

*Commissioned by the Slippery Rock University Clarinet Choir, directed by Dr. Amanda Morrison  
Transcription for string orchestra by the composer*

## Hanunóo Colors

### I. Mabi:ru (dark)

Roger Zare  
(b. 1985)

**Broadly (♩=48)**

Violin I

Violin II

Viola

Violoncello

Contrabass

**A**

Vln. I

Vln. II

Vla.

Vc.

Cb.

**B**

19

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

**C**  
**Grandioso**

25

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

31

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

**D**

36

Vln. I      *p*

Vln. II      *p*

Vla.      *p* unis.

Vc.      *p*

Cb.      -

5

-

3

*pp*

5

-

3

*pp*

5

-

3

*div.* *v*

3

*pp*

5

-

3

*p*

3

*pp*

41

Vln. I

Vln. II

Vla.

Vc.

Cb.

*rit.*

pp

pp

pp

*p* *pp*

*p* *ppp*

*p* *ppp*

**Scherzando (♩=144)**

senza sord. pizz.

Vln. I

Vln. II

Vla.

Vc.

Cb.

senza sord. solo *v*

*p*

*pp* senza sord. *f* pizz.

tutti pizz.

*p*

senza sord. *p* pizz.

senza sord. *p*

*p*

**II. Marara (dry)**

**E**

Vln. I arco  
Vln. II arco  
Vla. arco  
Vc. f  
Cb. arco

Vln. I arco  
Vln. II f  
Vla. div.  
Vc. pp  
Cb. f

Vln. I pp  
Vln. II pp  
Vla. unis.  
Vc. pp  
Cb. f

Vln. I p  
Vln. II p  
Vla. div.  
Vc. p  
Cb. pizz.

Vln. I f  
Vln. II f  
Vla. arco  
Vc. f  
Cb. f

**F** *p*

Vln. I arco  
Vln. II arco  
Vla. ff sub.  
Vc. ff sub.  
Cb. ff

Vln. I ff sub.  
Vln. II ff sub.  
Vla. ff unis.  
Vc. ff arco  
Cb. ff arco

Vln. I ff  
Vln. II ff  
Vla. ff  
Vc. ff  
Cb. ff

**19** unis.

Vln. I p  
Vln. II p  
Vla. p  
Vc. p  
Cb. p

Vln. I pizz.  
Vln. II pizz.  
Vla. div.  
Vc. pizz.  
Cb. pizz.

25

Vln. I

Vln. II

Vla.

Vc.

Cb.

This section consists of five staves representing different string instruments. Measure 25 starts with Vln. I playing eighth-note pairs. Measures 26-27 show rhythmic patterns involving sixteenth notes and eighth-note pairs. Measures 28-29 continue with similar patterns. Measure 30 concludes with a dynamic change from *f* to *p*.

31

Vln. I

Vln. II

Vla.

Vc.

Cb.

**G**

This section is labeled 'G'. It begins with Vln. I playing eighth-note pairs. Measures 32-33 show sixteenth-note patterns. Measures 34-35 continue with sixteenth-note patterns, with 'ff sost.' dynamics. Measure 36 concludes with a dynamic of *ff*.

37

Vln. I

Vln. II

Vla.

Vc.

Cb.

**H**

This section is labeled 'H'. It begins with Vln. I playing eighth-note pairs. Measures 38-39 show sixteenth-note patterns. Measures 40-41 continue with sixteenth-note patterns, with dynamics including *tip*, *unis.*, *pp*, and *f*. Measure 42 concludes with a dynamic of *f*.

43

Vln. I      tip  
pp < f

Vln. II      pp < f

Vla.      pp < f

Vc.      pp < f

Cb.      V

Vln. I      ff

Vln. II      ff

Vla.      ff

Vc.      ff

Cb.      ff

49

Vln. I      pp < f

Vln. II      ff

Vla.      ff

Vc.      ff

Cb.      ff

Vln. I      ff

Vln. II      ff

Vla.      ff

Vc.      ff

Cb.      ff

I

Vln. I      p

Vln. II      p

Vla.      p

Vc.      p

Cb.      p

Vln. I      sf p

Vln. II      sf p

Vla.      sf p

Vc.      sf p

Cb.      sf p

54

Vln. I      ff

Vln. II      ff

Vla.      ff

Vc.      ff unis.

Cb.      ff

Vln. I      pp < ff

Vln. II      pp < ff

Vla.      pp < ff

Vc.      pp < ff

Cb.      pp < ff

Vln. I      pp

Vln. II      pp

Vla.      pp

Vc.      pp

Cb.      pp

Vln. I      pizz.

Vln. II      pizz.

Vla.      pizz.

Vc.      pizz.

Cb.      pizz.

### III. Malatuy (fresh)

**Awakening ( $\text{♩} = 120$ ) (in 1)**

arco  
solo

Vln.  $\frac{3}{4}$   $\text{♩} = 120$   $p$  cantabile

Vln. II  $\frac{3}{4}$

Vla.  $\frac{3}{4}$

Vc.  $\frac{3}{4}$

Cb.  $\frac{3}{4}$

**J** tutti

12

Vln.  $\text{♩} = 120$   $p$  arco

Vln. II  $p$  arco

Vla.  $p$

Vc.

Cb.

23

Vln. I  $mf$   $p$

Vln. II  $mf$   $p$   $mp$   $p$

Vla.  $mf$

Vc.

Cb.

arco  $mp$  cantabile

**K**

32

Vln. I

Vln. II

Vla.

Vc.

Cb.

**L**

42

Vln. I

Vln. II

Vla.

Vc.

Cb.

53

Vln. I

Vln. II

Vla.

Vc.

Cb.

**M**

62

Vln. I      *ff soaring*

Vln. II      *ff grandioso*      *mf* — *ff*

Vla.      *ff grandioso*      *mf* — *ff*

Vc.      *ff grandioso*      *mf* — *ff*

Cb.      *ff grandioso*      *mf* — *ff*

72

**N**

Vln. I      ff

Vln. II

Vla.      ff

Vc.      ff

Cb.      ff

Musical score for orchestra, page 81. The score includes parts for Vln. I, Vln. II, Vla., Vc., and Cb. The Vln. I part starts with a sixteenth-note pattern followed by eighth-note pairs. The Vln. II part has eighth-note pairs. The Vla. part has eighth-note pairs. The Vc. part has sustained notes. The Cb. part has sustained notes. Dynamics include *mf*, *p*, *mp*, *pp*, and *v*.

**91 O Slower ( $\text{♩}=108$ )**

Vln. I

Vln. II

Vla.

Vc.

Cb.

Even slower ( $\text{♩}=96$ )

solo like an echo

pp solo like an echo

pp solo like an echo

pp pp p pp

**IV. Malagti (light)**

**Quick and bright ( $\text{♩}=108$ )**

Vln. I

Vln. II

Vla.

Vc.

Cb.

**9 P**

Vln. I

Vln. II

Vla.

Vc.

Cb.

17

**Q**

This musical score page shows five staves for string instruments: Vln. I, Vln. II, Vla., Vc., and Cb. Measure 17 begins with a series of eighth-note patterns in Vln. I, Vln. II, and Vla. followed by rests. Measures 18 and 19 show rhythmic patterns involving sixteenth notes and eighth-note pairs. Measure 20 starts with a dynamic *f*. Measures 21 and 22 continue the rhythmic patterns. Measure 23 ends with a dynamic *f*. The section concludes with a melodic line in Vln. I.

Vln. I

Vln. II

Vla.

Vc.

Cb.

25

This page continues the musical score. Measures 25 through 29 show rhythmic patterns for all five string parts. Measures 30 and 31 continue the patterns. Measures 32 and 33 show more complex rhythmic figures, including sixteenth-note patterns and eighth-note pairs. Measures 34 and 35 conclude the section with further rhythmic complexity.

Vln. I

Vln. II

Vla.

Vc.

Cb.

33

**R**

This page continues the musical score. Measures 33 through 37 show rhythmic patterns for all five string parts. Measures 38 and 39 continue the patterns. Measures 40 and 41 show more complex rhythmic figures, including sixteenth-note patterns and eighth-note pairs. Measures 42 and 43 conclude the section with further rhythmic complexity.

Vln. I

Vln. II

Vla.

Vc.

Cb.

40 **S**  $\text{J}=\text{.}=\text{(3+2)}$

Vln. I

Vln. II

Vla.

Vc.

Cb.

54

Vln. I

Vln. II

Vla.

Vc.

Cb.

Musical score for orchestra, page 58, measures 1-2. The score includes parts for Vln. I, Vln. II, Vla., Vc., and Cb. The music consists of two measures. Measure 1 starts with a dynamic of *p*. Measures 1 and 2 begin with a dynamic of *ff*. The instrumentation includes strings (Violin I, Violin II, Viola, Cello, Double Bass) and woodwind instruments.

**V**

61

Vln. I

Vln. II

Vla.

Vc.

Cb.

67

Vln. I div. *f* *p* *ff* unis. *sfp* *ff*

Vln. II *f* *p* *ff* unis. *sfp* *ff*

Vla. div. *f* unis. *ff* *sfp* *ff*

Vc. *ff* *f* arco *ff* *sfp* *ff*

Cb. *ff* - arco *ff* *sfp* *ff*

**W**

Vln. I *f* *ff*

Vln. II *f* *ff*

Vla. *f* *ff*

Vc. - *ff* *sost.*

Cb. - *ff* *sost.*

73

Vln. I *f* *ff*

Vln. II *f* *ff*

Vla. *f* *ff*

Vc. - *ff* *sost.*

Cb. - *ff* *sost.*

79

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

84

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

*f*

*mf*

*f*

*f cresc.*

*f cresc.*

**X**

88

Vln. I

Vln. II

Vla.

Vc.

Cb.

*ff*

*ff*

*ff*

*ff*

*ff*

95

Vln. I

Vln. II

Vla.

Vc.

Cb.