



***...atque imaginibus magicis***

*seven 'magical' preludes for Carl Orff's Carmina Burana*

*for Timpani and 5 Percussionists*

*Nigel Morgan*

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ISMN 979-0-57043-077-2 (Study Score)  
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## . . . *atque imaginibus magicis*

### Notes for the Performers:

The instrumentation for the Preludes follows Orff's own, except in the use of the full compass of the tubular bells - Orff asks for just 3 pitches. If this is a logistical problem, a vibraphone may be substituted for the tubular bell part. In the Sixth Prelude, 2 players are required to play the single set of tubular bells.. The piece is designed to be played without a break, but performers may create short spaces between movements if they so wish. Dynamics, accents and tempo indications are a guide, no more. The preludes should be performed 'in the spirit' of *Carmina Burana*, like a sonic tableau acted out by six musicians. Stylised movements, gestures and any theatrical presentation is welcomed.

### Instrumentation:

#### *Percussionist 1*

- 1 – *Xilofono*
- 2 – *Xilofono*
- 3 – *Xilofono*
- 4 – *Xilofono and Pair of Cymbals*
- 5 – *Pair of Cymbals*
- 6 – *Glock 2*
- 7 – *Xilofono*

#### *Percussionist 3*

- 1 – *Tacet*
- 2 – *Tacet*
- 3 – *Campane Tubulare*
- 4 – *Glock 1, Sus. Cymbals, T.Tam & Ride Cymbal*
- 5 – *Sus. Cymbals, Ride and T.Tam*
- 6 – *Campane Tubulare*
- 7 – *Campane Tubulare*

#### *Percussionist 2*

- 1 – *Glock 1*
- 2 – *Tacet*
- 3 – *Glock 1*
- 4 – *Glock 2 and Raganella*
- 5 – *Raganella*
- 6 – *Glock 1*
- 7 – *Glock 1*

#### *Percussionist 4*

- 1 – *Tacet*
- 2 – *High Snare*
- 3 – *Glock 3*
- 4 – *Glock 3, High Snare & Sonagli*
- 5 – *Sonagli*
- 6 – *Tacet*
- 7 – *High/Low Snare*

#### *Percussionist 5*

- 1 – *Tacet*
- 2 – *Low Snare*
- 3 – *Glock 2*
- 4 – *Low Snare and Cassa Grande*
- 5 – *Cassa Grande*
- 6 – *Campane Tubulare*
- 7 – *Tamburo Basco & Castagnetta*

#### *Timpani*

*In Prelude 6 take Campana, otherwise timpani throughout*

### Notes for the Listener:

In the introduction to the published score of Orff's *Carmina Burana* Werner Thomas describes how the poems Orff selected from the 13C Benediktbeuren manuscript are 'brimful of portraits - vignettes as it were, of the great and small world theatre. Only by virtue of this characteristic could Orff - a surprising and strange approach - 'stage' lyric poetry in which he gave independent existence to the images inherent in the poems, let the figures emerge from them, and through the music allow them to act in a choreography that was both graphic and symbolic. The images are 'imagines magicae', in which reality is magically transformed: Spring - Dance in the meadow - Drinking and gaming in the tavern - The game of love in the sublimest form of the late Middle Ages '*Cours d'amours*'- in the choreographed and mimed stage action allow the core of the symbolic meaning to become visible'.

In these 'magical preludes' for the percussion ensemble Orff himself selected for the version for 2 pianos and percussion, the music attempts a continuous sequence of images through engaging and extending the rhythms and colours possible through percussion alone. There is no use of direct quotation from Orff, only a consideration to steer the musical material toward a modal conclusion in the seventh prelude: to make, should the preludes be performed prior to *Carmina Burana*, a smooth transition into 'O Fortunata'.

Nigel Morgan - June 2001



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# First Magical Prelude

for Chris Stock and the percussionists of BBC NOW

$\text{♩} = 50$  like a fanfare

Xilofono

Timpani

Glockenspiele

$F\# B C\# F$

trem. ad lib

5 **A**

Xil

Timp.

Glsp

*mf*

*sim.*

*mf*

*f*

*mf*

9

Xil

Timp.

Glsp

**B**

*f* *mp* *p*

7/16 7/8 4/4 9/16

13

Xil

Glsp

*mp* *mf* *f*

9/16 13/16 2/4 4/4 6/8

17

Xil

Glsp

*mf* *f* *p* *mp* *ppp*

6/8 6/8 19/8 3/4 6/8 19/8

# Second Magical Prelude

♩ = 100 *stylish and precise*

20

Xilofono *mf* light sticks: use occasional rolls to sustain ad lib in rests, damp where practical

Timpani *mp* G C C# G use brushes to maintain durations

L.Snare *p*

H.Snare *mp* with sticks: poco cresc on each phrase

23

Xil. *mf*

Timp. *mp*

Lsnr *p*

Hsnr *mp*



C

26

Xil.

Timp.

Lsnr

Hsnr

*mp*

*mf*

29

Xil.

Timp.

Lsnr

Hsnr

*f*

*mp*

*p*

*mp*

33 D

Xil.

Timp.

Lsnr.

Hsnr.

*p*

*mp*

36

Xil.

Timp.

Lsnr.

Hsnr.

*mf*

*mp*

*f*

*ff*

40

Xil. *mp* *mp* *mf*

Timp. *mp* *mp* *mf*

Lsnr *p* *mf* *p* *f* *f* *mp* *mf*

Hsnr *p* *mf* *p* *f* *f* *mp* *mf* *mp*

44 **E**

Xil. *f*

Timp.

Lsnr *f*

Hsnr *f*

*light, crisp, on the edge of the drum*

# Third Magical Prelude

48  $\text{♩} = 100$  **bright** **F** gentle, resonant, reflective

Campane Tubolare *f* *mf* *mp* *mp*

Glockenspiele 1 *f* *mf* *mp* *f* *p*

Glockenspiele 2 *f* *mf* *mp* *f* *p*

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

Xilofono *mp* *f* *p* soft mallets

54 **G** *mf* *p* *mp* *mp*

C.tub *mf*

Glsp1 *p* *mp*

Glsp2 *p* *mp*

Glsp3

Xil. *mp*

59

C.tub

Gdsp1

Gdsp2

Gdsp3

Xil.

*f*

*mf*

*mp*

*mp*

64 **H**

C.tub

Gdsp1

Gdsp2

Gdsp3

Xil.

*mf*

*mf*

*f*

*f*

# Fourth Magical Prelude

♩ = 140

69 like a joyful procession

The score is for a percussion ensemble and includes the following parts:

- Xilofono**: Treble clef, 2/4 time. Starts at measure 69. Features triplet patterns in measures 72, 73, and 74. Dynamics: *f*.
- Timpani**: Bass clef, 2/4 time. Starts at measure 69. Features a triplet pattern in measure 72. Dynamics: *f*.
- Glockenspiele 1, 2, 3**: Treble clef, 2/4 time. Starts at measure 69. Glockenspiel 2 has a triplet pattern in measure 72. Dynamics: *f*.
- Tamtam**: Treble clef, 2/4 time. Starts at measure 69. Dynamics: *mp* in measure 69, *f* in measure 72.
- Sus.Cym**: Treble clef, 2/4 time. Starts at measure 69. Dynamics: *mf* in measure 72.
- Ride Cym**: Treble clef, 2/4 time. Starts at measure 69. Dynamics: *mf* in measure 72.
- Cassa grande**: Treble clef, 2/4 time. Starts at measure 69. Dynamics: *f* in measure 72, *ff* in measure 73.
- Pr.Cym**: Treble clef, 2/4 time. Starts at measure 69. Dynamics: *f* in measure 72.
- Raganella**: Treble clef, 2/4 time. Starts at measure 69. Dynamics: *mf* in measure 72, *f* in measure 73.
- Sonagli**: Treble clef, 2/4 time. Starts at measure 69. Dynamics: *mf* in measure 72.
- L.Snare**: Treble clef, 2/4 time. Starts at measure 69. Dynamics: *mp* in measure 69, *mf* in measure 72, *f* in measure 73. Includes the instruction "hard sticks".
- H.Snare**: Treble clef, 2/4 time. Starts at measure 69. Dynamics: *mf* in measure 72, *f* in measure 73.

Rehearsal mark I is placed at the beginning of measure 72 for all parts.

82 <sup>3</sup> <sup>3</sup> **J**

Xil. *with abandon*

Timp.

Glspl

Glspl2

Glspl3

Tamt. **J**

S.Cym

Reym

Gr.cassa **J**

P.cym *mf f ff*

Rag.

Son.

Lsnr **J**

Hsnr *mf*

*mf*

Detailed description of the musical score: The score is for a percussion ensemble. It begins at measure 82. The Xil. part features a triplet of eighth notes. The Timp. part has a melodic line starting with a quarter note. The Glsp1-3 parts have rhythmic patterns. The Tamt., S.Cym, and Reym parts have rests until measure 84, where they play a single note. The Gr.cassa part has a quarter note in measure 82 and a half note in measure 84. The P.cym part has a rhythmic pattern starting in measure 84 with dynamics *mf*, *f*, and *ff*. The Rag., Son., Lsnr, and Hsnr parts have rhythmic patterns starting in measure 84. The Hsnr part has a dynamic of *mf*. The score ends with a final *mf* dynamic in the Hsnr part.

98

**K**

Musical score for percussion instruments, measures 98 to 107. The score includes parts for Xil., Timp., Glsps 1-3, Tamt., S.Cym, R.cym, Gr.cassa, P.cym, Rag., Son., Lsnr, and Hsnr. The score features various rhythmic patterns, dynamics (mf, mp, f, p), and articulation marks.

Measures 98-107 are marked with a **K** symbol. The score includes parts for Xil., Timp., Glsps 1-3, Tamt., S.Cym, R.cym, Gr.cassa, P.cym, Rag., Son., Lsnr, and Hsnr. The score features various rhythmic patterns, dynamics (mf, mp, f, p), and articulation marks.



116 L

Xil.

Timp.

Glsp1 *mf*

Glsp2 *mf*

Glsp3 *mf* *attacca*

Tamt. L *mf*

S.Cym *mp*

Reym *f* *mp*

Gr.cassa *ff* *mp* *mf* *attacca*

P.cym *ff* *p*

Rag. *p*

Son.

Lsnr L

Hsnr *f* *attacca*

# Fifth Magical Prelude

♩ = 70

122

with power and might

M

Timpani

Timpani

Tamtam

S.Cymbal

R.Cymbal

Cassa Grande

P.Cymbals

Raganella

Sonagli

F A# D# E

*mf*

*f*

*mf*

*f*

*p*

*pp*

*ff*

*mf*

*f*

*mf*

*p*

*pp*

*pp*

*ff*

*mf*

*f*

*mf*

*p*

*pp*

*pp*

*ff*

M

M

M

131 ♩ = 105

*mp*  $\rightrightarrows$  *pp sim.*

**Timp.**
  
**Ttam**
  
**Scym**
  
**Rcym**
  
**C.Grande**
  
**Pcym**
  
**Rag.**
  
**Son.**

play as a solo with irregular accents on II,III,IV  
*mf*  
*mp l.v.* *sim.*  
*mp* *l.v.* *sim.*  
*mp*  
*mp* *l.v.* *sim.*  
*mp*  
*mp*

139

O

Timp.

Timp.

Ttam

Scym

Rcym

C.Grande

Pcym

Rag.

Son.

O

O

147

Musical score for percussion instruments. The score is divided into two systems. The first system includes Timp. (top two staves), Ttam, Scym, and Rcym. The second system includes C.Grande, Pcym, Rag., and Son. The notation includes various rhythmic patterns, rests, and accidentals. The Timp. parts feature eighth-note patterns and specific melodic lines. The Ttam, Scym, and Rcym parts show rhythmic accompaniment with rests and notes. The C.Grande, Pcym, Rag., and Son parts provide additional rhythmic and melodic support.

155

**P**

The musical score consists of eight staves for different percussion instruments. The top two staves are for Timpani (Timp.), the next three for Cymbals (Ttam, Scym, Rcym), and the bottom three for other percussion (C.Grande, Pcym, Rag., Son.). The score is in 5/16 time. The first six measures show rhythmic patterns for each instrument. The seventh measure is marked with a 'P' in a box and a 5/16 time signature. The eighth measure is marked with a 'P' in a box and a 5/16 time signature. Dynamics include *mf* (mezzo-forte) and *ff* (fortissimo). The word *attacca* is written at the end of the Rcym staff.

**P**

**P**

# Sixth Magical Prelude

162 ♩ = 105 deliberately resonant

**Glockenspiele 1**  
Musical notation for Glockenspiele 1, starting with a *f* dynamic and a *mf* dynamic later in the passage.

**Glockenspiele 2**  
Musical notation for Glockenspiele 2, starting with a *f* dynamic and a *mf* dynamic later in the passage.

**Glockenspiele 3**  
Musical notation for Glockenspiele 3, starting with a *f* dynamic and a *mf* dynamic later in the passage.

**C.Tubulare**  
Musical notation for C.Tubulare (top staff), starting with a *f* dynamic and a *mp* dynamic later in the passage.

**C.Tubulare**  
Musical notation for C.Tubulare (bottom staff), starting with a *f* dynamic and a *p* dynamic later in the passage.

**Campane**  
Musical notation for Campana, consisting of rests throughout the passage.

**Q** (in a box) appears in measures 163 and 164.





# Seventh Magical Prelude

182 ♩ = 140 as for a dance

Xilofono

Timpani

Glockspiele

C.Tubulare

H/L Snare

Tamb. Basco

**F# A D F**

**S**

**S**

*f*

*mf*

*mp* l.v. sempre

*f*

*mf*

as a solo!

188

Musical score for measures 188-194, featuring Xil., Timp., Glsp., C.Tub, HLsnr, and T.Basco. The score is in 3/4 time and includes dynamic markings such as *p* and *mf*.

**Xil.** (Xylophone): Rests throughout the passage.

**Timp.** (Timpani): Rests throughout the passage.

**Glsp.** (Glockenspiel): Active melodic line with various rhythmic patterns and accidentals.

**C.Tub.** (Cornet/Tuba): Active melodic line with various rhythmic patterns and accidentals.

**HLsnr** (Horn Left): Rests in measures 188-190, then plays a melodic line starting in measure 191. Includes the instruction "as though shadowing the t.basco" and a dynamic marking of *p*.

**T.Basco** (Trombone): Active melodic line with various rhythmic patterns and accidentals.



203

Xil.

Timp.

Gls.

C.Tub

HLsnr

T.Basco

**U**

*f*

*mf*

*f*

*mf* l.v.

*sim.*

as a shadow to the t.basco

*mp*

as a solo but more flamboyant!

*f*

*mf*

211

Xil.

Timp.

Gls.

C.Tub

HLsnr

T.Basco

improvise ornaments and trills freely until

*mf*

*f*

3/4

Detailed description of the musical score: The score consists of six staves. The Xil. staff has a treble clef and contains melodic lines with various ornaments and trills. The Timp. staff has a bass clef and is mostly silent. The Glsp. staff has a treble clef and contains melodic lines with ornaments. The C.Tub staff has a treble clef and is mostly silent. The HLsnr staff has a double bar line at the beginning and contains melodic lines with ornaments. The T.Basco staff has a double bar line at the beginning and contains a rhythmic pattern of eighth notes. The T.Basco part includes a trill instruction 'improvise ornaments and trills freely until' and dynamic markings *mf* and *f*. The score ends with a 3/4 time signature.

219 V

Xil.  $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$

Timp.  $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$

Glsp.  $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$

C.Tub  $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$

HLsnr  $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$

T.Basco  $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$

*f* *f* *f* *f* *f* *f*

V *f* *mf* *f* *mf* *f* W

take castagnetta

improvise ornaments freely until

remain a shadow

227 W

Xil.  $\frac{3}{8}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $f$

Timp.  $\frac{3}{8}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$

Gls.  $\frac{3}{8}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $f$

C.Tub  $\frac{3}{8}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $f$

HLsnr  $\frac{3}{8}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $mf$

T.Basco  $\frac{3}{8}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $mp$   $mf$

begin to improvise ornaments freely

235

X

Xil.

Timp.

Gls.

C.Tub

HLsnr

T.Basco

*f*

*mf*

*mf*

*mf*

*mp*

begin to improvise ornaments

Detailed description of the musical score: The score is for six percussion instruments. The first system includes Xil., Timp., Glsp., and C.Tub. The second system includes HLsnr and T.Basco. The music is divided into four measures with time signatures 2/4, 3/8, 4/4, and 4/8. The first measure (2/4) has a dynamic of *f*. The second measure (3/8) has a dynamic of *mf*. The third measure (4/4) has a dynamic of *mf*. The fourth measure (4/8) has a dynamic of *mp*. There are triplets in measures 2, 3, and 4. A box with 'X' is above measure 3. A box with 'X' is above measure 4. The instruction 'begin to improvise ornaments' is written above the T.Basco staff in measure 4.



for Professor Gustav Ciamaga

243

Y

Xil.

Xil. staff with musical notation, including notes, rests, and dynamics.

ff

Timp.

Timp. staff with musical notation, including notes, rests, and dynamics.

ff

Gls.

Gls. staff with musical notation, including notes, rests, and dynamics.

ff

C.Tub

C.Tub staff with musical notation, including notes, rests, and dynamics.

Y

HLsnr

HLsnr staff with musical notation, including notes, rests, and dynamics.

ff

take t.basco

T.Basco

T.Basco staff with musical notation, including notes, rests, and dynamics.

ff

Nigel Morgan - Toronto June 2001