

Score

Reckless

Eight Percussionists

Dave Hollinden

Commissioned by Phillip J. Mikula and the Victoria Memorial H.S.
Percussion Ensemble for premier performance at P.A.S.I.C. 2004

Approximate duration:
7 minutes

Instrumentation

1	med. tom	Chinese toms	wood block	practice pad	5 grad. wood blocks	metal guiro	rain stick	triangle	Chinese cymbals	opera gong		
	very dry	med.	sm.	lg.	lo/med. ----- sm.	pic.		med./lg., on foam	med.	splash	sm.	
2	log drum	Chinese toms	log drum	practice pad	5 temple blocks	shaker	Tibetan prayer cymbal	triangle	Chinese cymbals	opera gong		
	low	lg.	sm.	high	soft rubber		loud	suspended	lg., on foam	lg.	sm.	med.
3	low tom	timbales	cowbell/ almglocken	snare, piccolo	5 grad. cow bells	wood guiro	stones	Tibetan prayer cymbal	ride cymbals	wind gong		
	flabby		very lg.		lg.		sm.		on foam	lg.	med.	small
4	bass drum, marching	tenor drum	tambourines without heads	field drum	5 grad. brake drums	afuche	slap stick	high hat	crash cymbals	sizzle		
	low		lg.	sm.			sm.	high	med.	splash	sm./thin	
5	bass drum, concert	concert tom	bell plates	snare, concert	5 grad. bell plates	vibra-slap	flexa-tone	high hat	ride cymbals	tam tam		
	med./sm.		very large		lg.		sm.	low	lg.	med.	very sm.	
6	floor tom	congas	snare, toy	4 grad. bongos	cricket caller	ratchet	glass jar	trash cymbals	wind gong			
	very dry						sm.	sm.	med.	splash	med.	
7	bass drum, marching	tom low	tambourines with heads	snare, hi marching	4 grad. marching toms	sand paper	ratchet	ceramic plate	trash cymbals	tam tam		
	high		lg.	sm.			lg.	sm.	lg.	sm.	sm.	
8	gong drum	tom toms or roto-toms, graduated	snare	tom toms or roto-toms, graduated	shaker	slap stick	gong	crash cymbals	sizzle			
							lg.	sm., on foam	lg.	sm.	lg./thick	

Notation

The image shows two musical staves illustrating percussion notation. The top staff is for Guiro and snare scrapes, featuring notes with stems and various symbols (x, +, •) above them. The bottom staff is for Cymbals, gongs, and tam tams, featuring notes with stems and symbols (x, o, •, ⊕) above them. Labels below the staves identify the symbols: 'strike rim', 'rim shot', 'dead stroke', 'short strokes', 'long scrapes', 'dome', 'ord. (edge)', 'gradual change', 'grab quickly with hand', 'grab with hand on specific beat', 'ord./closed', 'half open', and 'open open'.

Performance Notes

- The piece should be performed at the designated tempo or somewhat faster. The stylistic elements will suffer if the tempo is too slow.
- The performance should always be pushing forward and “on top” of the beat. This is especially true of triplets and subdivisions such as 4:3 and 5:4, which should be pushed forward with a feeling of rushing. While accuracy is necessary, there should be no feeling that the piece is being performed “carefully”.
- The indications at letter E (Pull back briefly), letter I (Lose momentum), and letter J (Pause briefly) refer to slight relaxations of the feeling of pushing forward. There should be no change in the tempo.
- All flams are “tight” or “popped”, and all grace notes, ruff’s, etc. are as fast as possible.

General Notes on the Instruments

I think of each player as having an extended drum set, with the notation based on drum set notation. Each player has a snare drum of some sort on the third space of the staff, a bass drum instrument of some type on the first space, and a set of instruments that are notated as a large set of tom toms. In some cases these instruments are actually tom toms or other drums, while in other cases they are wood blocks, brake drums, etc. augmented with various drums and tambourines.

Each player also has either an actual high hat or an instrument that functions as a quasi high-hat notated on the top line of the staff. Instructions are given for damping the quasi high hat instruments so that their decay is similar to a closed high hat.

Each player also has two cymbals along with a gong, tam tam, or sizzle cymbal notated above the staff. All cymbals, gongs and tam tams should be suspended unless stated otherwise. Each set-up then is rounded out with two accessory instruments, including shakers, slap-sticks, guiros, etc.

Some sections of Reckless are overtly in the style of Electronica — specifically, drum ‘n’ bass. Please keep the sound and style of this music in mind, especially it’s electronic/synthesized nature, when choosing timbres and instruments that play key roles in these sections, particularly the snare and bass drums for Players 1, 6 and 7, all of the quasi high-hat instruments, and Player 8’s snare for scraping.

Specific Notes on the instruments:

Player 1:

- The medium tom tom is intended to serve as a mini-bass drum with a very dry, dead sound. Use a double-headed drum with double oil heads tuned very low and heavily damped.
- The practice pad should have a crisp, high-pitched, well-defined sound and should be very loud. Another object with a dry, shallow sound could be substituted, but I want the timbre to be unusual rather than sounding like a drum.
- The wood blocks should be graduated in size from very large to piccolo. In some passages it will be necessary to hold a pair of very hard mallets specifically for the piccolo wood block in addition to any other mallets or sticks being used.
- The guiro should be mounted or placed in such a way that that it can be played quickly, without needing to be picked up.
- The triangle functions as a high-hat. It should lie on material that damps it such that its decay is similar to a closed high-hat. It should sound somewhat higher than Player 2's triangle.
- The opera gong should be smaller than Player 2's opera gong (approximately 10 inches) and have an ascending pitch. It should be suspended.
- Long and loosely bundled rute is called for when playing the practice pad. The sticks I used for experimenting with this sound are made from a piece of bamboo one inch in diameter and 21 inches long, with approximately two thirds of the length cut into 14 thin strips.

Player 2:

- The practice pad should have a soft rubber or other dead sounding surface such that it does not produce much sound when played forcefully. It can be placed on a drum to give it a bit of resonance. Another object could be substituted, with the idea is that the player will be wailing on the instrument but not producing much sound.
- The shaker should be very loud and noisy, such as a large metal can containing coins or bottle caps.
- The Tibetan prayer cymbal is a very heavy, thick finger cymbal, approximately 3 inches in diameter. It should be suspended.
- The triangle functions as a high-hat. It should lie on material that damps it such that its decay is similar to a closed high-hat.
- The opera gong should be larger than Player 1's opera gong (approximately 12 inches) and have a descending pitch. It should be suspended.

Player 3:

- The low tom tom should be tuned very low, and sound flabby.
- The five graduated cowbells should span the typical large to small size range. The very large cowbell or almglocken should be significantly larger than a typical large cowbell.
- The guiro should be mounted or placed in such a way that it can be played quickly, without needing to be picked up.
- The stones should produce a high-pitched, resonant click when struck together.
- The Tibetan prayer cymbal is a very heavy, thick finger cymbal, approximately 3 inches in diameter. It functions here as a high-hat. It should lie on material that damps it such that its decay is similar to a closed high-hat.

Player 4:

- The marching bass drum should have a very dry sound and be larger and tuned significantly lower than player 7's marching bass drum.
- The high-hat should have a higher pitch than player 5's high-hat.
- The brake drums should lie on foam so as to have a medium-length decay and a loud sound.
- The sizzle cymbal should preferably have rivets, with a very long decay to the sizzle.

Player 5:

- The five graduated bell plates should range from a large plate approximately 12 inches square to a small plate approximately 4 inches square. The two very large bell plates should be quite large, in the

range of 15 to 20 inches per side. All of the bell plates should lie on foam so as to have a medium-length decay and a loud sound. Use less hard mallets than those specified if your instruments are particularly loud.

- The vibra-slap should be mounted so that it can be easily struck with a mallet or the hand.
- When the flexatone is marked with tremolo bars, it should be shaken. On other occasions, a single stroke with a brass beater is indicated.
- The high-hat should have a lower pitch than player 4's high-hat.

Player 6:

- The floor tom is intended to serve as a very dry, dead bass drum. Use a double-headed drum with double oil heads tuned very low and heavily damped.
- The cricket caller is a high-pitched shaken instrument with a small, hard resonator that swings between two fixed beaters.
- The glass jar functions as a high-hat. It can be any glass jar, cup, bottle, etc. that produces a high-pitched, crisp, clear glass sound when struck with wood sticks or other beaters as used in the piece. If necessary, it should lie on material that damps it such that its decay is similar to a closed high-hat.
-

Player 7:

- The marching bass drum should have a very dry sound and be smaller and tuned significantly higher than player 4's marching bass drum.
- The low tom tom can be any type of concert or marching tom tom tuned low.
- The four graduated marching toms can be a set of marching quads.
- The small ceramic plate functions as a high-hat. It should have a very dry, dense sound when struck with wood sticks or other beaters as used in the piece, with a quality to the sound that is clearly ceramic as opposed to metal or wood.
- Long and loosely bundled rute is called for when playing the tambourines. The sticks I used for experimenting with this sound are made from a piece of bamboo one inch in diameter and 21 inches long, with approximately two thirds of the length cut into 14 thin strips.

Player 8:

- The gong drum available for the commission is a six-foot diameter, three inch deep instrument with a very low pitch and a very long, gong-like decay. Striking the drum in the center with the fist gives an especially low, deep sound with less volume and a long decay.
- If a gong drum is not available, substitute a large concert bass drum and a large gong struck together, or a large single-headed bass drum suspended and tuned such that it rings like a gong. When the instructions call for striking with the fist, use a soft beater to minimize the attack sound, and strike the drum so as to obtain a low, deep sound with a long decay. When using a gong and bass drum together, it's not necessary to strike the gong on each note. Play the gong primarily on isolated notes, or on the first and last notes of a rhythmic figure, so as to add the gong's metallic timbre and long decay to the overall sound.
- The tom toms or roto toms should be a graduated set of seven drums that are resonant and somewhat timpani-like in character, especially in the low range. They should provide a contrasting sound to the drums used by Players 6 and 7.
- Snare scrapes: Turn the snare drum over, or have a second snare drum that is turned over, so that the snares face up. Use metal snares and a small drum for a loud, higher-pitched sound. Experiment with various scrapers such as credit cards, etc., and use two scrapers for the fast rhythms if desired. The effect should be similar to scratching with a turntable, or an electronically distorted instrument.
- Snare plucks: With the snare drum turned over, pluck or strum the snares. Use your fingers or a plastic pick, etc. The effect should be very loud, like a loud, noisy snap pizzicato.
- The shaker should be loud, bright and crisp, such as a metal or plastic shaker filled with shot.
- The small gong on foam functions as a high-hat. It should lie on material such that it is damped considerably, yet with still some ring to its overtones. The player should be able to use dead strokes to dampen it further when called for in the part.
- The sizzle cymbal should preferably have rivets, with a very long decay to the sizzle.

Reckless

q = 172 Push forward, on top of the beat

Dave Hollinden

Musical score for Players 1 through 8, measures 1 through 4. The score is in 4/4 time. Player 1 uses wood sticks, starting in measure 2 with a quarter note followed by eighth notes. Player 2 uses medium rubber mallets, playing a continuous eighth-note pattern in measures 1 and 3, and a quarter note in measures 2 and 4. Player 4 uses wood sticks, starting in measure 2 with a quarter note followed by eighth notes. The dynamic marking 'f' is present for Player 2 in measure 1 and Player 4 in measure 2. The tempo is marked as q = 172.

Musical score for Players 1 through 8, measures 5 through 8. The score is in 4/4 time. Player 1 has a quarter note in measure 5, followed by eighth notes in measure 6, and a triplet of eighth notes in measure 7. Player 2 has a continuous eighth-note pattern in measures 5 and 6, and eighth notes in measure 7. Player 3 uses wood sticks, with a quarter note in measure 5, eighth notes in measure 6, and a triplet of eighth notes in measure 7. Player 4 has a quarter note in measure 5, eighth notes in measure 6, and a triplet of eighth notes in measure 7. The dynamic marking 'f' is present for Player 3 in measure 5. The tempo is marked as q = 172.

A

10

Musical score for measures 10-15, parts 1-8. The score is divided into two systems. The first system covers measures 10-12, and the second system covers measures 13-15. Part 1 is a snare drum with rests. Part 2 is a snare drum with a single note in measure 10. Part 3 is a snare drum with rests. Part 4 is a snare drum with light wood sticks, playing a rhythmic pattern of eighth notes with 'x' marks above them. Part 5 is a snare drum with hard acrylic mallets, playing a rhythmic pattern of eighth notes with 'v' marks above them. Part 6 is a snare drum with wood sticks, playing a rhythmic pattern of eighth notes. Part 7 is a snare drum with wood sticks, playing a rhythmic pattern of eighth notes with 'x' marks above them and triplets. Part 8 is a snare drum with hard mallets, playing a rhythmic pattern of eighth notes with 'v' marks above them. Dynamics include *f*, *p*, *ff*, and *f*.

15

Musical score for measures 15-20, parts 1-8. The score is divided into two systems. The first system covers measures 15-17, and the second system covers measures 18-20. Part 1 is a snare drum with rests. Part 2 is a snare drum with rests. Part 3 is a snare drum with rests. Part 4 is a snare drum with light wood sticks, playing a rhythmic pattern of eighth notes with 'x' marks above them. Part 5 is a snare drum with rests. Part 6 is a snare drum with wood sticks, playing a rhythmic pattern of eighth notes. Part 7 is a snare drum with wood sticks, playing a rhythmic pattern of eighth notes with 'x' marks above them and triplets. Part 8 is a snare drum with rests.

1
2
3 soft yarn mallets
4 pp mf f
5 light metal beaters p f
6 4 3 3 3
7 3
8 wood sticks p f
ff sim.

Detailed description: This musical score covers measures 1 through 4 for eight percussion parts. Part 1 and 2 are silent. Part 3 uses soft yarn mallets, starting with a *pp* dynamic and increasing to *f*. Part 4 uses wood sticks with a *pp* dynamic, featuring triplet patterns. Part 5 uses light metal beaters, starting *p* and increasing to *f*. Part 6 has a melodic line with a *p* dynamic, featuring a 4-measure phrase and triplets. Part 7 uses wood sticks with a *p* dynamic, featuring triplet patterns. Part 8 uses wood sticks, starting *p* and increasing to *ff*, with a *sim.* (sustained) section.

20
1 wood sticks f
2 medium rubber mallets f
3 light wood sticks 3 f
4
5
6
7 3 3
8

Detailed description: This musical score covers measures 20 through 23 for eight percussion parts. Part 1 uses wood sticks with a *f* dynamic. Part 2 uses medium rubber mallets with a *f* dynamic. Part 3 uses light wood sticks with a *f* dynamic, featuring a triplet pattern. Part 4 is silent. Part 5 uses wood sticks with a *p* dynamic, featuring a rhythmic pattern. Part 6 is silent. Part 7 has a melodic line with a *p* dynamic, featuring triplet patterns. Part 8 uses wood sticks with a *p* dynamic, featuring a rhythmic pattern.

guiro, metal scraper
25

hard mallets

hard yarn mallets

cricket caller

wood sticks

B

30

hard acrylic mallets

hard acrylic mallets

hard mallets

sim.

p

f

p

f

f

f

f

f

Musical score for measures 45-48, featuring 8 staves. The score includes various percussion parts with dynamic markings and articulation symbols.

- Staff 1: Snare drum, measures 45-48.
- Staff 2: Snare drum, measures 45-48.
- Staff 3: Snare drum, measures 45-48.
- Staff 4: Snare drum, measures 45-48.
- Staff 5: Snare drum, measures 45-48.
- Staff 6: Snare drum, measures 45-48.
- Staff 7: Snare drum, measures 45-48. Includes the instruction "sand paper" and dynamic marking "f".
- Staff 8: Snare drum, measures 45-48. Includes dynamic markings "p" and "mf".

Musical score for measures 49-52, featuring 8 staves. The score includes various percussion parts with dynamic markings and articulation symbols.

- Staff 1: Snare drum, measures 49-52.
- Staff 2: Snare drum, measures 49-52.
- Staff 3: Snare drum, measures 49-52.
- Staff 4: Snare drum, measures 49-52.
- Staff 5: Snare drum, measures 49-52. Includes the instruction "brass mallets" and dynamic marking "f".
- Staff 6: Snare drum, measures 49-52.
- Staff 7: Snare drum, measures 49-52. Includes the instruction "wood sticks" and dynamic marking "f".
- Staff 8: Snare drum, measures 49-52. Includes the instruction "slap stick" and dynamic marking "f".

D

55

Musical score for percussion instruments 1-8, measures 1-4. The score includes parts for wood sticks, stones, and hard mallets. Dynamics include *f* and *ff*. There are various rhythmic patterns, including triplets and quadruplets.

Musical score for percussion instruments 1-8, measures 5-8. The score includes parts for hard mallets, wood sticks, and very hard acrylic mallets. Dynamics include *ff*. There are various rhythmic patterns, including triplets and quadruplets.

60

1

2

3

4

5

6

7

8

sim.

shaker

ff

p

ff

5

5

5

5

5

5

5

5

65

1

2

3

4

5

6

7

8

ff

3

E Pull back briefly

70

guiro, wood scraper (dull, slow scrape)

mf

wood sticks (scrape)

f guiro, wood scraper (dull, slow scrape)

mf

mf

afuche 3

mf

flexatone, single stroke, brass mallet

mf

sand paper

mf

Detailed description: This musical score is for a percussion ensemble. It consists of eight staves. Staff 1 is a snare drum with a guiro and wood scraper. Staff 2 is a snare drum with wood sticks. Staff 3 is a snare drum with a guiro and wood scraper. Staff 4 is a snare drum with afuche (triplets). Staff 5 is a snare drum with a flexatone. Staff 6 is a snare drum. Staff 7 is a snare drum with sand paper. Staff 8 is a snare drum. The score is divided into four measures. The first measure starts at measure 70. The second measure starts at measure 71. The third measure starts at measure 72. The fourth measure starts at measure 73. Dynamics include mf and f. Articulation includes accents and slurs. The guiro and wood scraper parts are marked 'dull, slow scrape'.

Push forward

75 wood sticks

mf

light wood sticks

f

slap stick

f

hard mallets, articulate sound

wood sticks

f

wood sticks

f

Detailed description: This musical score is for a percussion ensemble. It consists of eight staves. Staff 1 is a snare drum with wood sticks. Staff 2 is a snare drum with wood sticks. Staff 3 is a snare drum with light wood sticks. Staff 4 is a snare drum with a slap stick. Staff 5 is a snare drum with hard mallets. Staff 6 is a snare drum with wood sticks. Staff 7 is a snare drum with wood sticks. Staff 8 is a snare drum with wood sticks. The score is divided into four measures. The first measure starts at measure 75. The second measure starts at measure 76. The third measure starts at measure 77. The fourth measure starts at measure 78. Dynamics include mf and f. Articulation includes accents, slurs, and triplets. The wood sticks parts are marked 'articulate sound'.

95

1 *p sub.*

2 *p sub.*

3 *p sub.*

4 wood sticks

5 *p sub.*

6 *p sub.*

7 *p sub.*

8 *p sub.*

G

100

1

2 very light metal beaters

3 *p*

4

5 light wood sticks
or mallet shafts

6 *f*
(wood sticks)

7 *f*
rute, long and loosely bundled

8 *ff*
scrape snares

G

105

Musical score for measures 105-107. The score consists of eight staves. Staff 1 is a drum line with rests. Staff 2 has a rhythmic pattern of 'x' marks with dynamics *f* and *p* and a crescendo hairpin. Staff 3 is a drum line with rests. Staff 4 is a drum line with rests. Staff 5 has a rhythmic pattern of eighth notes. Staff 6 has a rhythmic pattern of 'x' marks with a fermata. Staff 7 has a rhythmic pattern of eighth notes with a fermata. Staff 8 has a 'scrape' effect with dynamics *ff* and a note with a fermata. A note in staff 8 is marked '(vary timbre/pitch as desired)'.

Musical score for measures 108-110. The score consists of eight staves. Staff 1 has a rhythmic pattern of 'x' marks with a 4-measure bracket and dynamics *p*, *f*, and *p*. Staff 2 has a rhythmic pattern of 'x' marks with a 4-measure bracket and dynamics *f*, *p*, and *f*. Staff 3 has a rhythmic pattern of 'x' marks with a 4-measure bracket and dynamics *f*, *sim.*, and *f*. Staff 4 is a drum line with rests. Staff 5 has a rhythmic pattern of eighth notes. Staff 6 has a rhythmic pattern of 'x' marks with a fermata. Staff 7 has a rhythmic pattern of eighth notes with a fermata. Staff 8 has a rhythmic pattern of eighth notes with a 3-measure bracket and dynamics *f*. A note in staff 8 is marked 'pluck snares' with a circled 'o' symbol.

1 **f** **p** **f**

2 **p** **f** **p**

3

4

5

6

7

8

H

115

1 **p** **f**

2 **f** **p** (ord.)

3 **f** **p** (ord.)

4 metal beaters **f** flick

5 **f**

6

7 sand paper **f**

8 (end scraping)

long, loosely bundled rute 120

Musical score for measures 120-123. The score consists of eight staves. Staff 1: Melodic line with eighth notes and slurs. Staff 2: Rest. Staff 3: Rest. Staff 4: Melodic line with eighth notes and slurs, marked with '+' and arrows. Staff 5: Rest. Staff 6: Rest. Staff 7: Melodic line with eighth notes and slurs, marked with dots. Staff 8: Percussion line with '+' and 'x' marks, marked with 'f' and 'sim.'. Dynamics include 'ff soft, oversized mallet' and 'f'. A note 'thin wooden dowels, play near edge' is present in the first measure of staff 8.

125

Musical score for measures 124-127. The score consists of eight staves. Staff 1: Melodic line with eighth notes and slurs. Staff 2: Percussion line with 'x' marks, marked with 'f' and 'light metal beaters'. Staff 3: Rest. Staff 4: Melodic line with eighth notes and slurs, marked with '+' and arrows. Staff 5: Percussion line with 'x' marks and dots, marked with 'f' and 'light metal beaters'. Staff 6: Melodic line with eighth notes and slurs, marked with 'ff' and 'wood sticks'. Staff 7: Melodic line with eighth notes and slurs, marked with dots. Staff 8: Percussion line with 'x' marks. Triplet markings '3' are present in measures 125 and 126.

Musical score for percussion instruments 1 through 8, measures 1 to 4. The score is written on eight staves. Staff 1 is a snare drum. Staff 2 is a tom-tom. Staff 3 is a wood stick. Staff 4 is a wood stick with an 'ord.' (ordered) marking and a 'p' (piano) dynamic. Staff 5 is a wood stick. Staff 6 is a wood stick. Staff 7 is a snare drum. Staff 8 is a wood stick with an 'ord.' marking and a 'ff' (fortissimo) dynamic. The music consists of various rhythmic patterns, including eighth notes, quarter notes, and sixteenth notes, with some accents and dynamic markings.

130

I wood sticks, tip, near edge

Musical score for percussion instruments 1 through 8, measures 130 to 134. The score is written on eight staves. Staff 1 is a snare drum. Staff 2 is a tom-tom. Staff 3 is a wood stick. Staff 4 is a wood stick. Staff 5 is a wood stick. Staff 6 is a wood stick with a 'ff' (fortissimo) dynamic and the text 'wood sticks, shaft'. Staff 7 is a snare drum. Staff 8 is a wood stick. The music features complex rhythmic patterns, including triplets and sixteenth notes, with 'sim.' (simile) markings and dynamic markings like 'ff'. A section marker 'I' is placed above the first measure of this section.

135 140

1
2
3
4
5
6
7
8

Lose momentum

145

1
2
3
4
5
6
7
8

light wood stick
stones
slap stick
hard acrylic mallets
wood sticks, tip
heavy mallet

mf
p
p
p
p
p
p
p

flick
flick
flick
flick
flick
flick
flick
flick

light metal beaters
soft mallet
medium mallets
wire brush
medium mallet

mf
mf
mf
mf
mf
mf
mf
mf

ff
ff
ff
ff
ff
ff
ff
ff

rain stick, turn over slowly

l.v.

J Pause briefly

150

Gain momentum

guiro, metal scraper

Musical score for percussion instruments 1-8, measures 150-154. The score is written on eight staves. Instrument 1 (mf) has a rain stick in measure 150 and a guiro/metal scraper in measure 154. Instrument 2 is silent. Instrument 3 (mf) has a rain stick in measures 150-151 and light wood sticks in measure 154. Instrument 4 (mf) has hard yarn mallets in measures 150-151 and a guiro/metal scraper in measure 154. Instrument 5 (p) has a guiro/metal scraper in measures 150-151. Instrument 6 (p) has a guiro/metal scraper in measures 150-151. Instrument 7 is silent. Instrument 8 (mf) has medium mallets in measures 150-151 and a guiro/metal scraper in measure 154. Dynamics include mf and p. Performance instructions include 'rain stick, turn over slowly', 'Pause briefly', and 'Gain momentum'.

Musical score for percussion instruments 1-8, measures 155-158. The score is written on eight staves. Instrument 1 (mf) has a prayer cymbal/light metal beater in measure 155 and light wood sticks in measure 158. Instrument 2 (mf) has light wood sticks in measures 155-158. Instrument 3 (mf) has light wood sticks in measures 155-158. Instrument 4 (mf) has light metal beaters in measures 155-158. Instrument 5 (mf) has a flexatone/single stroke/brass mallet in measures 155-158. Instrument 6 is silent. Instrument 7 (mf) has wood sticks in measures 155-158 and a shaker in measure 158. Instrument 8 (mf) has a shaker in measures 155-158. Dynamics include mf and p. Performance instructions include 'Gain momentum'.

K Push forward
160

Musical score for measures 1-8. The score is arranged in 8 staves. Staves 1, 4, and 7 contain melodic lines with various articulations. Staves 2, 3, 5, and 8 are marked 'heavy wood sticks' and feature rhythmic patterns with dynamics *p* and *f*. Staff 6 is marked 'cricket caller' and features a single note with dynamic *f*. Staff 7 is marked 'heavy wood sticks' and features a rhythmic pattern with dynamic *f*. Staff 8 is marked 'heavy wood sticks' and features a rhythmic pattern with dynamics *p* and *f*. There are also some 'x' marks above notes in staves 2, 3, 5, and 8.

165

Musical score for measures 1-8 of the second system. The score is arranged in 8 staves. Staves 2, 3, 5, and 8 feature rhythmic patterns with triplets and dynamics *f*. Staff 4 is marked 'heavy wood sticks' and 'butt end'. Staff 7 is marked 'wood sticks' and 'f'. There are also some 'x' marks above notes in staves 2, 3, 5, and 8.

hard mallets 170

1

2

3

4

5

6

7

8

butt end of sticks

f

L

175

1

2

3

4

5

6

7

8

medium rubber mallets

guiro, metal scraper

vibra-slap

shaker

heavy wood sticks

f

180 wood sticks

1

2 metal beater

3 stones

4 afuche

5 hard acrylic mallets

6

7

8

185 hard mallet

1

2 medium rubber mallet

3

4 medium yarn mallets

5

6

7

8 slap stick

wood sticks

1

prayer cymbal, metal beater

2

3

4

5

6

7

heavy wood sticks

8

f

M

190

wood sticks

1

wood stick

2

heavy wood sticks

3

heavy wood sticks

4

large, heavy beater

5

6

7

8

ff

195

guiro, metal scraper

ff

medium rubber mallets

p

ff

wood sticks

ff

ratchet

200

hard mallets

ff

hard acrylic mallets

ff

wood sticks

p

ff

light metal beaters

f

hard yarn mallets

f

N

205

1 wood sticks
ff

2 light metal beaters
f

3 wood sticks
f

4 wood sticks
f

5 vibra-slap
f

6 acrylic mallet
f

7 ratchet
f

8 light wood sticks
f

210

1

2

3

4

5

6

7

8 soft mallets
pp ————— f

215

knitting needles, scrape

f

soft mallets

pp

soft mallets

pp

f

bow

f

220

bow

f

very light metal beaters

pp

f

pp

f

wood sticks

pp

f

225

1 **String I**: Treble clef, quarter notes, triplets, eighth notes.

2 **String II**: Treble clef, quarter notes, eighth notes, triplets.

3 **Violoncello**: Treble clef, quarter notes, eighth notes, triplets.

4 **Double Bass**: Treble clef, quarter notes, eighth notes, triplets, dynamics *f*.

5 **Flute**: Treble clef, quarter notes, eighth notes, triplets, dynamics *f*.

6 **Clarinet**: Treble clef, quarter notes, eighth notes, triplets, dynamics *f*.

7 **Percussion 1**: Treble clef, quarter notes, eighth notes, triplets, dynamics *p*.

8 **Percussion 2**: Treble clef, quarter notes, eighth notes, triplets, dynamics *p*.

Articulations: *bow*, *light wood sticks*, *scrape with coin*, *light metal beaters*.

1 **String I**: Treble clef, quarter notes, eighth notes, triplets.

2 **String II**: Treble clef, quarter notes, eighth notes, triplets.

3 **Violoncello**: Treble clef, quarter notes, eighth notes, triplets.

4 **Double Bass**: Treble clef, quarter notes, eighth notes, triplets, dynamics *f*.

5 **Flute**: Treble clef, quarter notes, eighth notes, triplets, dynamics *f*.

6 **Clarinet**: Treble clef, quarter notes, eighth notes, triplets, dynamics *f*.

7 **Percussion 1**: Treble clef, quarter notes, eighth notes, triplets, dynamics *f*.

8 **Percussion 2**: Treble clef, quarter notes, eighth notes, triplets, dynamics *f*.

Articulations: *light metal beaters*, *(Match volume of Player 4's high hat.)*

230

1

2

3 wood sticks, shaft
sim.

4 *f*
very soft mallets
(dull, muffled sound)
ff

5

6

7

8 scrape snares
ff
pluck

O

235

1 light metal beaters

2 shaker

3 wood sticks

4 mallet shafts

5

6 wood sticks

7 light metal beaters

8

240

1 **hard mallets**

2 **medium rubber mallets**

3 **wood sticks**

4 **vibra-slap**

5 **f**

6 **wood sticks**

7 **small tam tam beater**

8 **f shaker**

245

1

2 **fff**

3

4 **afuche, match volume of Player 2**

5 **hard beater**

6

7

8

P

250

long, loosely bundled rute

1 **H** *ff*

2 **H**

3 **H**

4 **H** *f*
wire brushes (tight), or very light metal beaters

5 **H**

6 **H** *< f* *< f* *sim.*
scrape with wire brush

7 **H**

8 **H** *f* *ff*
hard bass drum mallet
strike with fist in center, deep sound with long decay
ff (use fleshy edge of fist near little finger, as if pounding on a door)

255

1 **H**

2 **H**

3 **H**

4 **H**

5 **H**

6 **H**

7 **H**

8 **H**

1 ant. cym., light metal beater

2 f

3 light metal beaters
p \rightarrow f

4

5 • light metal beater

6 ord. scrape

7 large, soft mallet (dull, muffled sound)

8

1

2

3 p \rightarrow f

4

5 •

6 ord. scrape

7

8

Q

265

1

2 light metal beaters

3 stones

4 p f

5 sim.

6 light wood sticks

7 f

8 medium mallet

f

(rute) 270

hard mallets

1 f

2 f

3 f

4 medium yarn mallets

5 f

6 f

7 wood sticks

8 f

275 guiro, metal scraper

1

2 soft rubber mallets
f

3 guiro, metal scraper

4 slap stick

5 vibra-slap

6 cricket caller

7 hard mallets

8

p f p f

280

1

2

3

4 hard yarn mallets
f

5 hard yarn mallets
f

6

7

8

wood sticks

305

prayer cymbal

brass beater

hard acrylic mallet

wood sticks

S

310

medium rubber mallets

medium yarn mallets

mf

light wood sticks

mf

mf

wood stick flick

mf

hard yarn mallets

mf

mf

mf

shaker

mf

315

1

2

3

4

5

6

7

8

guiro, metal scraper

afuche

mf

metal beaters

mf

thin wooden dowels

mf

medium mallets

mf

320

1

2

3

4

5

6

7

8

shaker

mf

light wood sticks

mf

hard yarn mallets

mf

wood sticks

mf

T

325

1 **H** - - - - -

2 **H** - - - - -
medium rubber mallets
f

3 **H** - - - - -

4 **H** *p* *f*
brass beater
3

5 **H** *p* *f*
3

6 **H** - - - - -
3
f

7 **H** *p* *f*
3

8 **H** - - - - -
light wood sticks
f

wood sticks (plus hard mallets for piccolo wood block)

1 **H** *f*

2 **H** *f*

3 **H** wood sticks
f

4 **H** - - - - -

5 **H** - - - - -

6 **H** - - - - -

7 **H** - - - - -

8 **H** *f*

330

1

2

3

4

5

6

7

8

very hard acrylic mallets
4 +

ff
very hard acrylic mallets
4 +

ff

Detailed description: This block contains the musical score for measures 330 through 334. It features eight staves. Staves 1, 3, and 4 play a rhythmic pattern of eighth notes with accents. Staff 2 plays a continuous sixteenth-note tremolo. Staves 4 and 5 play a four-note chordal pattern with a '4 +' bracket. Staves 6 and 7 play a rhythmic pattern of eighth notes with accents. Staff 8 plays a continuous sixteenth-note tremolo with an asterisk above the first measure. Dynamics include 'ff' and 'very hard acrylic mallets'.

335

1

2

3

4

5

6

7

8

3

5

5

Detailed description: This block contains the musical score for measures 335 through 339. It features eight staves. Staves 1, 3, and 4 play a rhythmic pattern of eighth notes with accents. Staff 2 plays a continuous sixteenth-note tremolo. Staves 4 and 5 play a five-note chordal pattern with a '5' bracket. Staves 6 and 7 play a rhythmic pattern of eighth notes with accents. Staff 8 plays a continuous sixteenth-note tremolo with an asterisk above the first measure. Dynamics include 'ff' and 'very hard acrylic mallets'.

Musical score for measures 337-340. The score consists of eight staves. Staves 1-3 are treble clefs, and staves 4-5 are bass clefs. Staves 6-7 are treble clefs, and staff 8 is a bass clef. Measure 340 is marked with a circled '340'. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. A triplet of eighth notes is marked with a '3' in measures 338 and 339. A triplet of quarter notes is marked with a '3' in measure 340. There are also some notes marked with an 'x'.

U

Musical score for measures 341-344, starting with a section marked 'U'. The score consists of eight staves. Staves 1-3 are treble clefs, and staves 4-5 are bass clefs. Staves 6-7 are treble clefs, and staff 8 is a bass clef. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. A triplet of eighth notes is marked with a '3' in measure 341. A triplet of quarter notes is marked with a '3' in measure 342. A fourteenth-note triplet is marked with a '4' in measure 343. There are also some notes marked with an 'x'.

345

Musical score for measures 345-348. The score consists of eight staves. Staves 1-3 contain melodic lines with eighth-note patterns. Staves 4 and 5 feature four-note chords with a '4' above them. Staves 6 and 7 have a rhythmic accompaniment of eighth notes. Staff 8 is a bass line with a series of 'x' marks and a 'v' symbol.

350

Musical score for measures 350-353. The score consists of eight staves. Staves 1-3 contain melodic lines with eighth-note patterns and triplets. Staves 4 and 5 feature three-note chords with a '3' above them. Staves 6 and 7 have a rhythmic accompaniment of eighth notes. Staff 8 is a bass line with a series of 'x' marks and a 'v' symbol.

V

Musical score for measures 355-360. The score is arranged in 8 staves. Measure 355 is marked with a box containing the letter 'V'. The first two staves (1 and 2) are marked with *ff* and *sim.*. The score features complex rhythmic patterns with various articulations and dynamic markings. Measures 356-360 show a progression of rhythmic figures, including triplets and groups of four notes.

Musical score for measures 361-366. The score is arranged in 8 staves. Measure 361 is marked with a box containing the number '360'. The first two staves (1 and 2) are marked with *ff* and *ord.*. The score features complex rhythmic patterns with various articulations and dynamic markings. Measures 362-366 show a progression of rhythmic figures, including triplets and groups of four notes.

Musical score for percussion instruments 1 through 8, measures 365 to 370. The score includes various rhythmic patterns, slurs, and dynamic markings such as *fff*. Fingerings 4 and 5 are indicated for several notes.

Musical score for percussion instruments 1 through 8, measures 370 to 375. The score includes various rhythmic patterns, slurs, and dynamic markings such as *ff* and *fff*. Specific performance instructions are noted: "hard beater" for instrument 5, "very hard acrylic mallets" for instruments 6 and 7, and "hard mallet" for instrument 8. A first ending bracket labeled "l.v." is present at the end of the section.