Lost in the Woods
For Marimba and String Quartet
With Electronic Accompaniment

By Raymond Weiss

A note on performance

Lost in the Woods is a piece built upon several simple concepts. The first, and most important concept, is the concept of feeling "lost". This concept means something different to everyone. It could be taken as literally losing one's own sense of direction. It could also be the sense of losing one's sense of self or sense of center. *Lost in the Woods* focuses on losing one's sense of self and center while being in a familiar place and the journey towards achieving a new sense of self. This is achieved by utilizing a pattern of irregular time signatures followed by common time signatures.

The concept of "lost" in this piece gains a sense of community by centering the piece in a familiar setting. This piece is meant to be played over a recording or live cam of a busy New York City street. By placing the setting of the piece in New York City, a bustling center of human activity, I hope to generate both an uneasy feeling of being lost in a familiar setting and a feeling of community, that perhaps some of the passersby are experiencing exactly what the listener is experiencing while listening to the piece.

The electronic accompaniment of New York City street noises should begin before the first notes on the marimba are played, and should continue to be played until after the performers have completely stopped. Electronic accompaniment is crucial to this piece because this piece must be centered in a place where there are aspects of introspection and aspects of communal awareness. A dark concert hall lends itself well to introspection, as a listener can lose oneself in the music coming from the stage, but this is not the ideal setting for being aware of others around oneself. The electronic accompaniment seeks to transport listeners away from a performance venue and into a space of communal awareness.

Raymond Weiss

Score

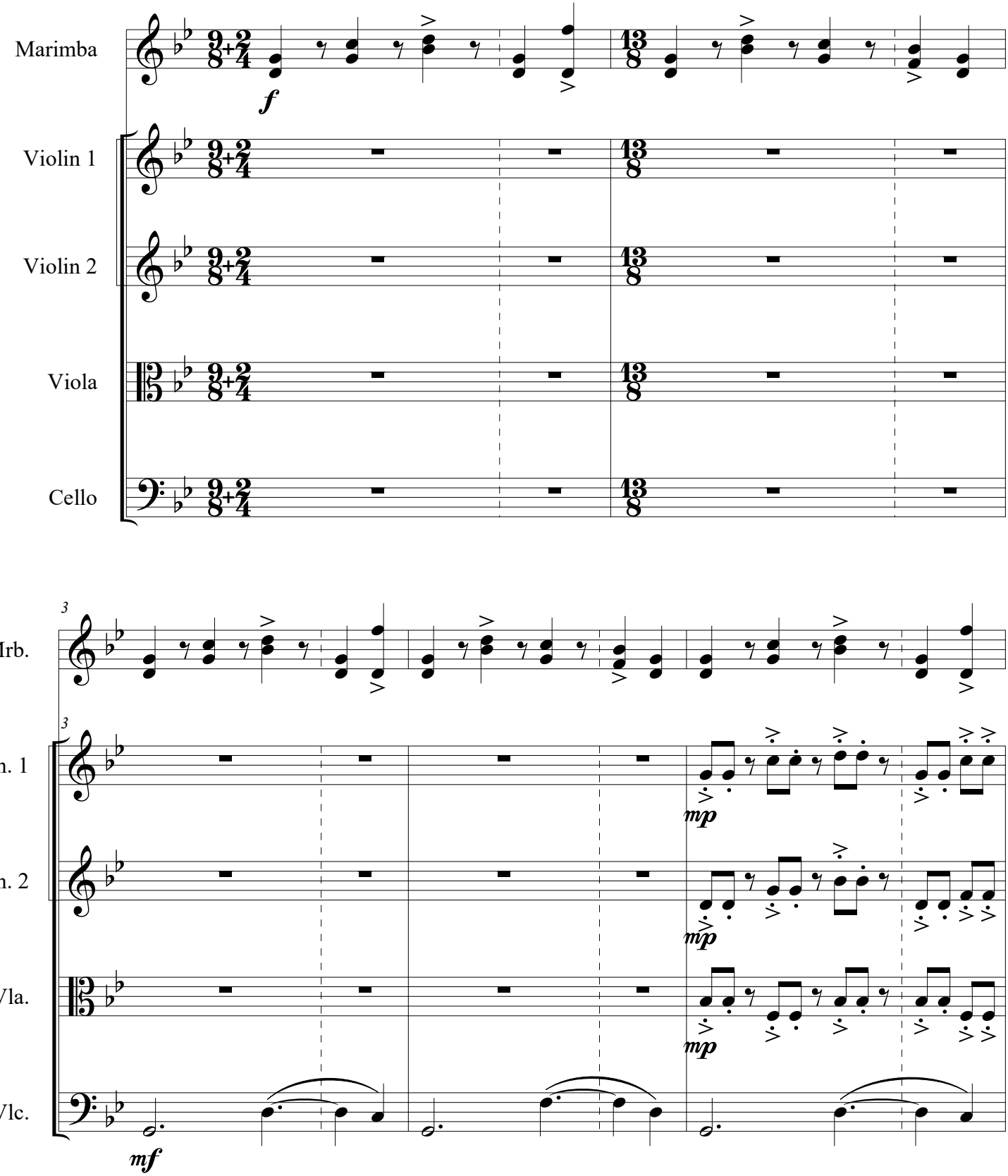
Lost in the Woods

For String Quartet and Xylophone

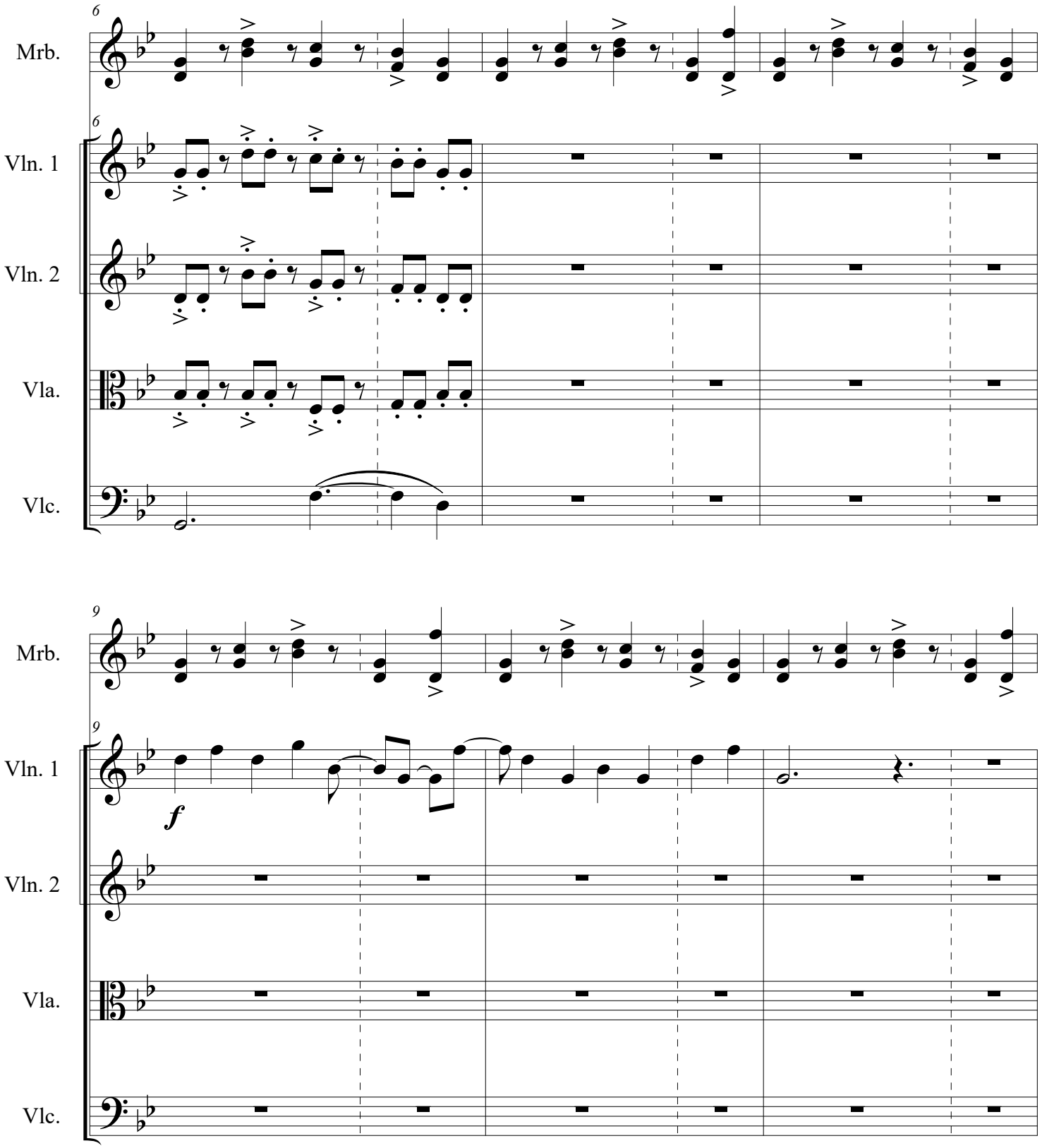
Raymond Weiss

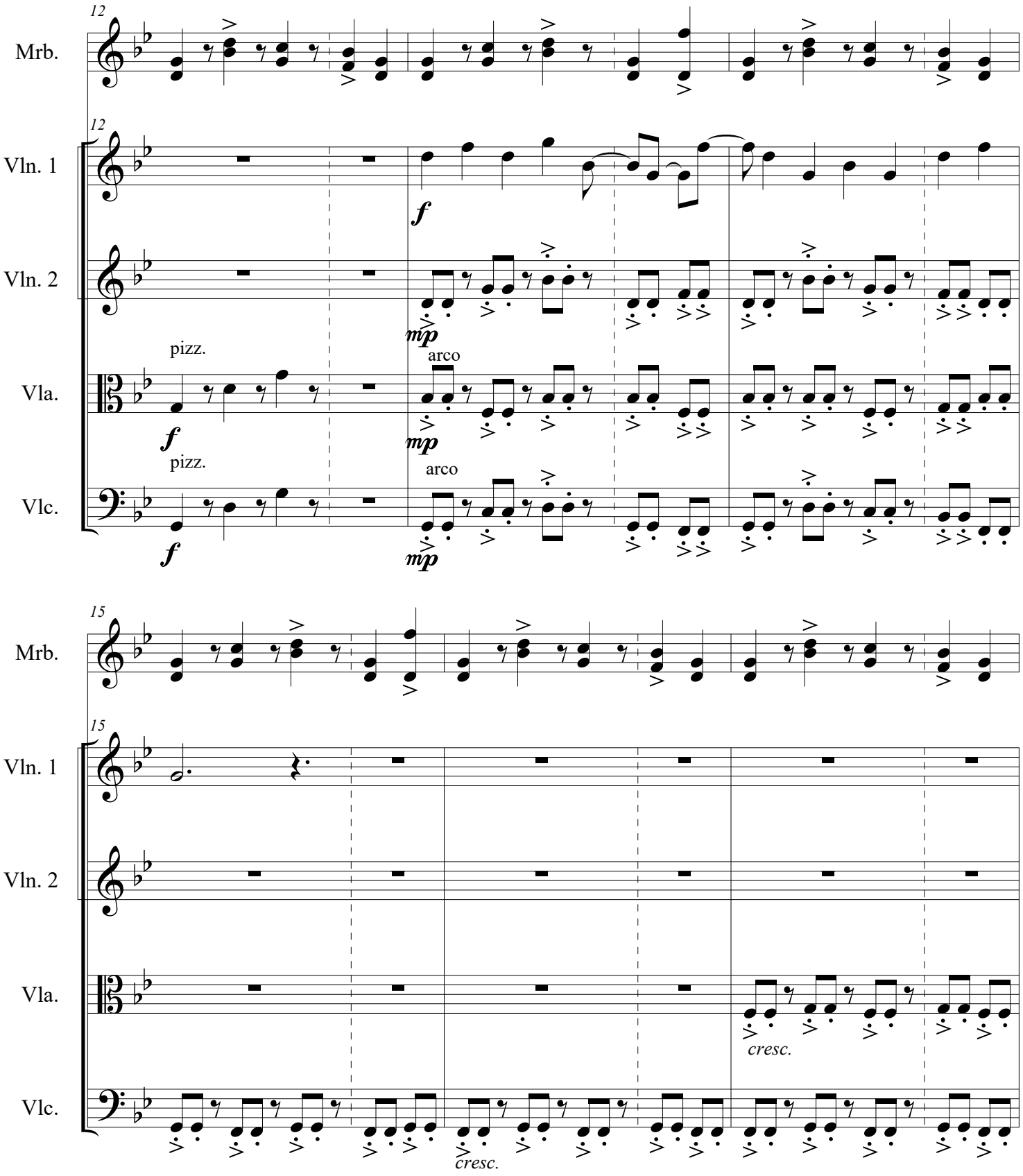
Electronic accompaniment throughout

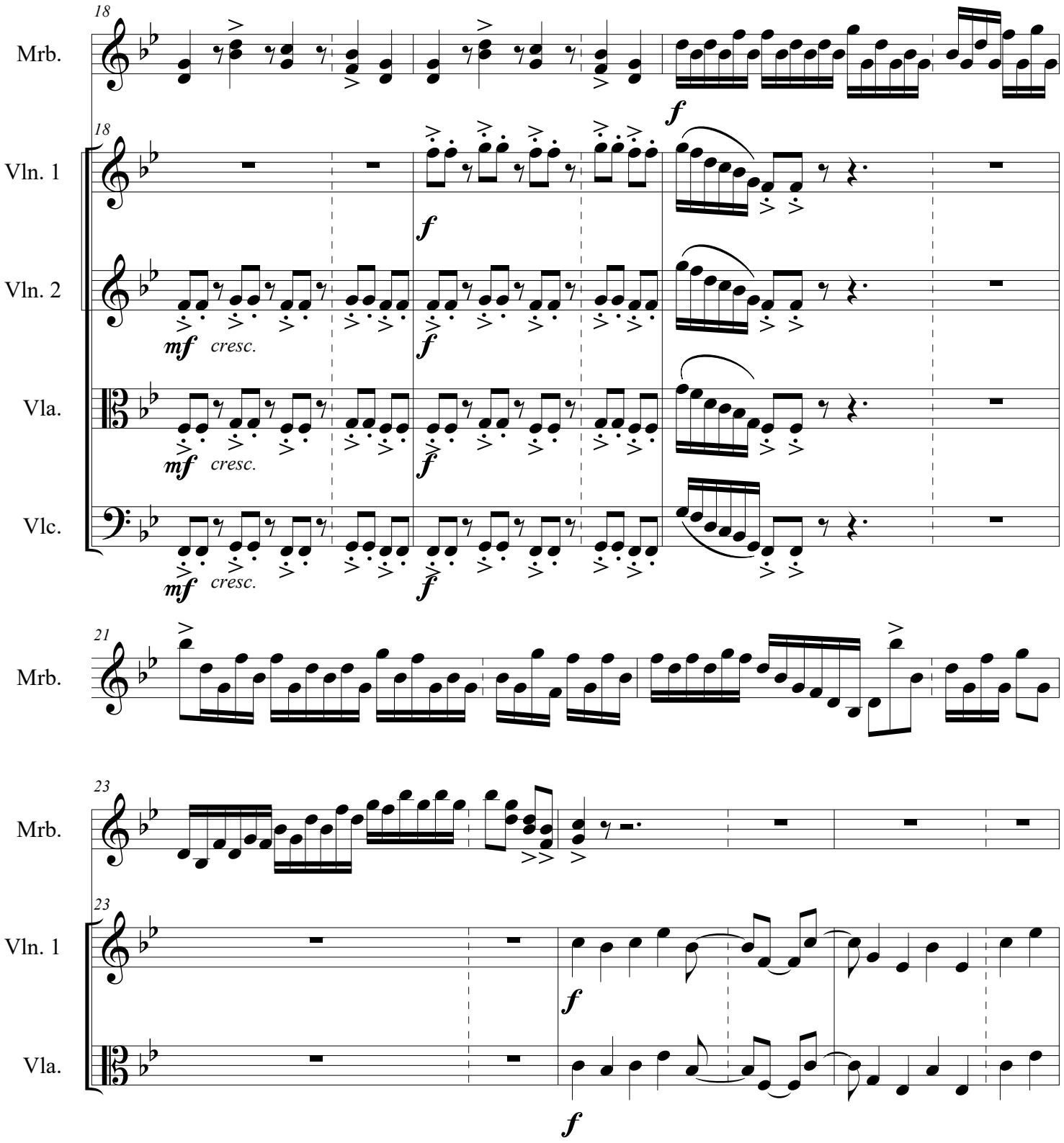
Allegro ♩ = 144

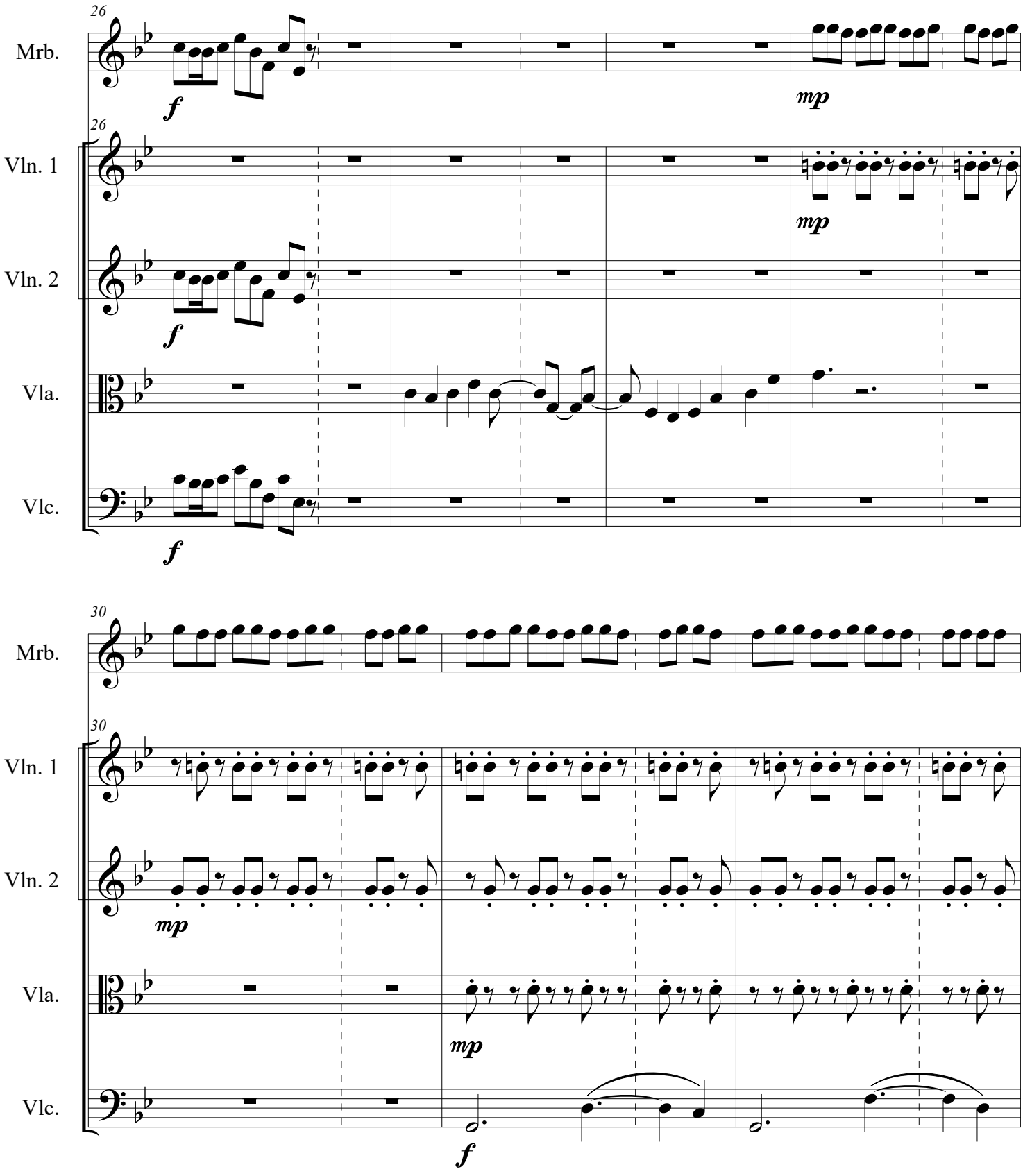


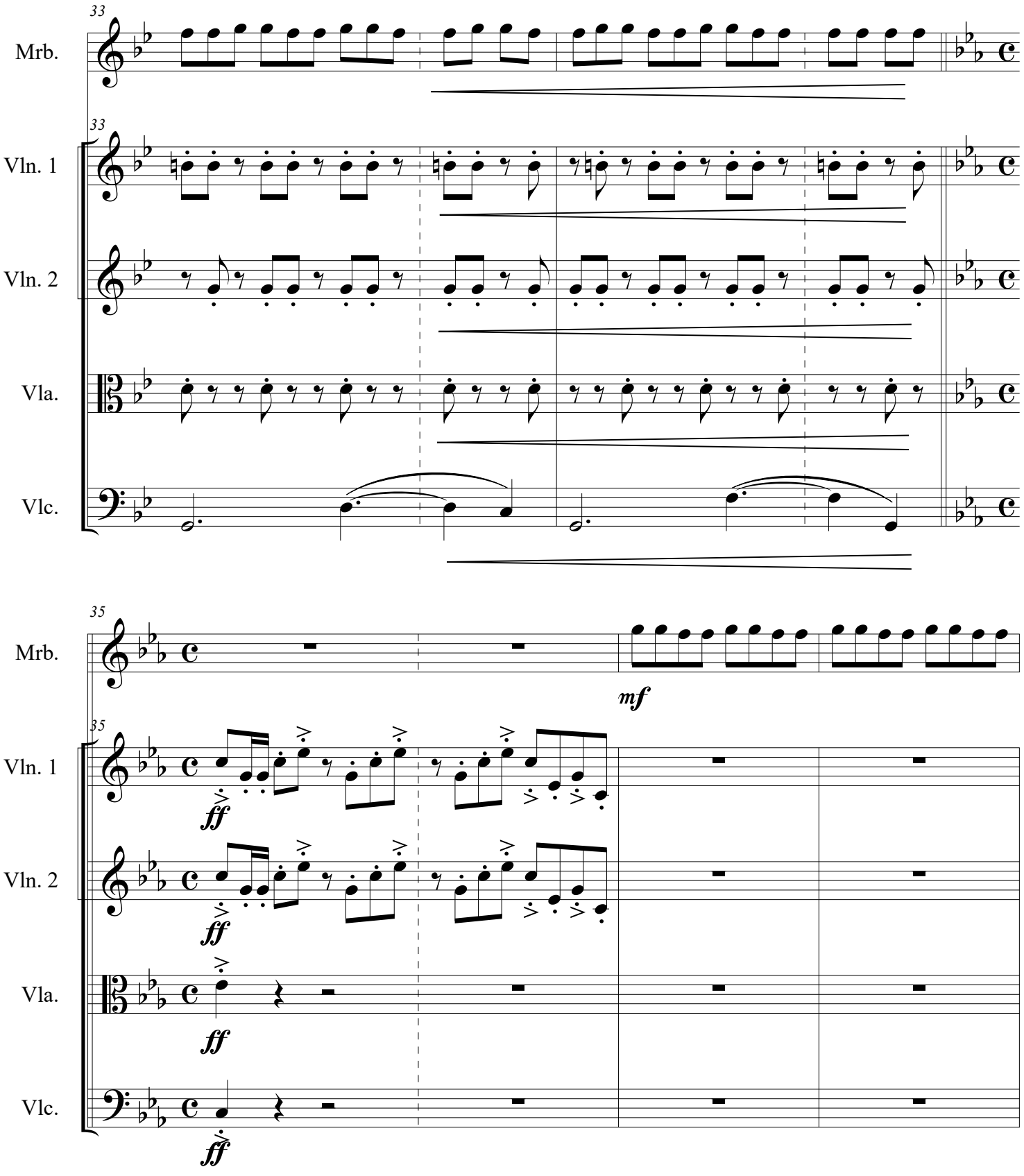
©8/14/16

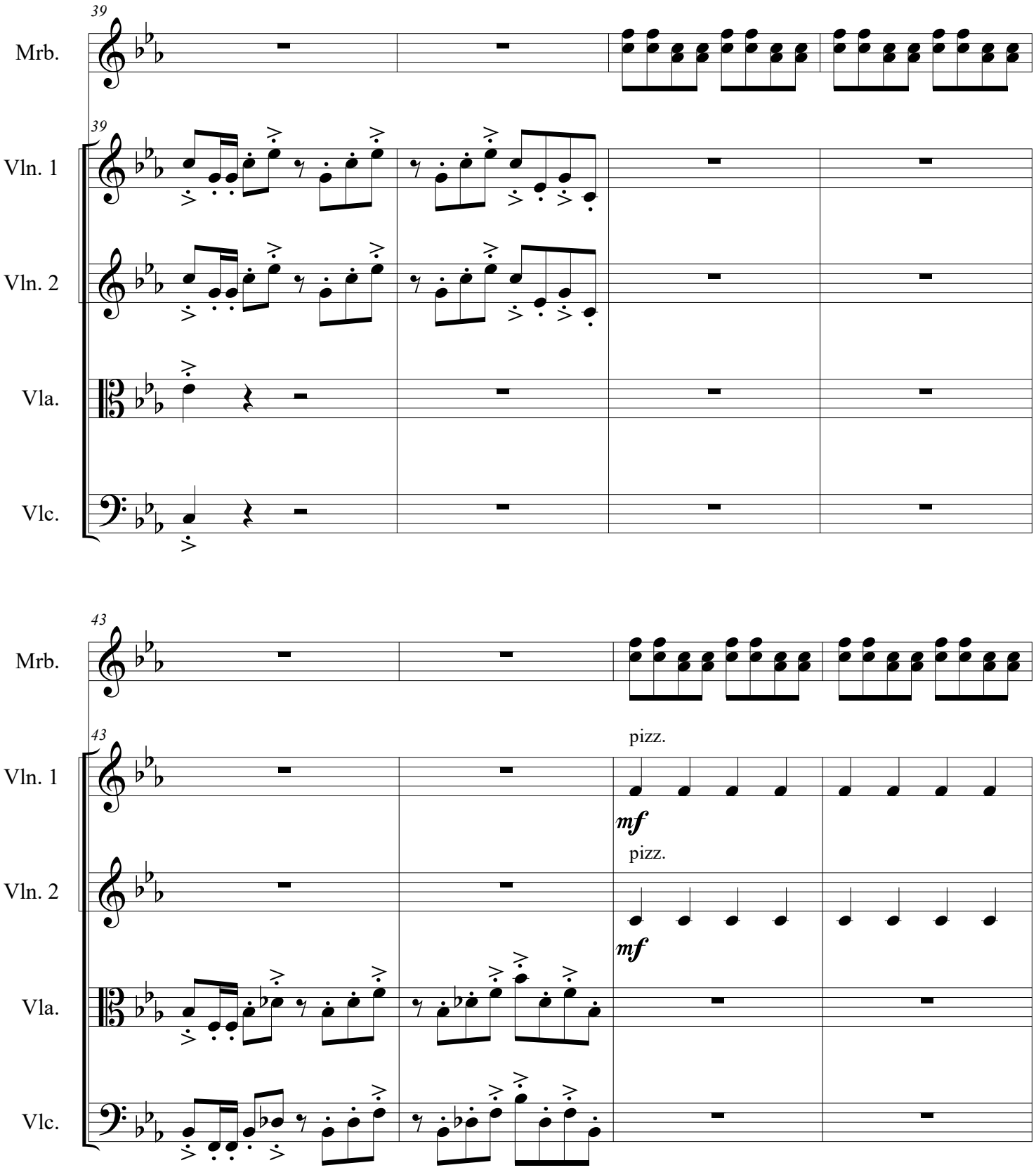

6
Mrb.
6
Vln. 1
Vln. 2
Vla.
Vlc.
9
Mrb.
9
Vln. 1
f
Vln. 2
Vla.
Vlc.

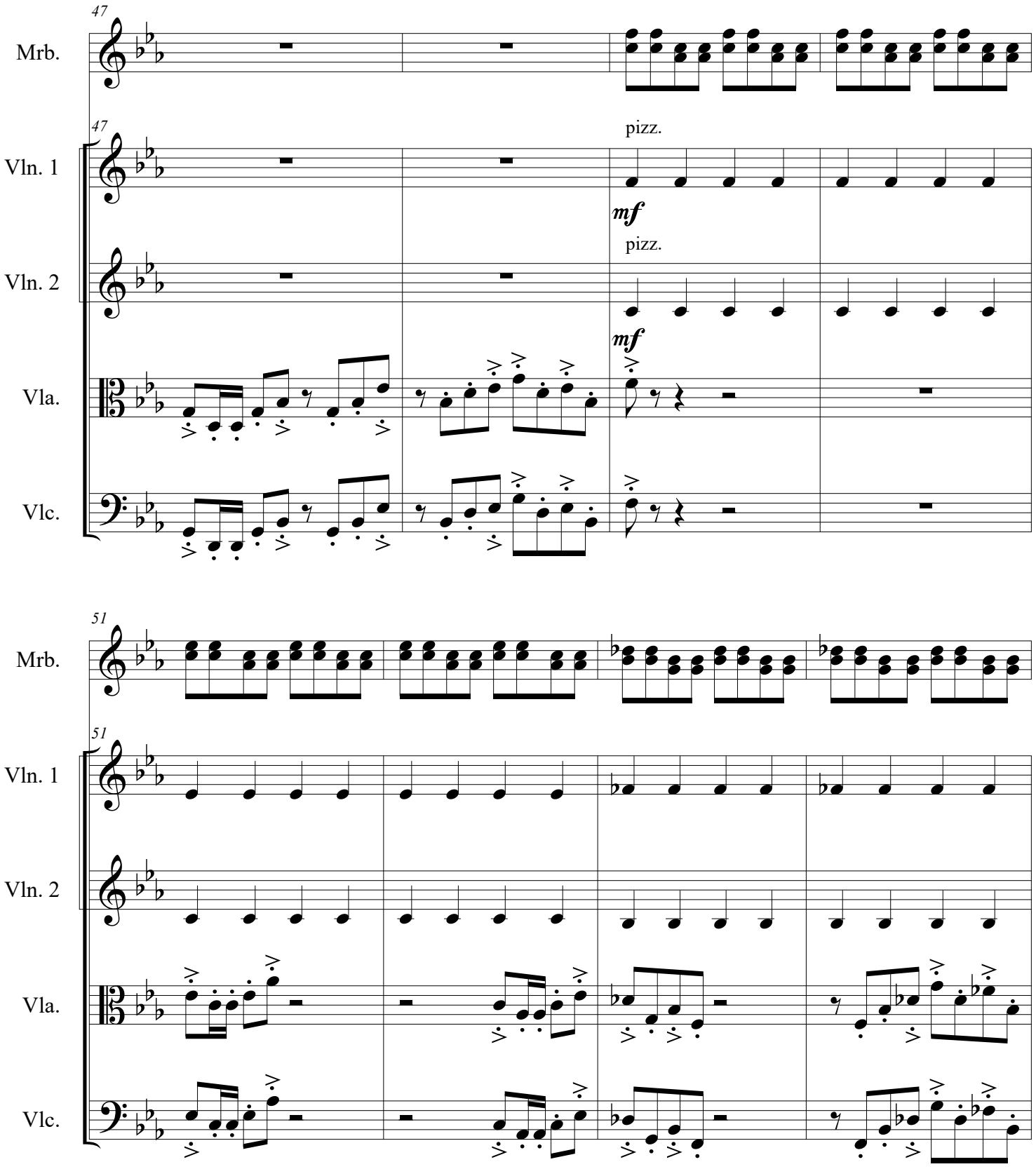

12
Mrb.
Vln. 1
Vln. 2
Vla.
Vlc.
f
mp
pizz.
arco
15
cresc.

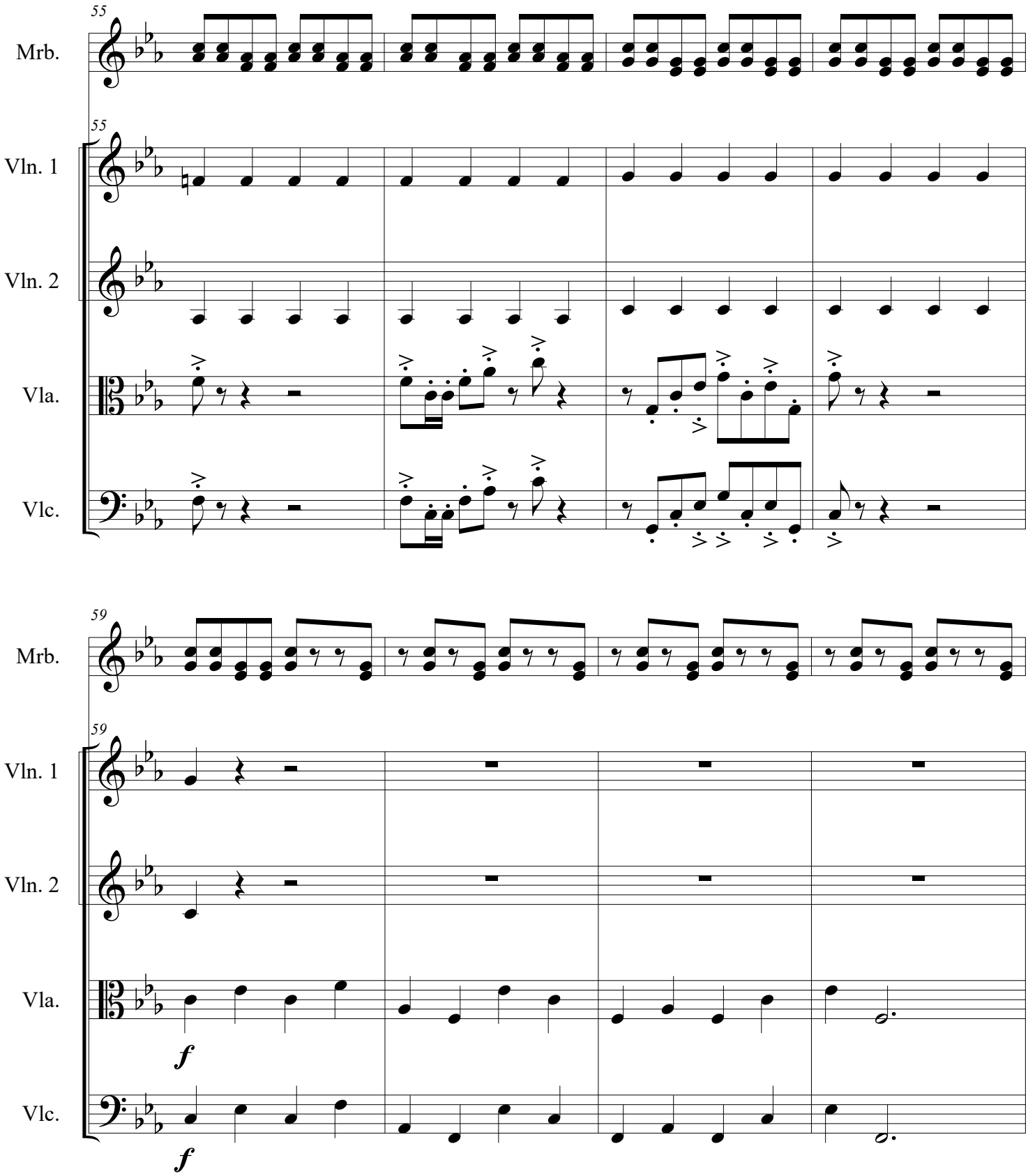

18
Mrb.
Vln. 1
Vln. 2
Vla.
Vlc.
mf cresc.
f
21
23

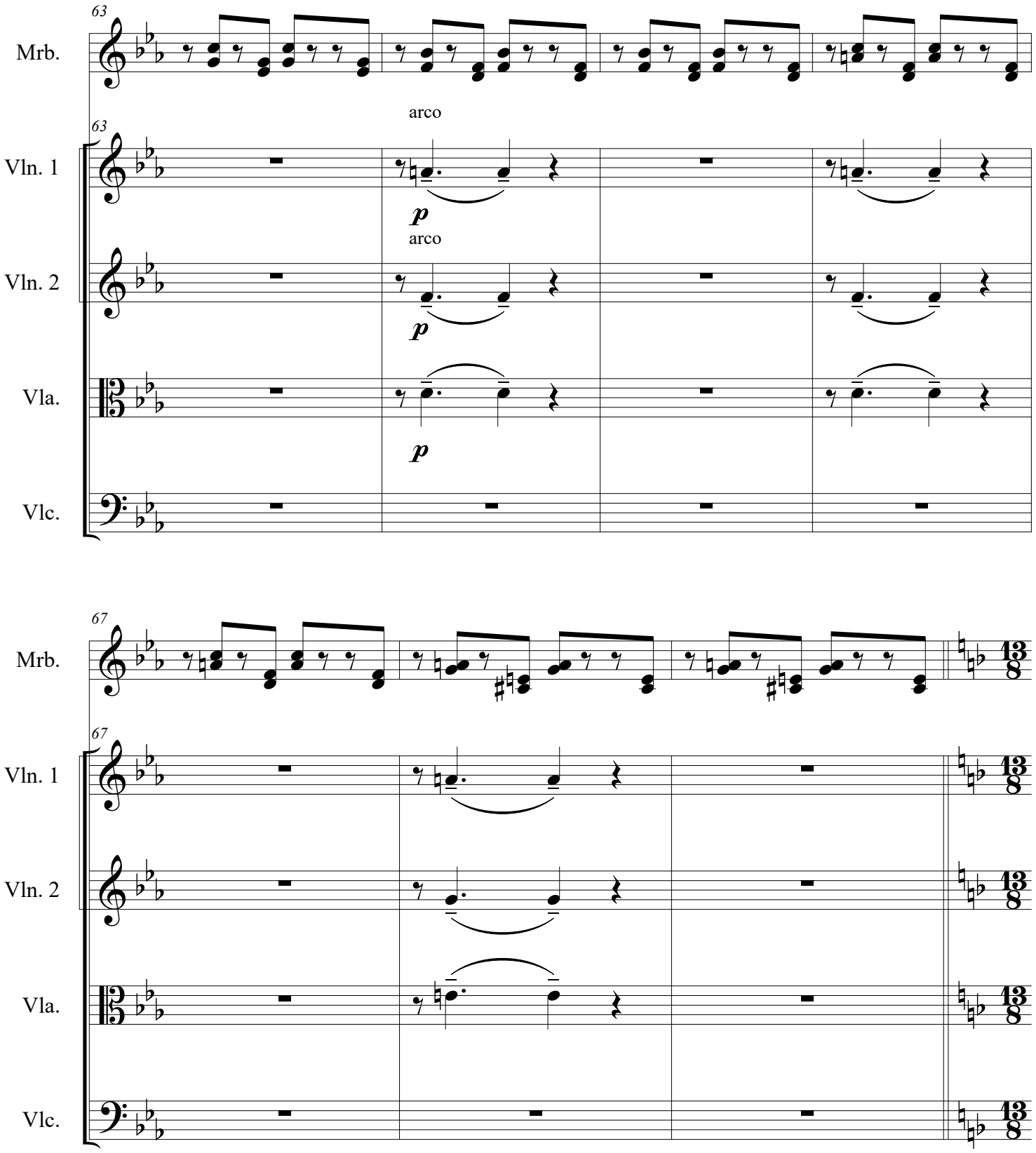

26
Mrb.
f
mp
26
Vln. 1
mp
Vln. 2
f
Vla.
Vlc.
f
30
Mrb.
30
Vln. 1
Vln. 2
mp
Vla.
mp
Vlc.
f

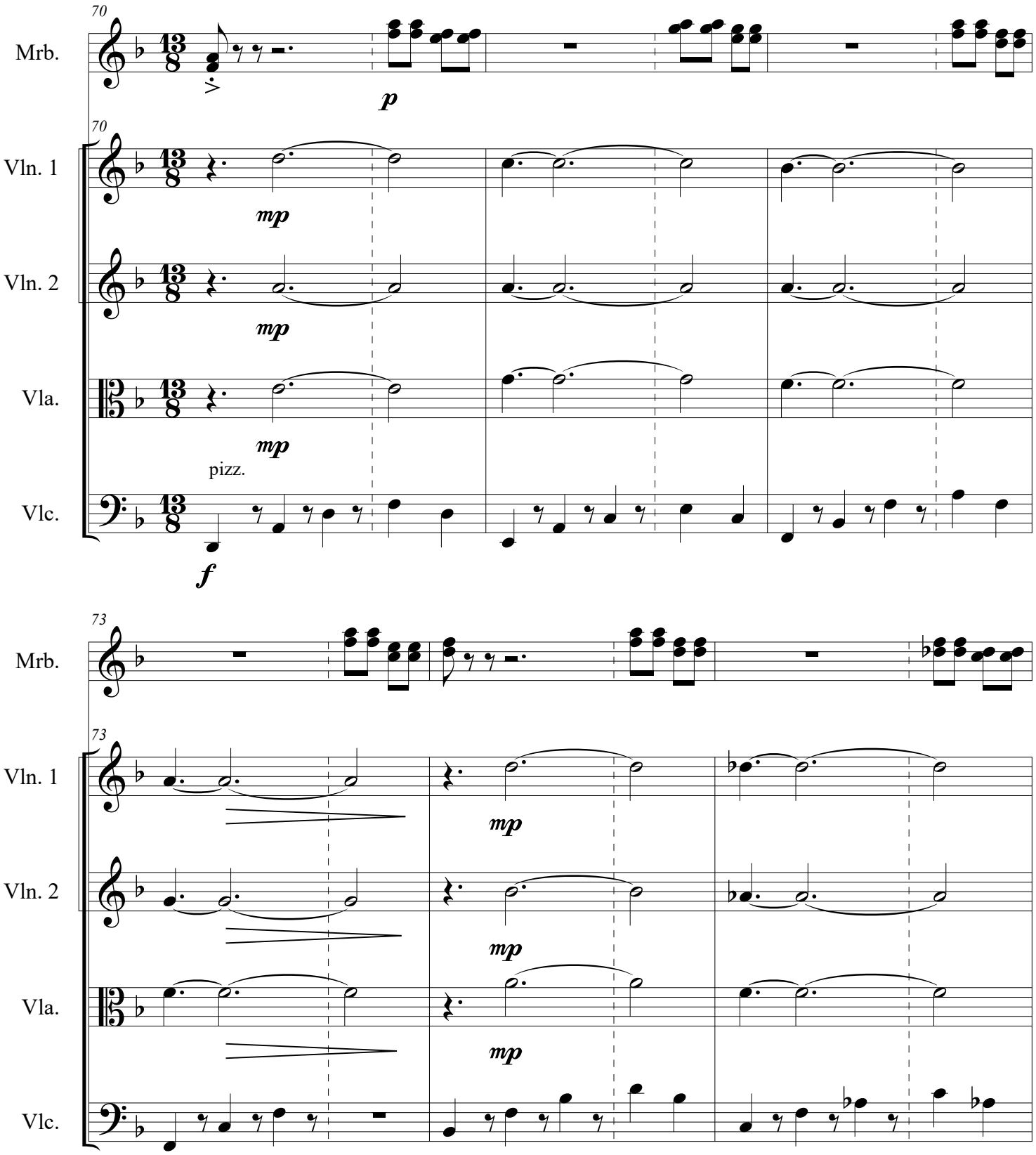

33
Mrb.
33
Vln. 1
Vln. 2
Vla.
Vlc.
35
Mrb.
mf
35
Vln. 1
ff
Vln. 2
ff
Vla.
ff
Vlc.
ff

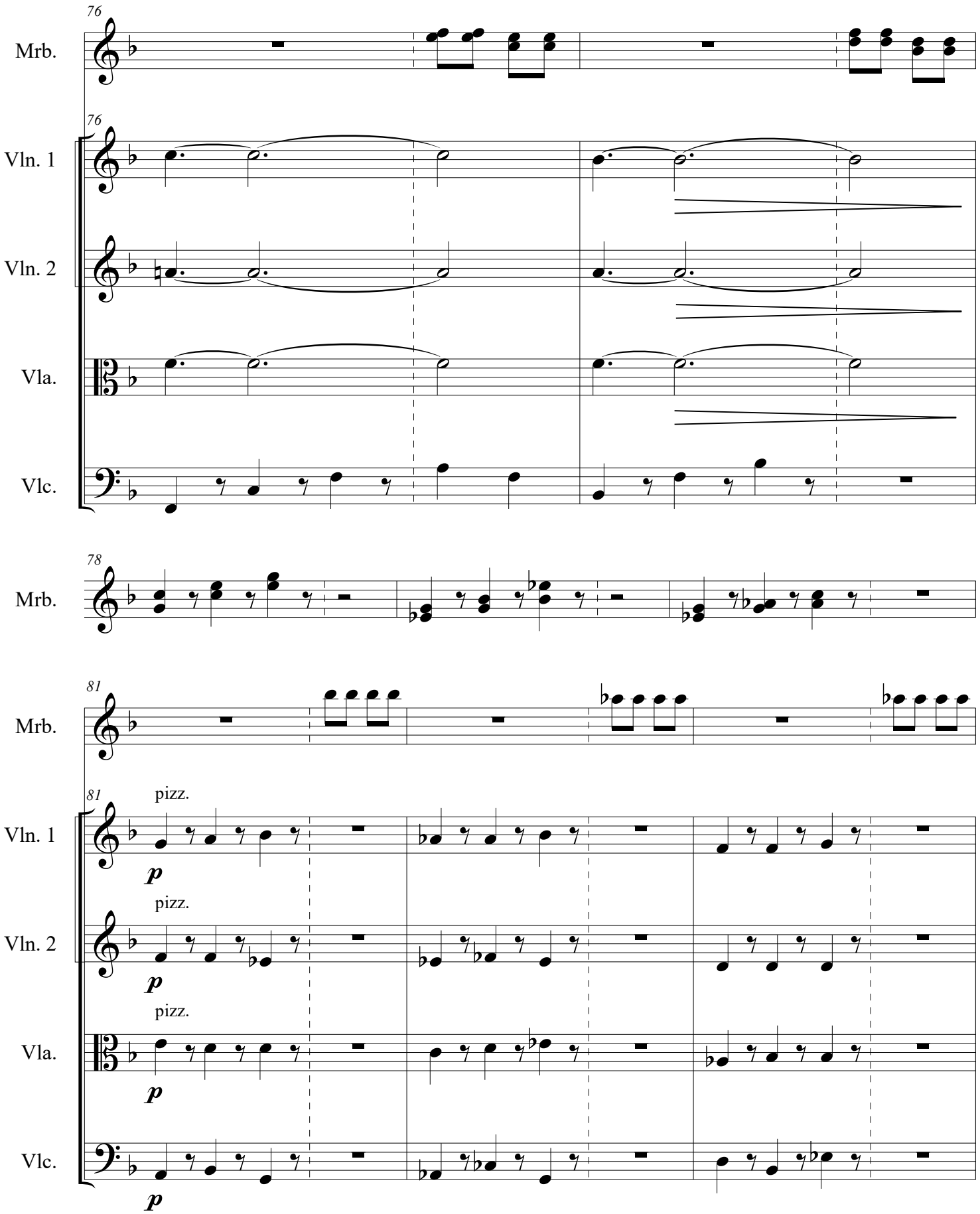

39
Mrb.
39
Vln. 1
Vln. 2
Vla.
Vlc.
43
Mrb.
43
pizz.
Vln. 1
mf
pizz.
Vln. 2
mf
Vla.
Vlc.

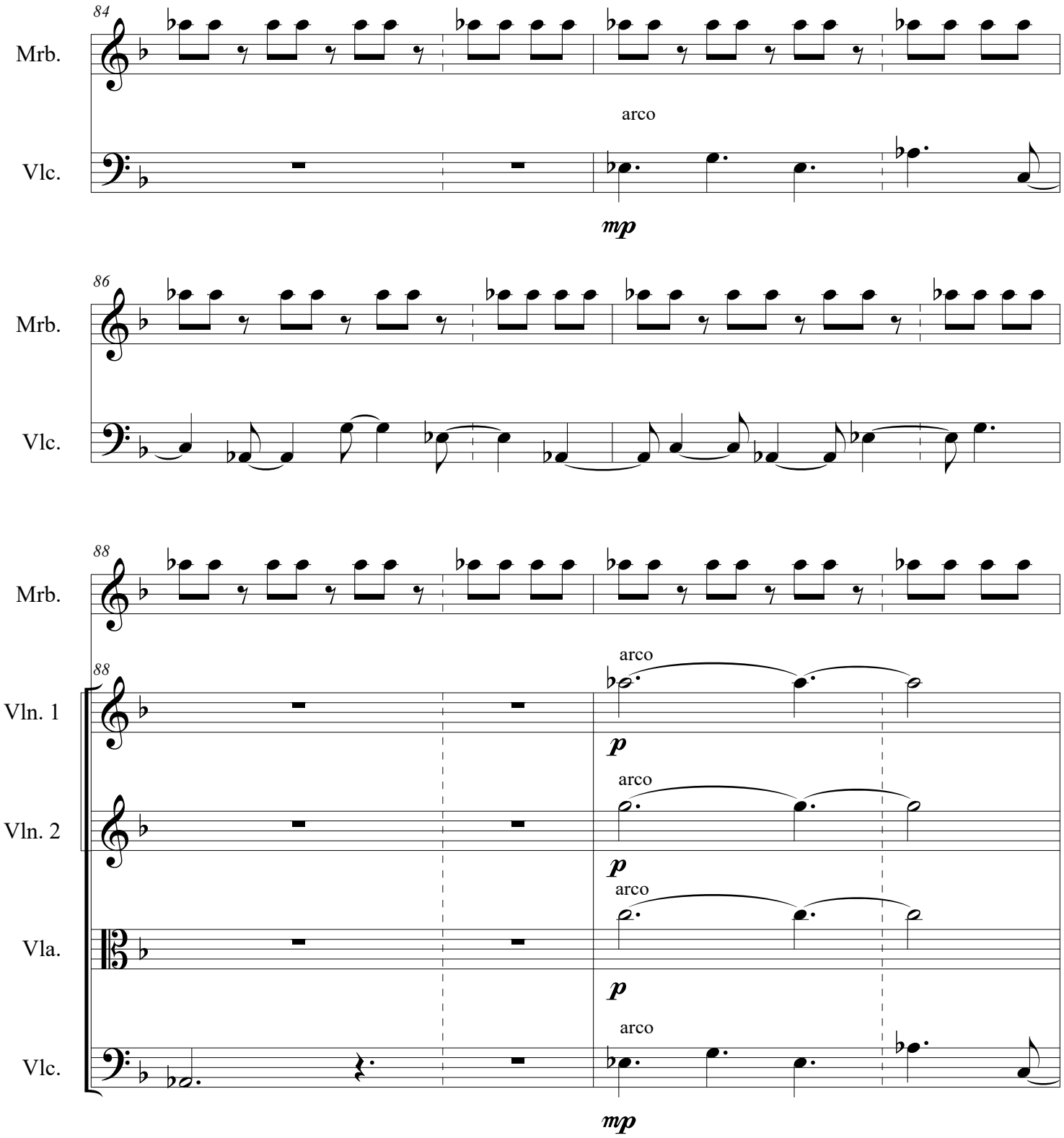

47
Mrb.
47
Vln. 1
pizz.
mf
Vln. 2
pizz.
mf
Vla.
Vlc.
51
Mrb.
51
Vln. 1
Vln. 2
Vla.
Vlc.

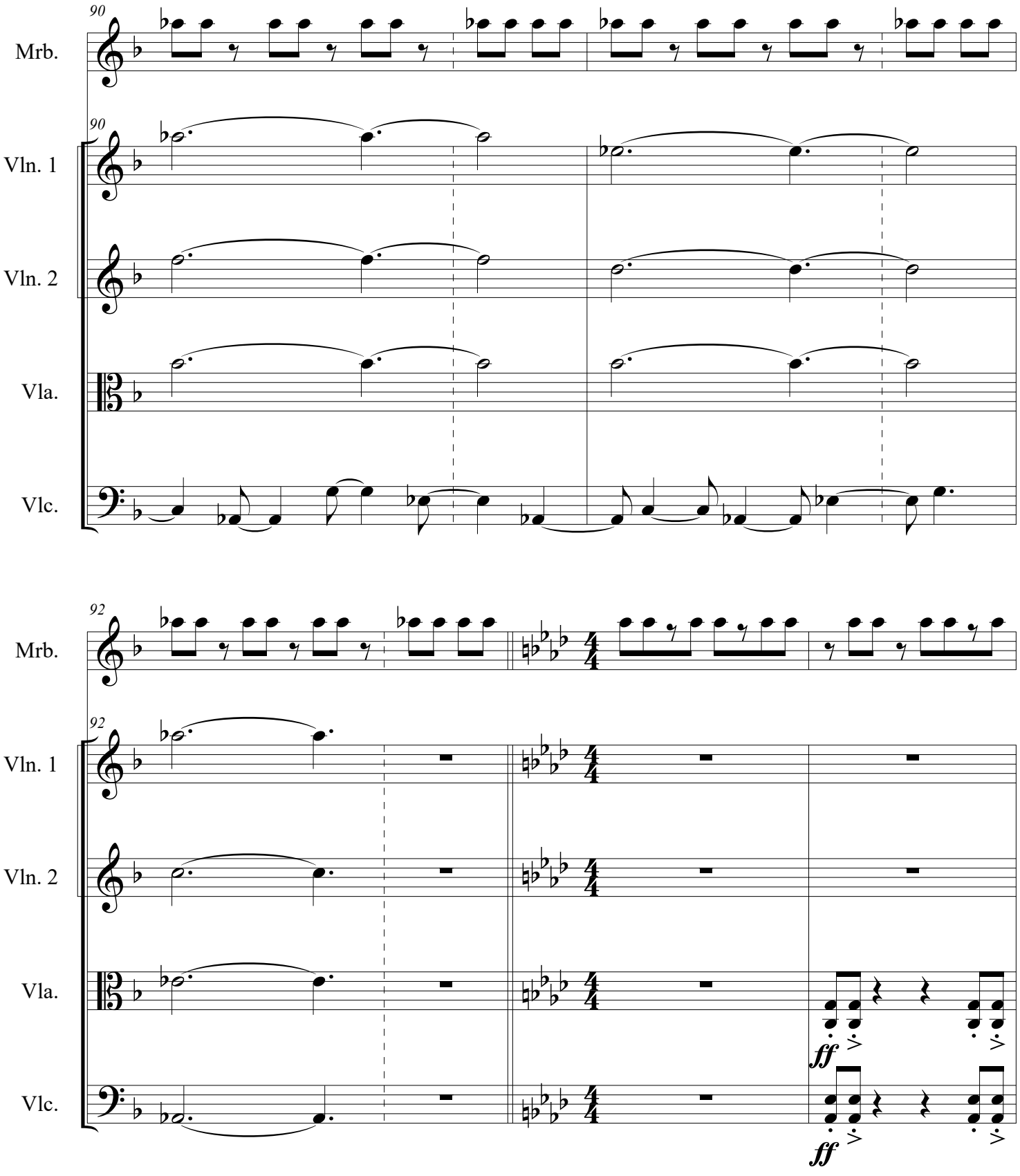

55
Mrb.
55
Vln. 1
Vln. 2
Vla.
Vlc.
59
Mrb.
59
Vln. 1
Vln. 2
Vla.
f
Vlc.
f

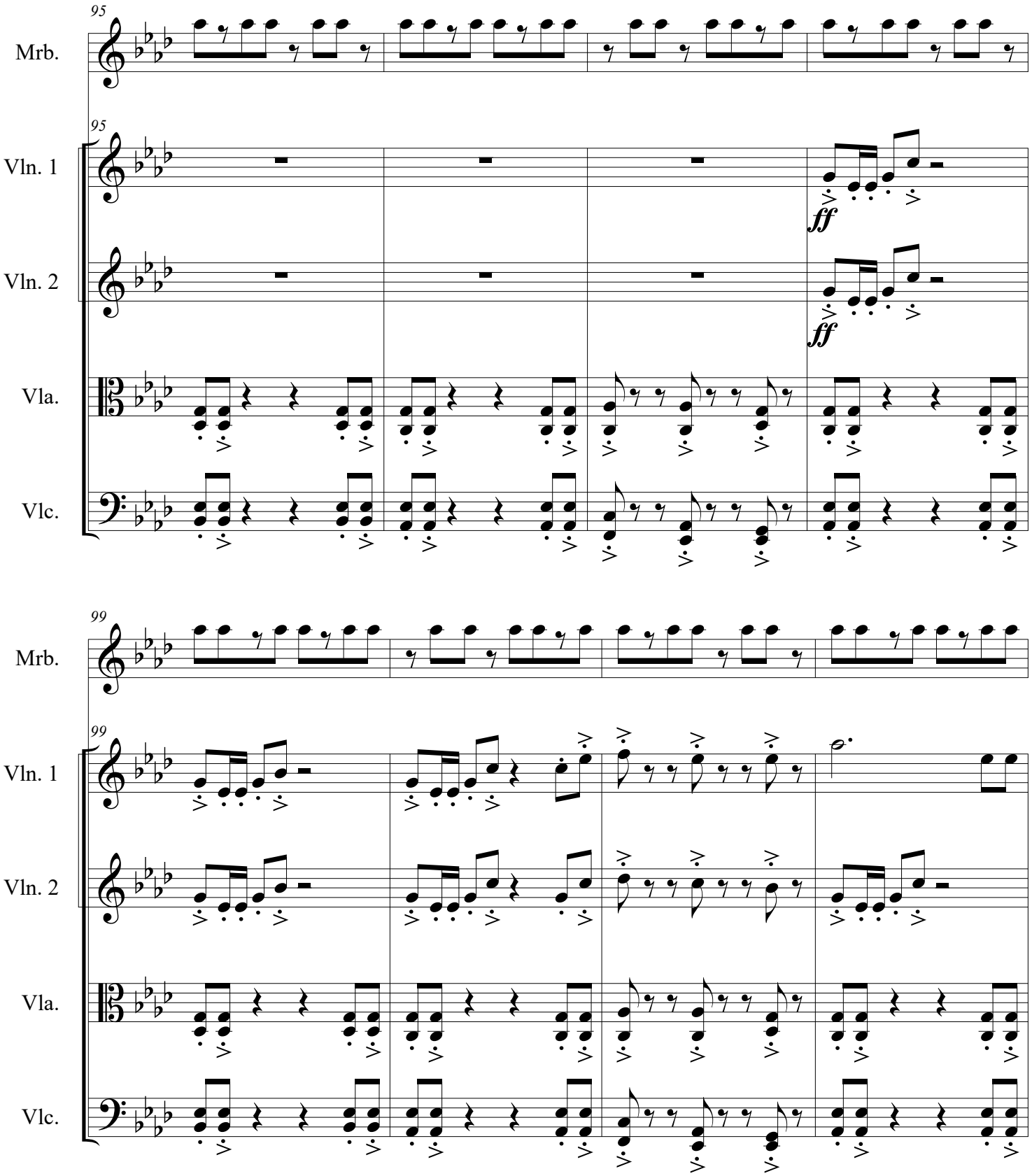

63
Mrb.
arco
63
Vln. 1
p
arco
Vln. 2
p
Vla.
p
Vlc.
67
Mrb.
67
Vln. 1
Vln. 2
Vla.
Vlc.

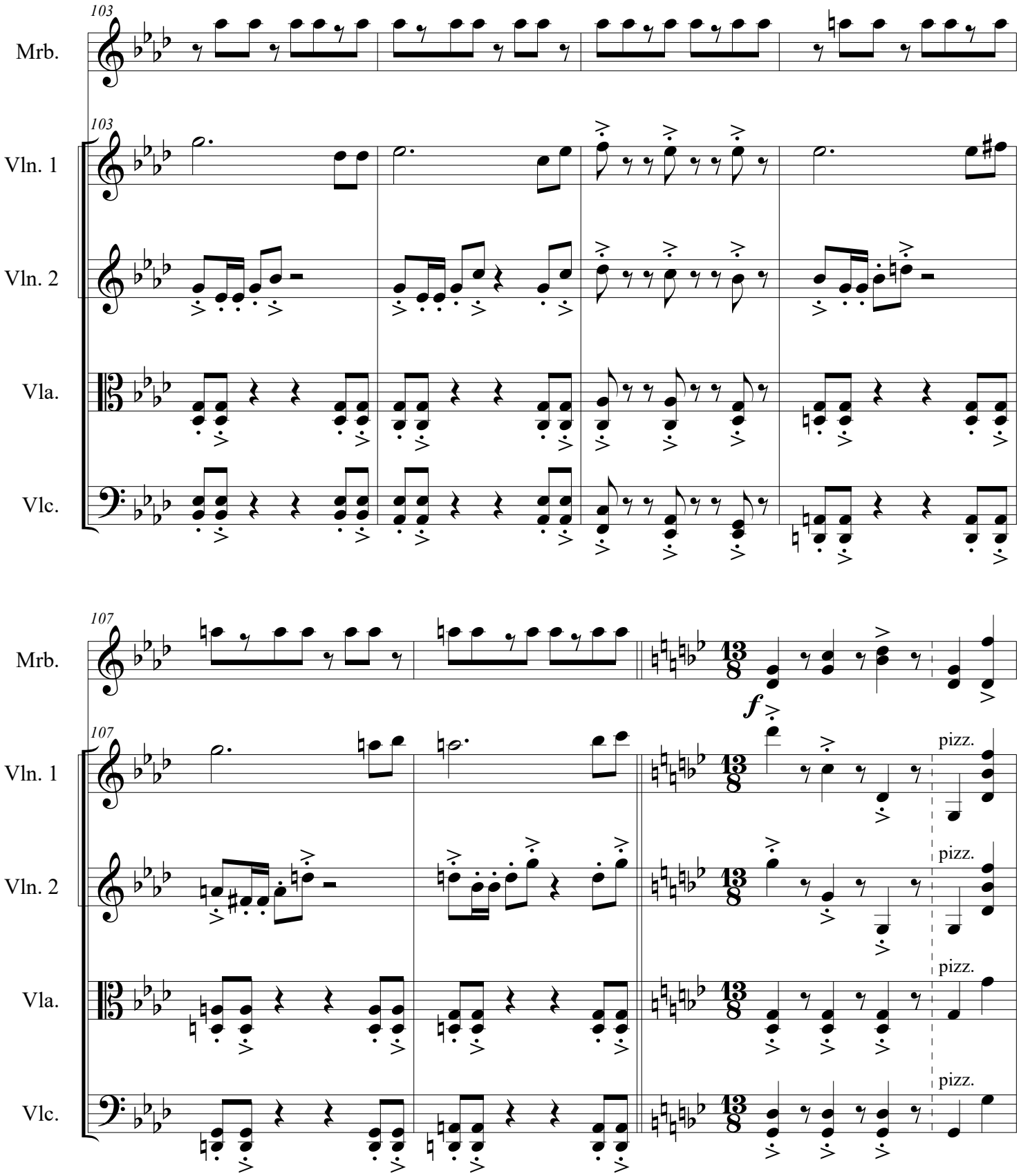

70
Mrb.
p
70
Vln. 1
mp
Vln. 2
mp
Vla.
mp
pizz.
Vlc.
f
73
Mrb.
73
Vln. 1
mp
Vln. 2
mp
Vla.
mp
Vlc.

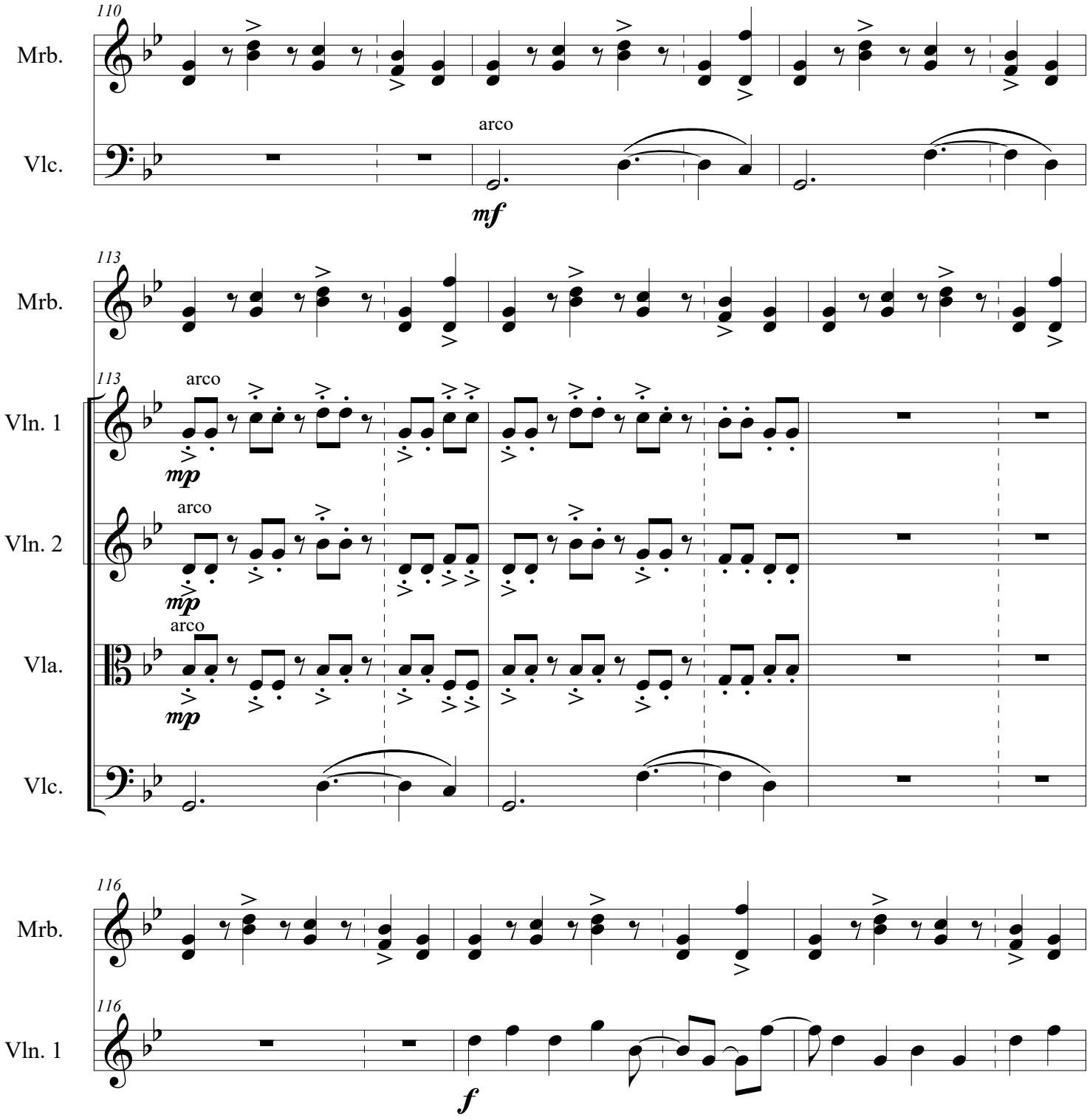

76
Mrb.
76
Vln. 1
Vln. 2
Vla.
Vlc.
78
Mrb.
81
Mrb.
81
pizz.
Vln. 1
p
pizz.
Vln. 2
p
pizz.
Vla.
p
Vlc.
p

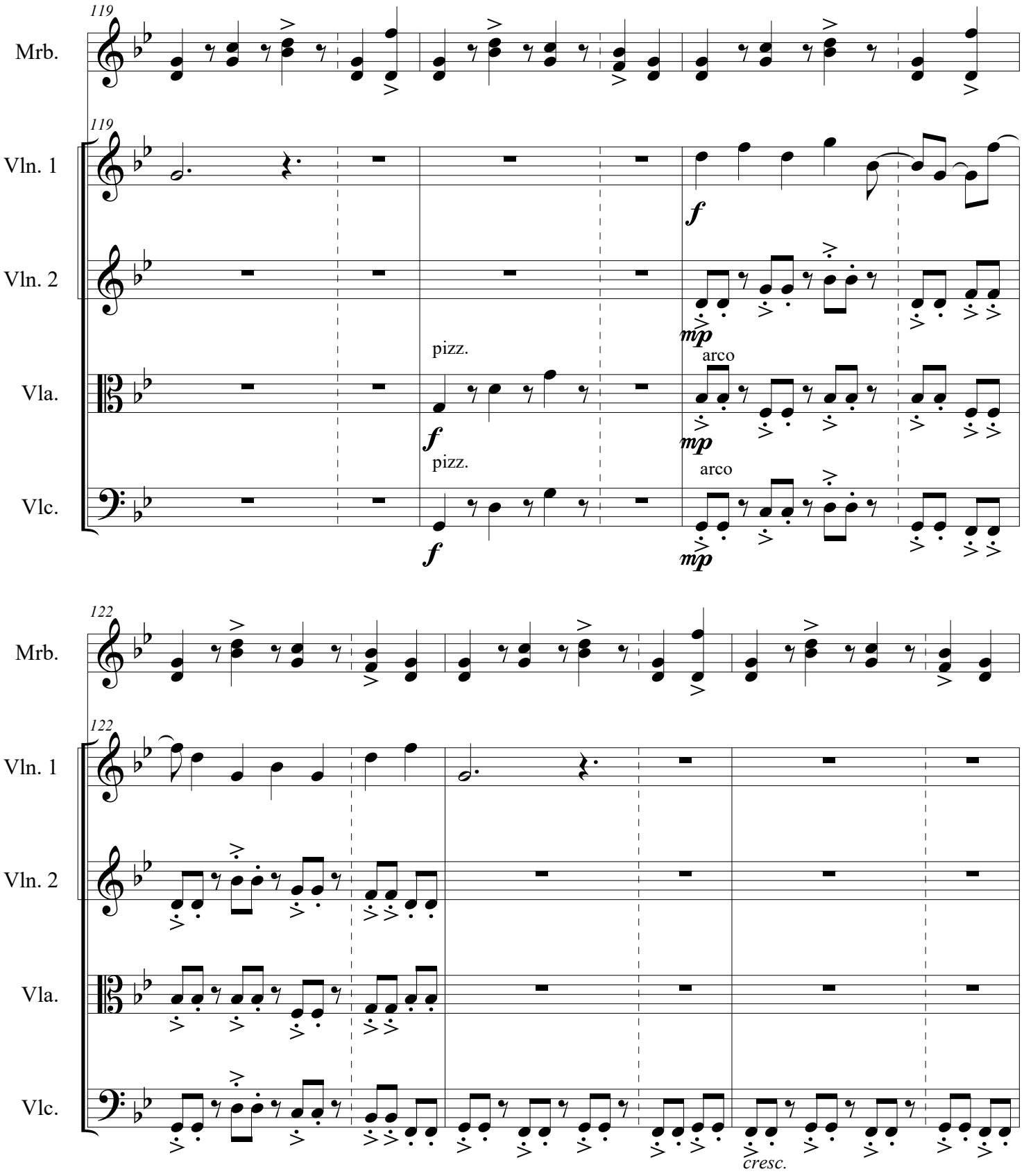

84
Mrb.
arco
Vlc.
mp
86
Mrb.
Vlc.
88
Mrb.
88
arco
Vln. 1
p
arco
Vln. 2
p
arco
Vla.
p
arco
Vlc.
mp

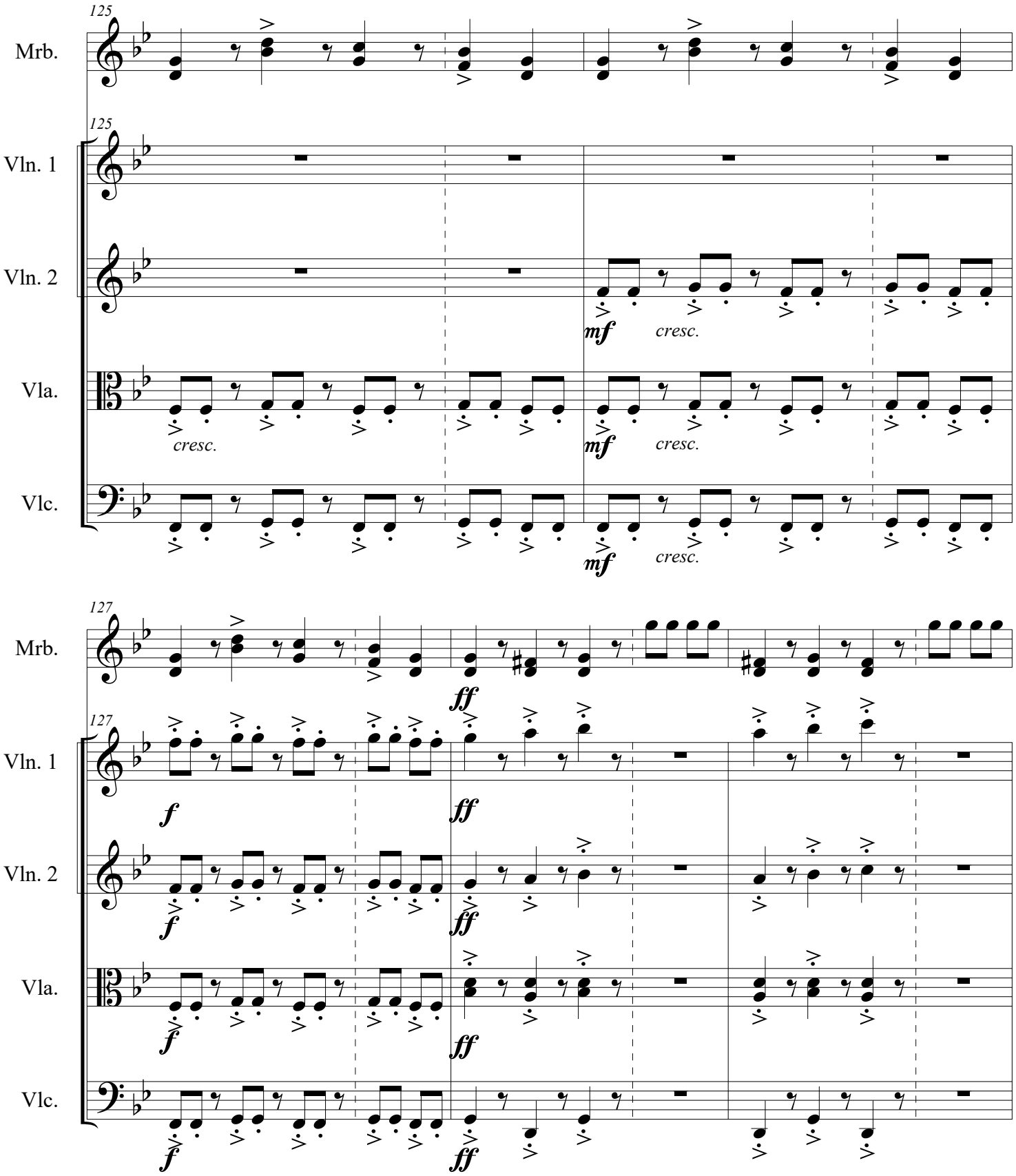

90
Mrb.
Vln. 1
Vln. 2
Vla.
Vlc.
92
Mrb.
Vln. 1
Vln. 2
Vla.
Vlc.
ff
ff

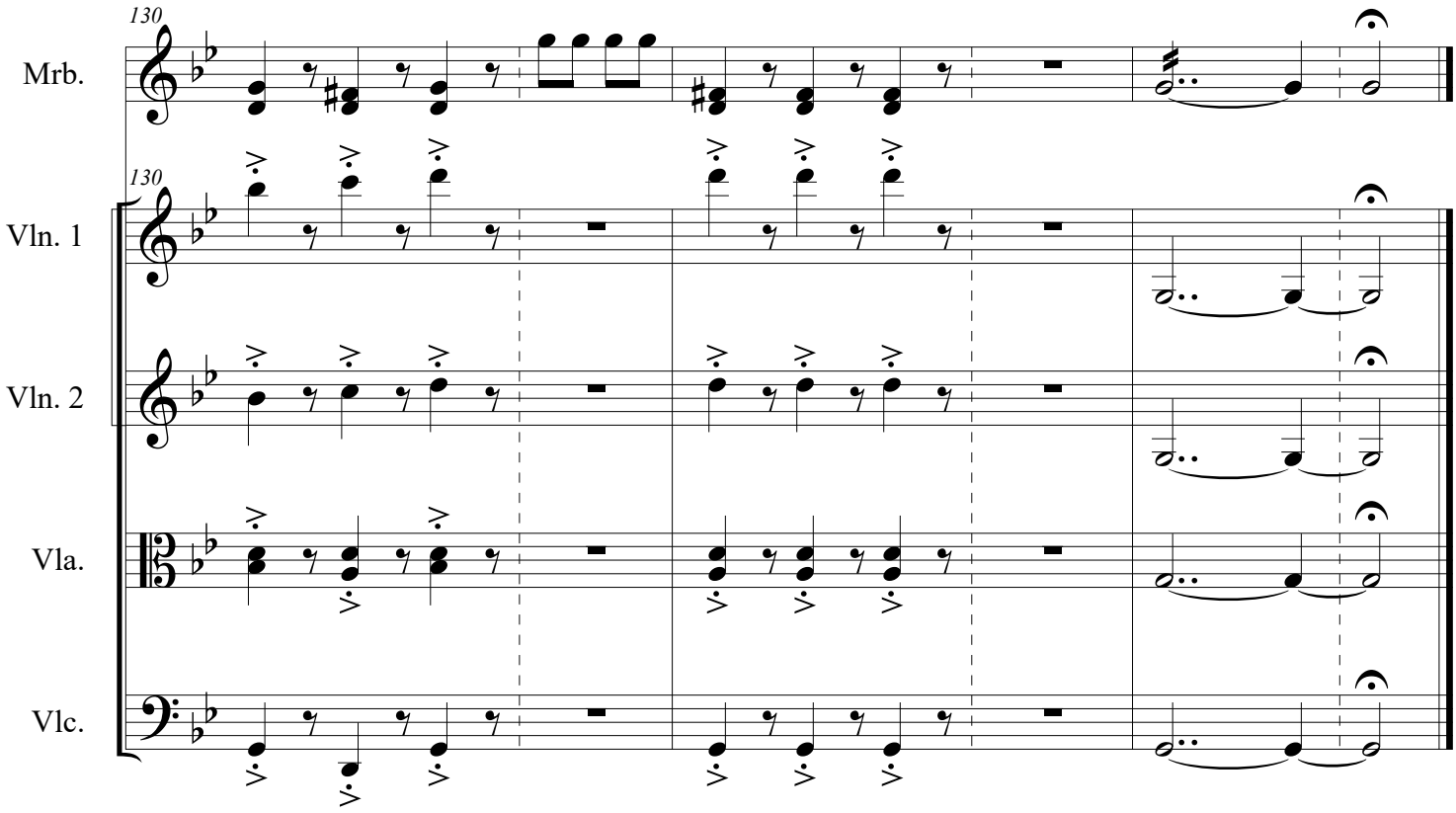

95
Mrb.
95
Vln. 1
ff
Vln. 2
ff
Vla.
Vlc.
99
Mrb.
99
Vln. 1
Vln. 2
Vla.
Vlc.


103
Mrb.
103
Vln. 1
Vln. 2
Vla.
Vlc.
107
Mrb.
f
107
Vln. 1
pizz.
Vln. 2
pizz.
Vla.
pizz.
Vlc.
pizz.


110
Mrb.
Vlc.
arco
mf
113
Mrb.
113
Vln. 1
arco
mp
Vln. 2
arco
mp
Vla.
arco
mp
Vlc.
116
Mrb.
116
Vln. 1
f


119
Mrb.
Vln. 1
Vln. 2
Vla.
Vlc.
f
mp
pizz.
arco
122
cresc.


125
Mrb.
125
Vln. 1
Vln. 2
mf
cresc.
Vla.
cresc.
mf
cresc.
Vlc.
mf
cresc.
127
Mrb.
ff
127
Vln. 1
f
ff
Vln. 2
f
ff
Vla.
f
ff
Vlc.
f
ff


130
Mrb.
130
Vln. 1
Vln. 2
Vla.
Vlc.