

Kumbukumbu

**for
Marimba**

Philip Herbert

Programme Notes

The title of this piece is taken from a Swahili word which means, commemoration. I thought this would be a fitting title for the collection of 200 pieces for the Royal Academy of Music's Bicentenary celebrations.

The structure of this piece is in three sections (A B A). The musical themes in the outer sections are repeated, but sometimes slightly varied, emulating the ebb and flow of repeated visions and recollections of human experience, past and present. The left hand bass part undulates rhythmically over 3 different chords across the first four bars. After this, the left hand continues, whilst the right hand part (in the treble clef) responds with a theme which is song like in character, reflective in mood, being made up of intervals of the sixth. The theme is repeated again, but there is some slight variation in each part. The first 21 bars of this piece are in A minor, after which the music modulates to F major for the middle section. Here the mood is much brighter, with dialogue between the left and right hand parts continuing, but with new contrasting thematic material, with a lilting, joyful, dance-like character. The music modulates back to A minor, where there is a recapitulation of thematic material that was presented in the opening section of this piece. It finishes with another statement of music from the first four bars.

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Kumbukumbu*

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Andante e Reflexivo ♩ = 76

Musical notation for measures 1-4. The piece is in 4/4 time. The right hand starts with a whole rest, while the left hand plays a steady eighth-note accompaniment. Dynamic markings include *mf* and *mp*.

Musical notation for measures 5-8. The right hand begins with a melodic line of eighth notes, while the left hand continues with eighth notes. The piece features a consistent accompaniment pattern.

Musical notation for measures 9-12. The right hand continues with eighth-note patterns, and the left hand maintains the accompaniment. A *mf* dynamic marking is present.

Musical notation for measures 13-16. The right hand features more complex eighth-note figures, and the left hand accompaniment remains steady. A *mf* dynamic marking is present.

Musical notation for measures 17-20. The right hand continues with eighth-note patterns, and the left hand accompaniment remains steady.

21 **dance like with a lilt**

mp mf mp

25

mf

28

mp mf

31

mp

34

mf mp

37

mf f *rallentando*

41 **Andante e Reflessivo**

Musical notation for measures 41-44. The right hand has rests, while the left hand plays a rhythmic pattern of eighth notes. Dynamics include *mf* and *mp*.

Musical notation for measures 45-48. The right hand plays chords with grace notes, and the left hand continues the eighth-note pattern.

Musical notation for measures 49-52. The right hand plays chords with grace notes, and the left hand continues the eighth-note pattern.

Musical notation for measures 53-56. The right hand plays chords with grace notes, and the left hand continues the eighth-note pattern. Dynamics include *mf* and *mp*.

Musical notation for measures 57-60. The right hand plays chords with grace notes, and the left hand continues the eighth-note pattern. Dynamics include *p* and *rall.* The piece ends with a double bar line.

3'09.3"

* in Swahili meaning 'Commemoration'

