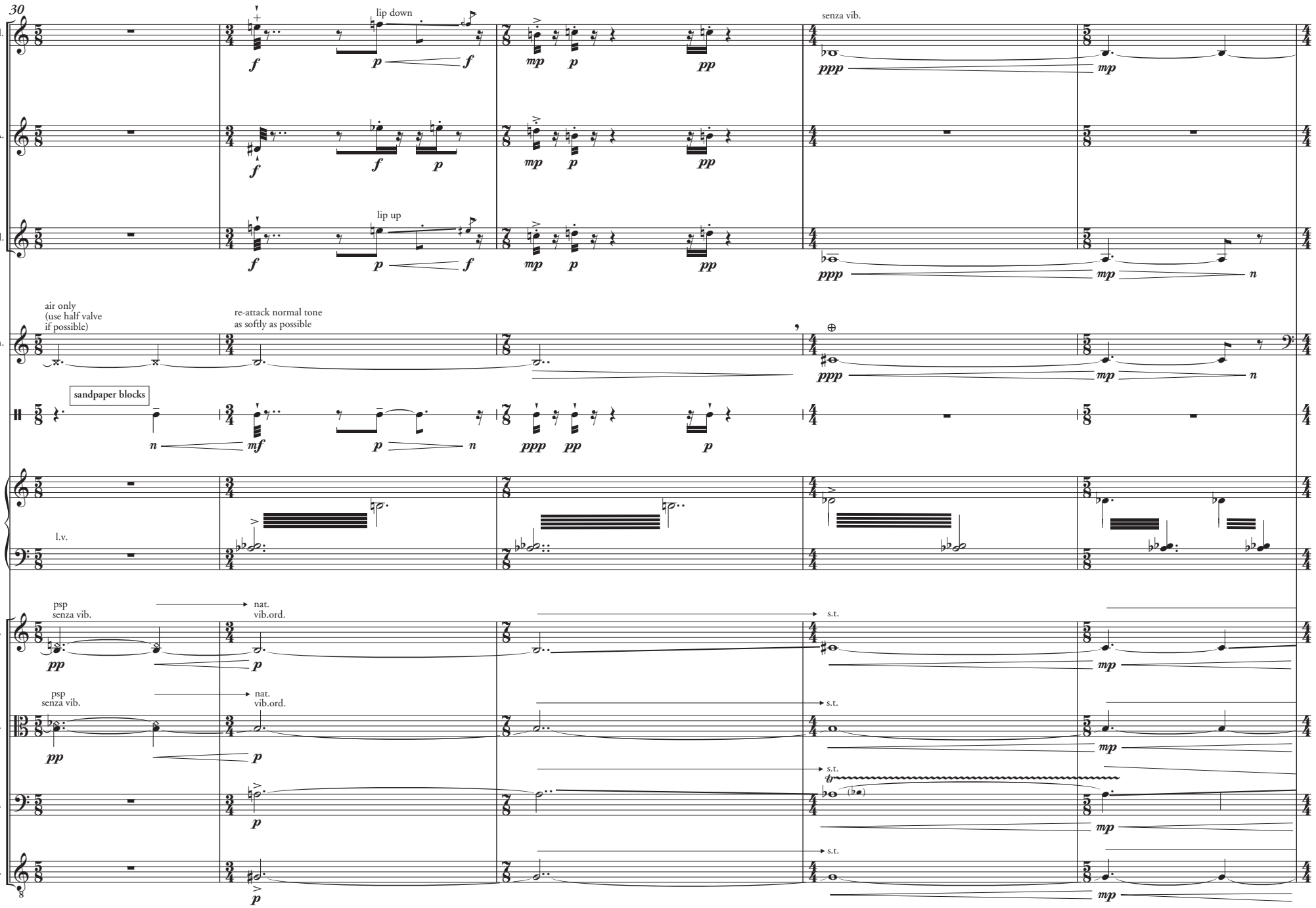

15
A Fl.
senza vib.
ppp
mp
C. A.
pppp
ppp
n
Cl.
6
7
ppp
Hn.
pppp
ppp
Perc.
Vibes
soft mallets
ppp
mp
Ped. (ad lib.)
Pfte.
Vln.
nat.
psp
pst
s.p.
pp
p
n
mp
Vla.
½ c.l.t.
c.l.t.
l.h. fingering only
(increase bow speed)
c.l.b.
Vc.
III
mf
ppp
Cb.
I
II
III
mf
ppp


17
A Fl.
C. A.
Cl.
Hn.
Perc.
Marimba
soft mallets
Pfte.
(on keyboard)
(senza ped.)
Vln.
s.t.
msp
mst
Vla.
(let bow bounce independently)
sim.
Vc.
pizz.
s.t.
Cb.
pizz.
II


20
A Fl.
C. A.
Cl.
Hn.
Perc.
Pfte.
Vln.
Vla.
Vc.
Cb.
C slower ♩ = c.72
(not rolled!)
hard mallet
dampen
with left hand
msp
nat.
vib.ord.
psp
arco
(norm.)
arco
nat.
vib.ord.


23
A Fl.
C. A.
Cl.
Hn.
p non dim.
soft mallets
(deadstick)
wood
skin
Perc.
Marimba
mf
pp
mf
sfzp
n
Pfte.
quasi cimbalom
slowly change dynamic between pp and mp limits ad lib.
Ped.
Vln.
nat.
fpp
Vla.
sub. senza vib.
sub. vib.ord.
wide, slow, irregular "drunken" vibrato
Vc.
(senza vib.)
Cb.
8


27
A Fl.
C. A.
Cl.
Hn.
skin
Pfte.
Vln.
Vla.
Vc.
Cb.
vib.ord.
pp
mf
3:2
ppp
sim. at all
changes of harmony
(clear slightly)
(non trem.)
vib.ord.
mp
p
senza vib.
sub.
vib.ord.
stop bow dead on string


30
A Fl.
C. A.
Cl.
Hn.
Pfte.
Vln.
Vla.
Vc.
Cb.
lip down
lip up
senza vib.
air only
(use half valve
if possible)
re-attack normal tone
as softly as possible
sandpaper blocks
l.v.
psp
senza vib.
nat.
vib.ord.
s.t.