

Gustavo Díaz-Jerez

# Olokun

For marimba duo

NOT FOR PERFORMANCE



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In Yoruba mythology, Olokun is a deity associated with the sea. It represents the ocean at its most terrifying. Olokun is the owner of the depths of the sea. It also signifies unfathomable wisdom.

En la mitología Yoruba, Olokun es una de las deidades asociadas al mar. Representa al océano en su estado más aterrador. Olokun es el dueño de las profundidades marinas. También significa el conocimiento insondable.

al dúo Tak-Nara

# Olokun

(2013)

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Calmo, oceanico, ♩ = ca. 92  
(tremolo)

Marimba I

ppp (tremolo) *cresc. poco a poco* *sim.* *ff* *dim.*

Marimba II

ppp (tremolo) *cresc. poco a poco* *sim.* *ff* *dim.*

poco rall. . . . . Doppio più lento, ♩ = ♩ precedente

Mar. I

Mar. II

(ord., non tremolo)

pp

ppp

gliss.

poco

sim.

Mar. I

Mar. II

poco accel.

poco a poco cresc.

\*) Diatonic glissando during the whole value of the note attached to. The other hand plays a pentatonic scale [d $\flat$ , e $\flat$ , g $\flat$ , a $\flat$ , b $\flat$ ] in the same direction and tessitura, simulating a chromatic glissando.  
Glissando diatónico durante el valor completo de la nota de comienzo. La otra mano toca una escala pentatónica [re $\flat$ , mi $\flat$ , sol $\flat$ , la $\flat$ , si $\flat$ ] en la misma dirección y tesitura, simulando un glissando cromático.

27 **Un poco più mosso, ♩ = 52**

Mar. I *mf sempre cresc.* <sup>8va</sup>

Mar. II *mf sempre cresc.*

29 (8)

Mar. I *f sempre cresc.*

Mar. II *f sempre cresc.*

31 (8) **poco accel.**

Mar. I *fff martellatissimo*

Mar. II <sup>8va</sup> *fff martellatissimo*

Ancora più mosso, ♩ = 63

The score consists of three systems of music for Maracas. The first system is for Mar. I, the second for Mar. II, and the third for another Mar. II part. Each system contains two staves (treble and bass clef). The music is written in a key with one sharp (F#) and a 3/4 time signature. The tempo is marked 'Ancora più mosso, ♩ = 63'. Dynamic markings include *mf*, *p*, *f*, and *p*. Performance instructions include 'loco' and '8va' (octave up). The score is overlaid with a large diagonal watermark that reads 'NOT FOR PERFORMANCE'.

37

Mar. I

Mar. II

*f* *p* *f* *pp*

*f* *p* *f* *p* *f*

Detailed description: This system contains measures 37 and 38. Mar. I (top) starts with a rest in measure 37, then plays chords in measure 38 with dynamics *f*, *p*, *f*, and *pp*. Mar. II (bottom) plays chords in measure 37 with dynamics *f* and *p*, and chords in measure 38 with dynamics *f*, *p*, and *f*. A large watermark 'NOT FOR PERFORMANCES' is overlaid diagonally across the page.

39

Mar. I

Mar. II

*p* *pp* *p*

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

Detailed description: This system contains measures 39 and 40. Mar. I (top) has rests in measure 39, then chords in measure 40 with dynamics *p*, *pp*, and *p*. Mar. II (bottom) plays chords in measure 39 with dynamics *p* and *pp*, and chords in measure 40 with dynamics *p* and *p*. A large watermark 'NOT FOR PERFORMANCES' is overlaid diagonally across the page.



41

Mar. I

*cresc. poco a poco*

*f*

Mar. II

*cresc. poco a poco*

8va

43

Mar. I

8va

loco

*ff*

loco

Mar. II

loco

*f*

*ff*

loco

3

3



Più lento,  $\frac{3}{4}$  =  $\frac{3}{4}$  precedente,  $\text{♩} = 48$

48 (8) loco

Mar. I *pp* sempre tremolo *cresc. poco a poco* *ff* *dim.*

Mar. II *pp* sempre tremolo *cresc. poco a poco* *ff* *dim.*

56 Ancora un poco più lento,  $\frac{3}{4}$  =  $\frac{3}{4}$  precedente,  $\text{♩} = 72$

(ord.) *pp* misterioso poco accel.

Mar. I

Mar. II (ord.) *pp* misterioso

Un poco più mosso, tempo precedente, ♩ = 48

59

Mar. I

Mar. II

poco accel.

61

Mar. I

Mar. II

*poco a poco cresc.*

Più Mosso, ♩ = 63

63

Mar. I

Mar. II

65

Mar. I

Mar. II

*cresc. ancora*

*ff*

8va

67

Mar. I

Mar. II

69

Mar. I

Mar. II

poco rit.

Un poco più lento e rubato, ♩ = 72

71 (with the stick of the mallet) *pp* (ord.) *ppp* *pp* *ppp*

Mar. I

Mar. II (with the stick of the mallet) *pp* (ord.) *ppp* *pp* (ord.) *ppp* *sim.*

73 *sim.* (ord.)

Mar. I

Mar. II (ord.)

Un poco più mosso, non rubato,  $\frac{3}{4}$  =  $\frac{3}{4}$  precedente, ♩ = 96

75 (ord.) 3 3 3 3

Mar. I

Mar. II (ord.) 3 3 3 3

77 *poco accel.* *mf* *In tempo* (♩ = 96)

Mar. I

Mar. II

79 *f molto ritmico*

Mar. I

Mar. II



Un poco più mosso,  $\frac{3}{4}$  =  $\frac{3}{8}$  = precedente,  $\text{♩} = 64$

poco accel.

81

Mar. I

*mf*

Mar. II

*mf*

In tempo un poco meno ( $\text{♩} = 54$ )

83

Mar. I

*ff*

*f* *cresc.*

Mar. II

*ff*

*f* *cresc.*

8<sup>va</sup>

Un poco più mosso,  $\frac{3}{4}$  =  $\frac{3}{4}$  = precedente,  $\text{♩} = 72$

poco accel.

In tempo un poco meno ( $\text{♩} = 64$ )

Mar. I

Mar. II

*fff* martellatissimo

*fff* martellatissimo

accel. possibile

Più lento subito,  $\text{♩} = 40$

Mar. I

Mar. II

tremolo

*fff* *pp*

tremolo

tremolo

*fff* *pppp*

*gliss.*

*poco*

\*) Come prima. As soft and delicate as possible.  
Tan piano y delicado como sea posible.

90

Mar. I

Mar. II

*cresc.*

*gliss.*

*poco*

(diatonic only  
sólo diatónico)

*cresc.*

*ff*

95

Mar. I

Mar. II

*ff*

*dim.*

*ppp*

*rall.*

*lunga*

*ff*

*dim.*

*ppp*

*lunga*