ALESSANDRA SALVATI

HUDHUD

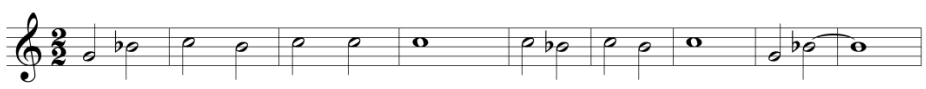
FOR SYMPHONIC ORCHESTRA

INTRODUCTION TO THE SCORE

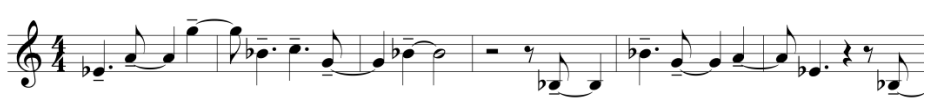
In 1995, UNESCO placed the Rice Terraces of the Philippine Cordilleras in the List of World Heritage sites, describing the terraces as “a living cultural landscape of unparalleled beauty.” This work was inspired by a study of the Ifugao culture and tradition, in particular the tunes and rhythms that accompany dances and rituals, and the ancient collection of chants known as ‘Hudhud.’ Mainly sung by elderly women at harvest time and funeral rituals, these chants evoke
Ifugao ancient traditions and ancestral heroes.

Hudhud was conceived as a dialogue and an encounter between the Ifugao music tradition and the Western contemporary repertoire. The pitch and harmonic materials, drawn from Hudhud chants, blend with structures derived from a series of 12 pitches and its transpositions or segments of it (this work does not adopt twelve-tone techniques though).

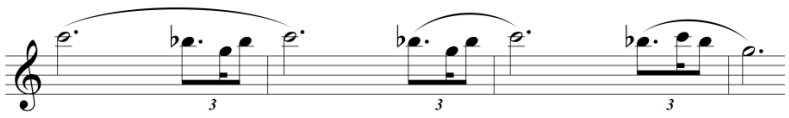
The main theme, that opens the work, given to double basses and trombone I, comes from Hudhud chants and appears throughout the score.



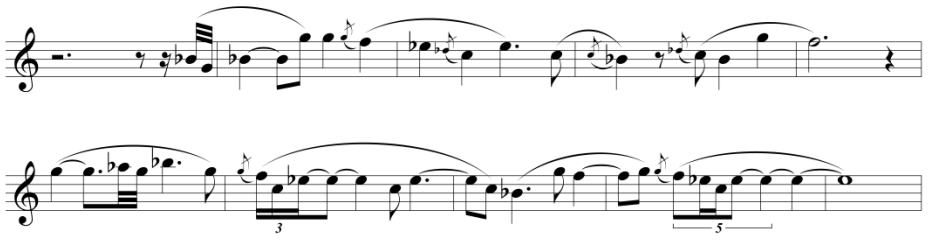
The intervals that characterize this theme (m 3rd, M 2nd, P 4th) can be identified in many other melodic structures as well. See, for instance, the melodic contour of violins and violas starting in m. 42.



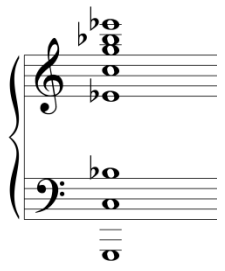
Short fragments of other tunes of the Cordillera tradition are quoted as well. Examples can be found in m. 117 (piccolo and flute),



and mm. 120-128 (flute and oboe)



The overlapped pitches of some of these tunes generate harmonic structures. The chord below (strings mm. 25-40) comes from the typical arrangement of intervals that characterize Hudhud chants:



The matrix below is the source of other materials used in this score. Whole series, fragments of the series and the rings highlighted with different colors were used to build motivic and harmonic structures.

	I_0	I_{11}	I_7	I_8	I_4	I_6	I_5	I_2	I_1	I_3	I_{10}	I_9	
P_0	D	D♭	A	B♭	G♭	A♭	G	E	E♭	F	C	B	R_0
P_1	E♭	D	B♭	B	G	A	A♭	F	E	G♭	D♭	C	R_1
P_5	G	G♭	D	E♭	B	D♭	C	A	A♭	B♭	F	E	R_5
P_4	G♭	F	D♭	D	B♭	C	B	A♭	G	A	E	E♭	R_4
P_8	B♭	A	F	G♭	D	E	E♭	C	B	D♭	A♭	G	R_8
P_6	A♭	G	E♭	E	C	D	D♭	B♭	A	B	G♭	F	R_6
P_7	A	A♭	E	F	D♭	E♭	D	B	B♭	C	G	G♭	R_7
P_{10}	C	B	G	A♭	E	G♭	F	D	D♭	E♭	B♭	A	R_{10}
P_{11}	D♭	C	A♭	A	F	G	G♭	E♭	D	E	B	B♭	R_{11}
P_9	B	B♭	G♭	G	E♭	F	E	D♭	C	D	A	A♭	R_9
P_2	E	E♭	B	C	A♭	B♭	A	G♭	F	G	D	D♭	R_2
P_3	F	E	C	D♭	A	B	B♭	G	G♭	A♭	E♭	D	R_3
	RI_0	RI_{11}	RI_7	RI_8	RI_4	RI_6	RI_5	RI_2	RI_1	RI_3	RI_{10}	RI_9	

At the basis of rhythmic procedures and temporality there are multilayered structures and in some passages families of instruments contravene the notated meter, with the result of metric displacement. That can be observed for instance in mm. 20-21, where the woodwinds play in $\frac{3}{8}$ within meter $\frac{2}{2}$, or in mm. 42/47, where the $\frac{3}{8}$ pattern is given to the strings; the same feature can be observed at the very beginning of the work, where the percussion individually follow a different pacing: $\frac{5}{4}$ for the bass drum against $\frac{4}{4}$ meter of the snare drum. This feature was suggested by the variety and freedom that traditional rhythms of the Ifugao culture express. The percussion instrumentation was conceived in a way that welcomes a replacement or integration with traditional instruments. The same can be said about the solo flute parts present in the score (See, for instance, m. 428).

The section ‘Con rigore, serrato,’ (mm. 324- 380) drew inspiration from the excited and vigorous rhythmic ostinatos that characterize Ifugao dances.

This score pays homage to the heritage of the Ifugao people, through an implicit narrative that runs through its most joyful features, but that also expresses some of its obscure and secret aspects, as old as time itself.

Alessandra Salvati

HUDHUD

for symphonic orchestra

INSTRUMENTATION

Piccolo

2 Flutes

2 Oboes (2nd also English Horn)

2 B♭ Clarinets (2nd also Bass Clarinet)

2 Bassoons

4 F Horns

3 C Trumpets

3 Trombones

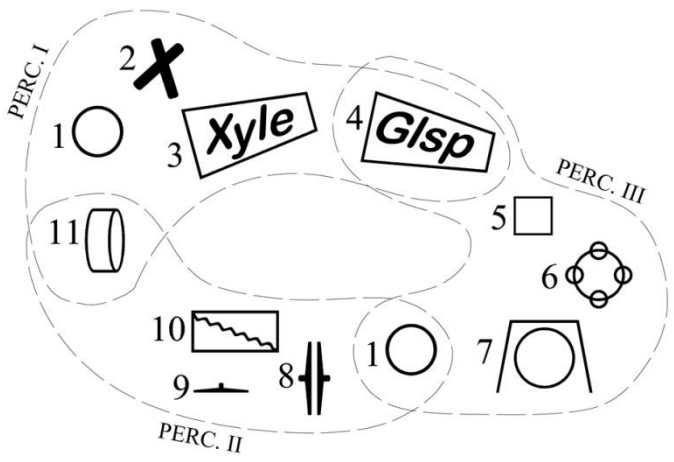
Tuba

Timpani

Percussion: Cymbals, Suspended cymbals, Tam tam (also played with a Triangle stick), Glockenspiel (also played with a bow), Claves, Xylophone, Bass drum, 2 Hand drums (without jingles), Tambourine, Snare drum, 4 Tom toms

Strings [12/10/8/6/4]

Percussion setup:



Percussion 1
Hand drum (1), Bass drum (11), Claves (2), Xylophone (3), Glockenspiel (4)

Percussion 2
Bass drum (11), Snare drum (10), Suspended cymbal (9), Cymbals (8), Hand drum (1)

Percussion 3
Glockenspiel (4), Tom toms (5), Tambourine (6), Tam tam (7), Hand drum (1)

Score is transposed

Accidentals hold throughout the measure

♪=♪ Unless differently notated

Approximate duration: 15 minutes

HUDHUD

A mia madre

Alessandra Salvati

Transposed score

2/2 Largamente ♩ = 69

6

Piccolo

1 Flute 2

1 Oboe 2

1 B♭ Clarinet 2

1 Bassoon 2

1 3 F Horns 2 4

1 C Trumpet 2 3

1 Trombone 2 3

Tuba

Timpani

Bass drum
Dump with a towel
pp

Perc. 1 Xylophone

Snare drum
Snares off
pp

Perc. 2

Toms

Perc. 3

Glockenspiel

2/2

6

Violin 1

Violin 2

Viola

Violoncello

Double Bass

With mute
pp molto legato

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11 16 20

Picc.

Fl. 1 2

Ob. 1 2

B♭Cl. 1 2

Bsn. 1 2

Trb. 1

Solo
With cup mute

pp

Mute off

Perc. 1

Perc. 2

Perc. 3

Tambourine
Upside down, play on the edge

pp

11 16 20

Vln. 1

Vln. 2

Vla.

Vlc.

D.B.

Mute off

21

25

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Change to English Horn

B♭Cl. 1

B♭Cl. 2

Bsn. 1

Bsn. 2

Hn. 2 4

2. Solo

Perc. 1

Perc. 2

Perc. 3

21

25

All strings very gentle attack
Bowing ad libitum

Vln. 1

Vln. 2

Vla.

Vlc.

D.B.

Div.

31

36

Ob. 1

1
3
Hn.
2
4

Perc. 1

Perc. 2

Perc. 3

Vln. 1

Vln. 2

Vla.

Vlc.

D.B.

p 1. *p molto legato* *pp*

4
4

p *pp*

A

Animando, con espansione ♩ = 144

45

Ob. 1

E. Hn.

1
B♭Cl.
2

1
Bsn.
2

mp

Tutti

Vln. 1

Vln. 2

Vla.

mp arioso e cantabile

Vlc.

D.B.

48

51

Fl. 1 2

Ob. 1

E. Hn.

B♭Cl. 1 2

Bsn. 1 2

Hn. 2 4

Vln. 1

Vln. 2

Vla.

Vlc.

D.B.

cresc. poco a poco

mp cresc.

p

mp cresc. poco a poco

53

56

Picc.

Fl. 1 2

Ob. 1

E. Hn.

B♭Cl. 1 2

Bsn. 1 2

Hn. 1 3 2 4

Vln. 1

Vln. 2

Vla.

Vlc.

D.B.

mf cresc.

mp

58

un poco allargando

♪ = ♪

6/8 B *a tempo*

4/8 6/8 63 4/8

Picc.
Fl. 1 2
Ob. 1
E. Hn.
B♭Cl. 1 2
Bsn. 1 2
Hn. 1 3 2 4
Tpt. 1 2 3
Trb. 1 2 3
Tba.
Timp.
Perc. 1
Perc. 2
Perc. 3
Vln. 1
Vln. 2
Vla.
Vlc.
D.B.

Xyl.
Snare drum snares off
Toms
Solo
f molto marcato

66

71

3
4 7

Hn.

Trb.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Claves

Hand drum

4
8

66

6
8

71

3
4

Vln. 1

Vln. 2

Vla.

Vlc.

D.B.

al tallone

pizz.

8

78

81

Picc.

Fl. 1 2

Ob. 1

E. Hn.

B♭Cl. 1 2

Bsn. 1 2

Hn. 2 4

Tpt. 1 2 3

Trb. 1 2 3

Tba.

Timp.

Perc. 3

Vln. 1

Vln. 2

Vla.

Vlc.

D.B.

arco

mp *cresc.* *mf*

83

86

rallentando poco a poco

Picc.

Fl. 1 2

Ob. 1

E. Hn.

B♭Cl. 1 2

Bsn. 1 2

Hn. 1 3 2 4

Tpt. 1 2 3

Trb. 1 2 3

Tba.

Timp.

Perc. 3

Toms

Vln. 1

Vln. 2

Vla.

Vlc.

D.B.

89

D

Ampio e disteso ♩ = 100

96

Picc.

Fl. 1 2

Ob. 1

E. Hn.

B♭Cl. 1 2

Bsn. 1 2

Hn. 1 3 2 4

Tpt. 1 2 3

Trb. 1 2 3

Tba.

Timp.

Perc. 1

Susp. cymbal

Glock.

l.v.

Perc. 2

Perc. 3

89

All strings bowing ad libitum

96

Vln. 1

Vln. 2

Vla.

Vlc.

D.B.

Div.

dim.

97

101

E

Meno mosso ♩ = 80

Bsn. 1 2

Hn. 1 3 2 4

Perc. 3

Vln. 1

Vln. 2

Vla.

Vlc.

D.B.

p espressivo

Tutti

pp

108

111

Picc.

Fl. 1 2

Ob. 1 2

Vln. 1

Vln. 2

Vla.

Vlc.

D.B.

p espressivo

sul tasto

Tutti

F

12 4 Pacato, senza affrettare ♩ = 100

121

Picc.

1 Fl. 2

Perc. 3

mp

Vln. 1

Vln. 2

Vla.

Vlc.

D.B.

126

131

Picc.

1 Fl. 2

Ob. 1

Perc. 1

Hand drum

p

G

2 Arcano e pesante, quasi marcia funebre ♩ = 60

138

Picc.

Tba.

Solo

p poco

Timp.

ppp

Perc. 1

Bass drum

ppp

Perc. 2

Cymbals

Slide with a coin

ppp

Susp. cymbal

ppp sempre

Tam tam

With a triangle stick

Rub slowly on the edge of the tam tam

Perc. 3

ppp

Felt stick

ppp sempre

D.B.

pont.

pp

ppp

142

147

accelerando poco a poco

Picc.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

142

147

Vln. 1

Vln. 2

Vla.

Vlc.

D.B.

arco ord.

***p** tenuto sempre*

pont.

pp

ppp

152

156

♩ = 69

Picc.

Hn. 1 3

Tba.

a 2

p

poco sfz

Timp.

Perc. 1

Perc. 2

Perc. 3

l.v.

l.v.

152

156

Vln. 1

Vln. 2

Vla.

Vlc.

D.B.

p

pp

H

163

♩ = 72

Picc.
Fl. 1
Fl. 2
Ob. 1
E. Hn.
B♭Cl. 1
B♭Cl. 2
Bsn. 1
Bsn. 2
Hn. 1 3
Tba.
Timp.
Perc. 1
Perc. 3
Xyl.
Glock.
Vln. 1
Vln. 2
Vla.
Vlc.
D.B.
pont.
p
pp

163

167

171

16

♩ = 80

Fl. 1

Hn. 1 3 2 4

Trb. 1 2 3

Tba.

Timp.

* Timpani: rapid accelerando and decelerando glissando on random notes in the low register

Perc. 1

Xyl.

Perc. 2

Bass drum

Perc. 3

167

171

Vln. 1

Vln. 2

Vla.

Vlc.

arco ord.

176

179

4/4 Semplicemente, con gentilezza ♩ = 100

Picc.

Fl. 1 2

Ob. 1

B♭Cl. 1

Vln. 1

Vln. 2

Vla.

Vlc.

pp

p molto espressivo

p con sentimento

sul tasto

I

Sospeso, senza materia (♩ = 100)

186

Picc.

1 Fl. 2

B♭Cl. 1

Bsn. 1

Solo

pp *p* *pp*

Perc. 2

186

Vln. 1

arco ord.

ppp

Vln. 2

Vla.

Vlc.

D.B.

pizz.

191

196

Fl. 1 2

Ob. 1 2

E. Hn.

B♭Cl. 1 2

Bsn. 1 2

Tpt. 1

With fiber straight mute

Perc. 3

Glock.Play with bow

l.v.

Vln. 1

Vln. 2

Vla.

Vlc.

D.B.

ppp cresc. poco a poco

p

197

201

Solo

Picc.

Fl. 1 2

Ob. 1 2

B♭Cl. 1 2

Bsn. 1 2

Tpt. 1 2 3

With fiber straight mute

With fiber straight mute

Perc. 1

Perc. 2

Susp. cymbal

l.v.

Perc. 3

l.v.

197

201

All tremolos in the string section accelerando and decelerando ad libitum

Vln. 1

Vln. 2

Vla.

Vlc.

D.B.

204 206 209

Picc.

Fl. 1 2

Ob. 1 2

B♭Cl. 1 2

Change to Bass clarinet

Bsn. 1 2

Tpt. 1 2 3

Vln. 1

Vln. 2

Vla.

Vlc.

D.B.

pp ppp pppp dim. al niente

J

Tempo giusto ♩ = 100

216

Picc.
1 Fl. 2
Ob. 1
B♭Cl. 1
B. Cl.
Solo
1 Bsn. 2
1 3 Hn. 2 4
Tpt. 1

mp *p*

218

221

♩ = ♩
2/4

Picc.
1 Fl. 2
Ob. 1
E. Hn.
B♭Cl. 1
B. Cl.
1 Bsn. 2
1 3 Hn. 2 4
1
Tpt. 2
3
Timp.
Vln. 1
Vln. 2
Vla.
Vlc.
D.B.

1.
2.
Mute off
Mute off
Mute off
pizz.
pizz.
mp *p* *mf*

K

Deciso ♩ = ♩

Vln. 1
Vln. 2
Vla.
Vlc.
D.B.

arco
cantabile e tenuto
pizz.

Picc.
Timp.
Perc. 3
Toms

245

250

Hn. 1 3 2 4

Tpt. 1 2 3

Trb. 1 2 3

Tba.

Timp.

Perc. 2

Snare drum

f

Perc. 3

Toms

Hand drum

f

245

250

Vln. 1

Vln. 2

Vla.

Vlc.

D.B.

255

261

Picc.

Fl. 1 2

B♭Cl. 1

B. Cl.

Bsn. 1 2

Hn. 1 3 2 4

Tpt. 1 2 3

Trb. 1 2 3

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Xyl.

Hand drum

255

261

Vln. 1

Vln. 2

Vla.

Vlc.

D.B.

pizz.

8va

sempre

266

3/8

L

Picc.

B. Cl.

Change to Clarinet

1
Bsn.
2

1
3
Hn.
2
4

1

Tpt. 2

3

1

Trb. 2

3

Tba.

Perc. 1

Perc. 2

Perc. 3

p subito

Toms

p subito

266

3/8

(8va)

Vln. 1

Vln. 2

Vla.

Vlc.

D.B.

276

281

Timp.

Perc. 1

Perc. 2

Perc. 3

Vln. 1

Vln. 2

Vla.

Vlc.

D.B.

pizz.

pizz.

286

291

Perc. 1

Perc. 2

Vln. 1

Vla.

Vlc.

D.B.

pizz.

pizz.

296

301

Picc.

Fl. 2

Perc. 1

Perc. 2

Vln. 1

Vln. 2

Vla.

Vlc.

D.B.

pizz.

306

310

Picc.

Fl. 1 2

Ob. 1 2

E. Hn.

B♭Cl. 1 2

Bsn. 1 2

Tpt. 1 2 3

Trb. 3

Tba.

Timp.

Perc. 1

Perc. 2

Vln. 1

Vln. 2

Vla.

Vlc.

D.B.

317

321

Picc.

Fl. 1 2

Ob. 1 2

E. Hn.

B♭Cl. 1 2

Bsn. 1 2

Change to Oboe

Tba.

Vln. 1

Vln. 2

Vla.

Vlc.

D.B.

f *marcato*

arco

M

Con rigore, serrato

328

331

Picc.

Fl. 1 2

Ob. 1 2

B♭Cl. 1 2

Bsn. 1 2

Tpt. 1 2 3

Vln. 1

Vln. 2

Vla.

Vlc.

D.B.

f *sempre*

pizz.

al tallone

333 336 341

Fl. 1 2
Ob. 1 2
B♭Cl. 1 2
Bsn. 1 2
Hn. 1 3 2 4
Tpt. 1 2 3
Trb. 1 2 3
Tba.
Vln. 1
Vln. 2
Vla.
Vlc.
D.B.

f sempre

a 2

mf

f

Solo

343

3/8 2/4

N

351

Picc.

Fl. 1 2

Ob. 1 2

Change to English Horn

B♭Cl. 1 2

Change to Bass clarinet

Bsn. 1 2

f

Hn. 1 3 2 4

Tpt. 1 2 3

f

Trb. 1 2 3

Tba.

Timp.

f

343

3/8 2/4

351

Vln. 1 Vln. 2

arco

f marcato

Vla.

Vlc.

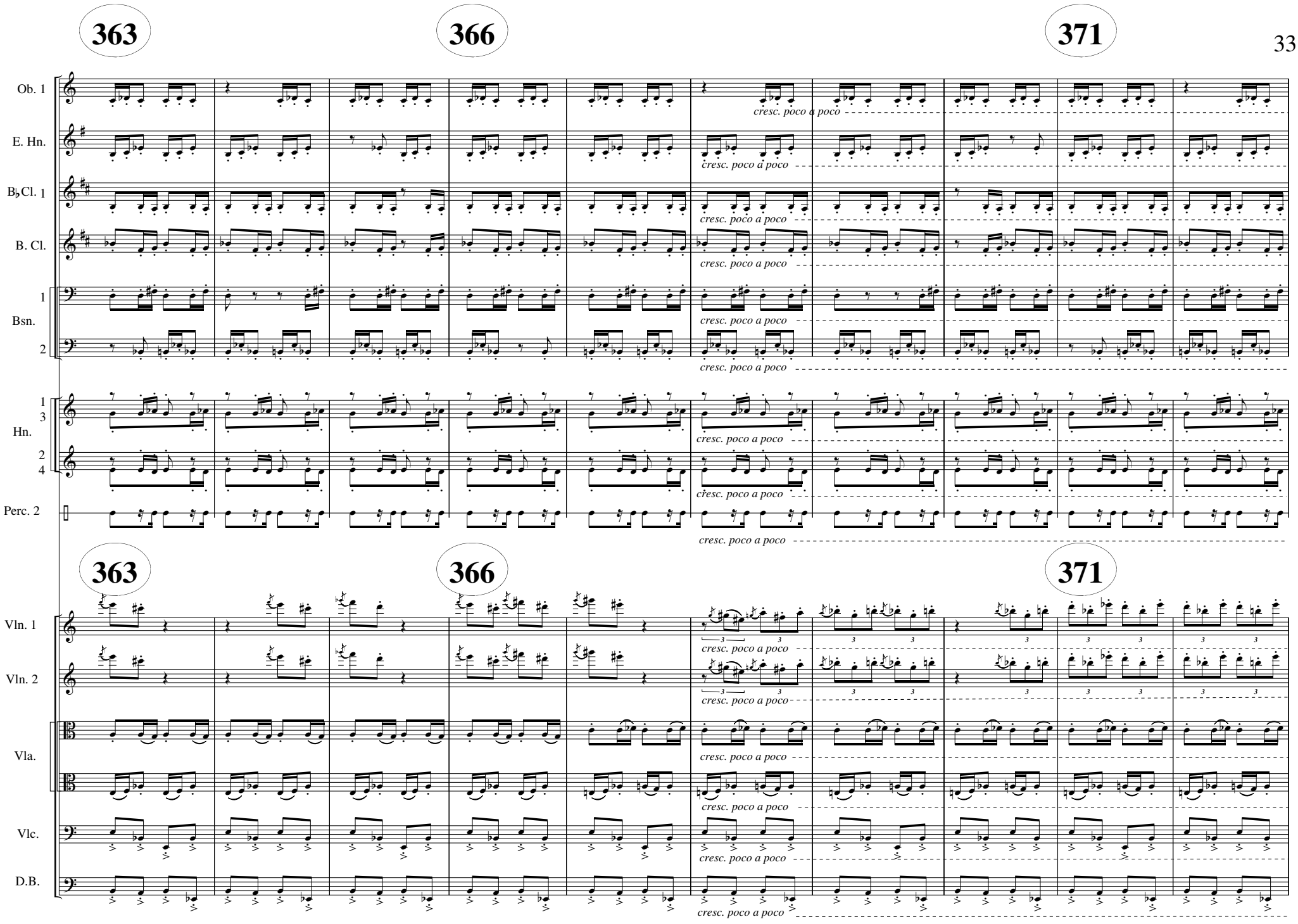
f tenuto e marcato

D.B.

353 356 361

Ob. 1
E. Hn.
B♭Cl. 1
B. Cl.
1
Bsn.
2
1
3
Hn.
2
4
Perc. 2
Vln. 1
Vln. 2
Vla.
Vlc.
D.B.

(f)
(f)
Snare drum
snares on
mf


363
366
371
Ob. 1
E. Hn.
B♭Cl. 1
B. Cl.
1
Bsn.
2
1
3
Hn.
2
4
Perc. 2
Vln. 1
Vln. 2
Vla.
Vlc.
D.B.
cresc. poco a poco

373

377

Ob. 1

E. Hn.

B♭Cl. 1

B. Cl.

Bsn. 1 2

Hn. 1 3 2 4

Tpt. 1 2 3

Trb. 1 2 3

Tba.

Timp.

Perc. 2

373

377

Vln. 1

Vln. 2

Vla.

Vlc.

D.B.

Picc.

1 Fl. 2

Ob. 1

Change to Oboe

E. Hn.

Solo

1 B♭Cl. 2

Vln. I Solo

Vln. 1

Vln. 2

Vla.

Vlc.

D.B.

391

Fl. 1

Ob. 1

Tpt. 1

Solo

Vln. 1

Vln. 2

Vla.

Vlc.

D.B.

396

401

P

poco ritenuto

♩ = 92

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭Cl. 1

B♭Cl. 2

Bsn. 1

Bsn. 2

Tpt. 1

Vln. 1

Vln. 2

Vla.

Vlc.

D.B.

sempre tenuto e cantabile

pizz.

Fl. 1 2
Ob. 1 2
B♭Cl. 1 2
Bsn. 1 2
Hn. 1 3 2 4
Tpt. 1 2 3
Trb. 1 2 3
Tba.
Vln. 1
Vln. 2
Vla.
Vlc.
D.B.

1.
mp
mp
mp
mp
With cup mute
p
mf

416

421

Fl. 1 2
Ob. 1 2
B♭Cl. 1 2
Bsn. 1 2
Hn. 1 3 2 4
Vln. 1
Vln. 2
Vla.
Vlc.
D.B.

pizz.
arco
arco

Q

Andante ♩ = 80

Solo
Quasi flauto di pan
Freely and independent from the percussion ostinato

431

Picc.
Perc. 1
Perc. 3

Bass drum
Dump with a towel
Hand drum

433

R

A tempo,
with the conductor

Tutti tempo: generoso e sensuale

441

Picc.

1
Fl.
2

Ob. 1

B♭Cl. 1

Hn. 2
4

Perc. 1

Perc. 3

Vln. 1

Vln. 2

Vla.

Vlc.

D.B.

442

446

451

Picc.

1
Fl.
2

Ob. 1

B♭Cl. 1

1.

3.

1
3
Hn.
2
4

Vln. 1

Vln. 2

Vla.

Vlc.

D.B.

con molta espressione

452 456 461

Fl. 1
Ob. 1
B♭Cl. 1
Bsn. 1
Hn. 1 3 2 4
Vln. 1
Vln. 2
Vla.
Vlc.
D.B.

mf f

462

S

Picc.
Fl. 1
Ob. 1
Hn. 1 3 2 4
Vln. 1
Vln. 2
Vla.
Vlc.
D.B.

Solo
pp
a 2
a punta d'arco
8va
ppp subito
rinforzando

3/4 471 | 2/4 | 4/4 T

Picc.
Fl. 1 2
Ob. 1 2
B♭Cl. 1 2
Hn. 1 3 2 4
Tpt. 1 2 3
Trb. 1 2 3
Vln. 1
Vln. 2
Vla.
Vlc.
D.B.

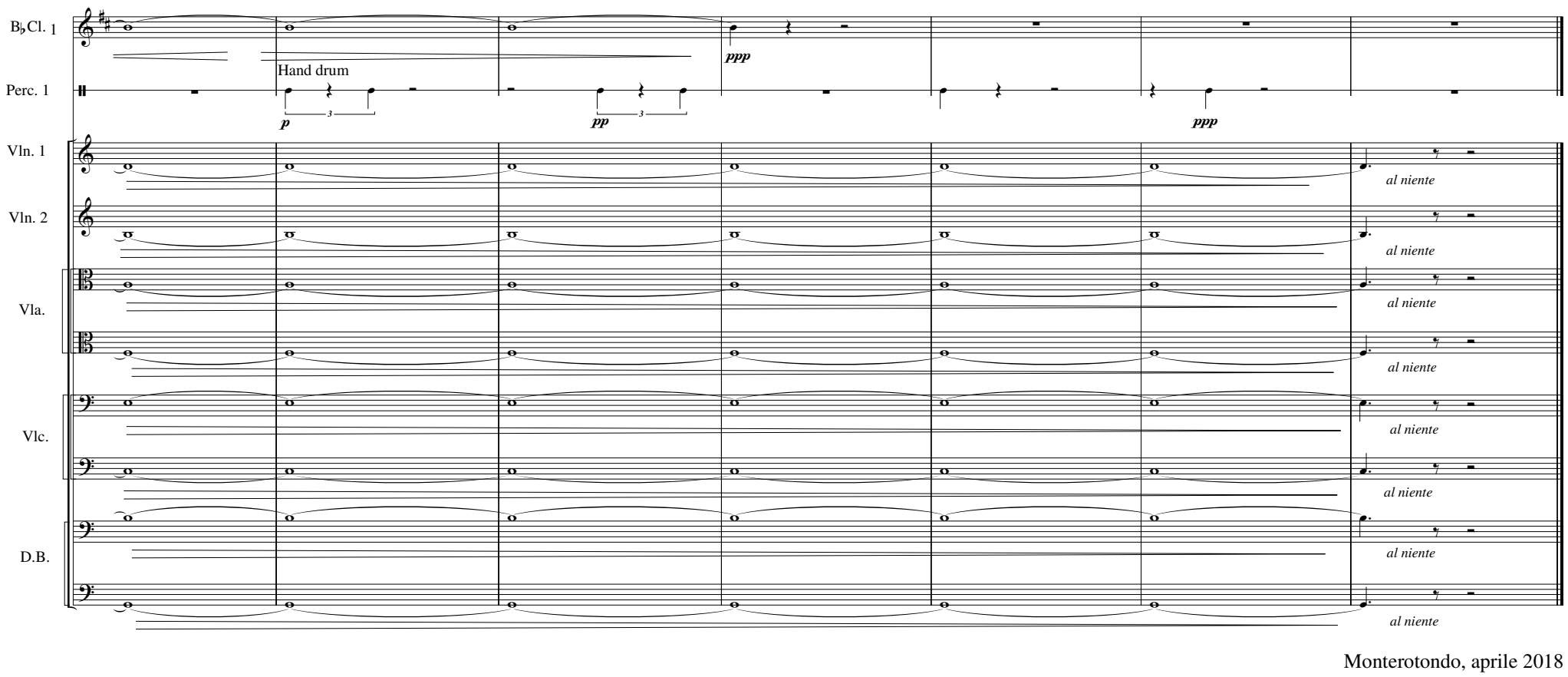
ppp pp ppp

poco

Solo

p

481



Monterotondo, aprile 2018