Score

what clarity?

Concerto for Percussion

For Soloist and Percussion Ensemble

Dave Hollinden

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Duration: approximately 18 minutes

Percussion Ensemble:
Keyboards
Vibraphone 1
Vibraphone 2
Marimba 1
Marimba 2
Marimba 3
Marimba 4
Timpani
Percussion 1
Percussion 2
Percussion 3
Percussion 4

Keyboards:
Chimes
Xylophone
Glockenspiel
Crash Cymbal (suspended): medium

Vibraphones:
Instruments with a 3 octave range will suffice. Optional parts are specified in case 3 ½ octave instruments are available (see letter G).

Marimbas:
The instrument for Marimba 4 must have a 5 octave range. Instruments with a 4 octave range will suffice for Marimba 1-3, while optional parts are specified for Marimba 3 if an additional instrument with a low E is available (see letters P through S).

Instrumentation for Percussion 1:
Cymbals (suspended): large sizzle, medium Chinese, small Chinese
Opera Gong (suspended): small (~10 inch) with ascending pitch
Tambourine: small, with head
Castanets
Slap Stick: small
Triangle: medium
Crotales: two octaves
Chimes, Xylophone: can be shared with Keyboards

Instrumentation for Percussion 2:
Cymbals (suspended): medium crash, splash
Opera Gong (suspended): large (~12 inch) with descending pitch
Tambourine: large, with head
Claves
Slap Stick: large
Sandpaper blocks
Triangle: large
Vibraslap
Shaker: very loud and noisy, such as a metal can filled with coins

Instrumentation for Percussion 3:
Cymbals (suspended): large Chinese, large crash, small crash, splash
Ratchet: large
Wood Blocks: medium, small, piccolo
Tam Tam: can be shared with Percussion 4

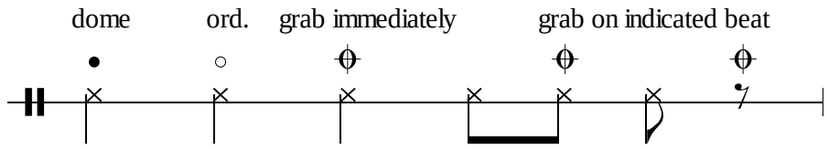
Instrumentation for Percussion 4:
Bass Drums: small and large
Thunder Sheet: very large and loud
Tam Tam: large
Log/slit drum
Maracas

In sections D-F and U, Percussion players 1-4 join Marimba players 1-4 on their marimbas.

General Performance Notes:

Accidentals carry through the bar, but not across the bar line.
All flams and grace notes are to be played fast (tight or popped).
Bars 145, 161, 181 and 194 contain five 1/8th note triplets. I suggest they be conducted as one beat subdivided into five small gestures.

Cymbal notation:



Performance Notes for Marimbas:

Staccato: There are a number of passages where a staccato effect is desired from the marimba, both in terms of isolated staccato notes as well as alternations between staccato and non-staccato notes. These are notated with the standard staccato dot. Please use a staccato stroke as necessary to achieve a crisp, clear articulation.

Specific Note Durations: There are passages where specific durations are notated much as they would be for sustaining instruments. When a specific duration is desired, a note of the desired duration will be followed by a rest with a small "x" over it indicating when the note should be damped.

Handle Accent: Strike the bar while simultaneously striking the handle of the mallet on the edge of the bar, similar to a rim shot. This is notated by placing a diamond on the stem.

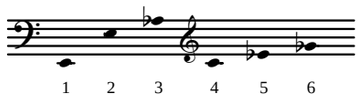
Instrumentation for Soloist:

Snare Drum

6 Tom Toms (see below for tuning)
High-hat
Tambourine with head
Almglocken
2 Cowbells (large and medium)
2 Temple Blocks (low and high)

2 Wood Blocks (medium and high)
3 Bell Plates (approx. 10", 8", 4")
2 Brake Drums (large and small)
Metal Pipe
Tibetan Prayer Bowl
Tibetan Prayer Cymbal (antique cymbal)

Tuning: Tom Toms



Almglocken

Snare Drum: Care should be taken with the snare drum so that it does not overpower the orchestra, particularly the string section at letters D and E. For the premiere, the snare was tuned to an A, and calf-skin heads and cable snares were used for a darker sound.

Bell Plates: The bell plates that I used in sounding out the piece were 10, 8 and 4 inches square. Your instruments should be close to these sizes so that the pitches are in the correct range. The smallest plate should be pitched significantly higher than the other two, more in the range of the metal pipe (a larger metal pipe may be substituted for the smallest bell plate).

While sounding out the piece, I laid the bell plates flat on bubble wrap. This resulted in a good tone with a slight amount of sustain. In addition, I found that the pitch dropped a minor third when the plate was struck near the edge as opposed to the center. This is taken advantage of at letter H, where gradual movements from center to edge of the largest bell plate are notated and a change in pitch is expected. If you choose to suspend the bell plates, damp them lightly and take care that your method for suspending them does not interfere with achieving a change in pitch when they are struck near the edge.

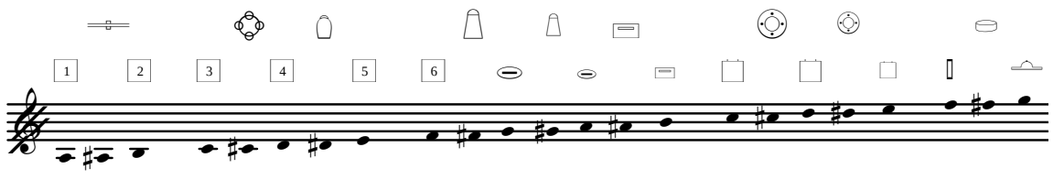
Brake Drums: The brake drums I used for experimenting were 10 and 8 inches in diameter, measured across the top. The relative pitches were a minor third apart, which is desirable in general but does not have to be precise.

Metal Pipe: Any heavy piece of pipe or solid metal will do as long as it is resonant with a nice ring and is pitched higher than the highest bell plate.

Almglocken: The almglocken should be damped fairly heavily. The sustain should be short enough so that when the almglocken is played in articulate passages along with instruments with short sustain, such as at letter M, its sustain does not cloud the passage work and seems to fit with the sustain of the other instruments.

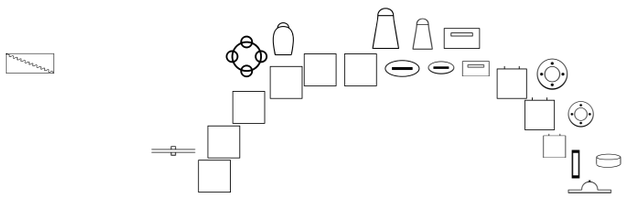
Relative pitches: The cowbells, temple blocks and wood blocks should be chosen so that there is an ascending pitch line from f sharp to b natural in the instrument setup shown below.

Soloist Instrument Setup and Timbre Staff Notation:



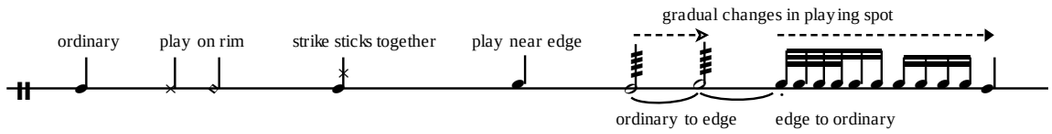
Physically arrange the instruments as shown above. The setup should resemble the black and white keys on a piano. The music is then notated as for a keyboard instrument. This notation is referred to as timbre-staff notation. It is signified in the score by a treble clef with slashes through it. There is no correspondence between notated pitch and sounding pitch, but between notated pitch and instrument location. (For more details, see Michael Udow's "Visual Correspondence Between Notational Systems and Instrument Configurations," Percussionist, vol. 18, no. 2 (Winter 1981) published by the Percussive Arts Society)
Note: enharmonic equivalents apply. For example, G sharp and A flat both refer to the higher of the two cowbells.

Soloist Stage Setup: The multipercussion setup may be curved in an arc to facilitate reaching wide intervals. The snare drum should be setup apart from the rest of the instruments. There should be a clear distinction, both visually and dramatically, between performing on solo snare drum and performing on the multipercussion setup.

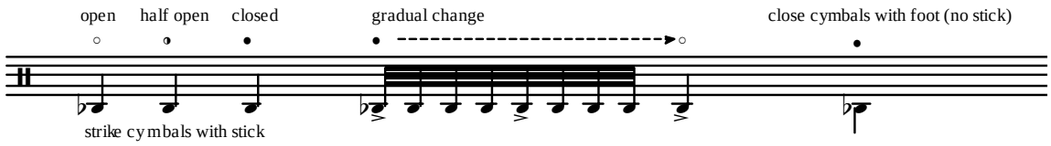


Performance Notes for Soloist:

1. Mallet indications are suggestions. Please choose the best mallets to suit your instruments and the performance conditions.
2. It may be desirable to create a pair of sticks that can be used interchangeably as wood snare sticks and as rubber tipped sticks, possibly by dipping the butt end of the snare sticks in liquid rubber.
3. All flams are popped (tight); all roughs are as fast as possible.
4. A vertical line between two dynamic markings (i. e., ***f*** | ***p***) signifies an abrupt (subito) change.
5. In general, ⊙ means to strike an instrument in the center or ordinary playing spot, ◔ means to play near the edge of the instrument, and ⊙ ------▶ ◔ means a gradual change from one playing area to the other. For the almglocken, ◔ refers to the node of the instrument.
6. The following notation is used for the Snare Drum:



7. The following notation is used for the High-Hat:



I would like to thank Andrew Spencer for technical and musical help.
I give special thanks to Audra Wenzlow for moral and creative support.

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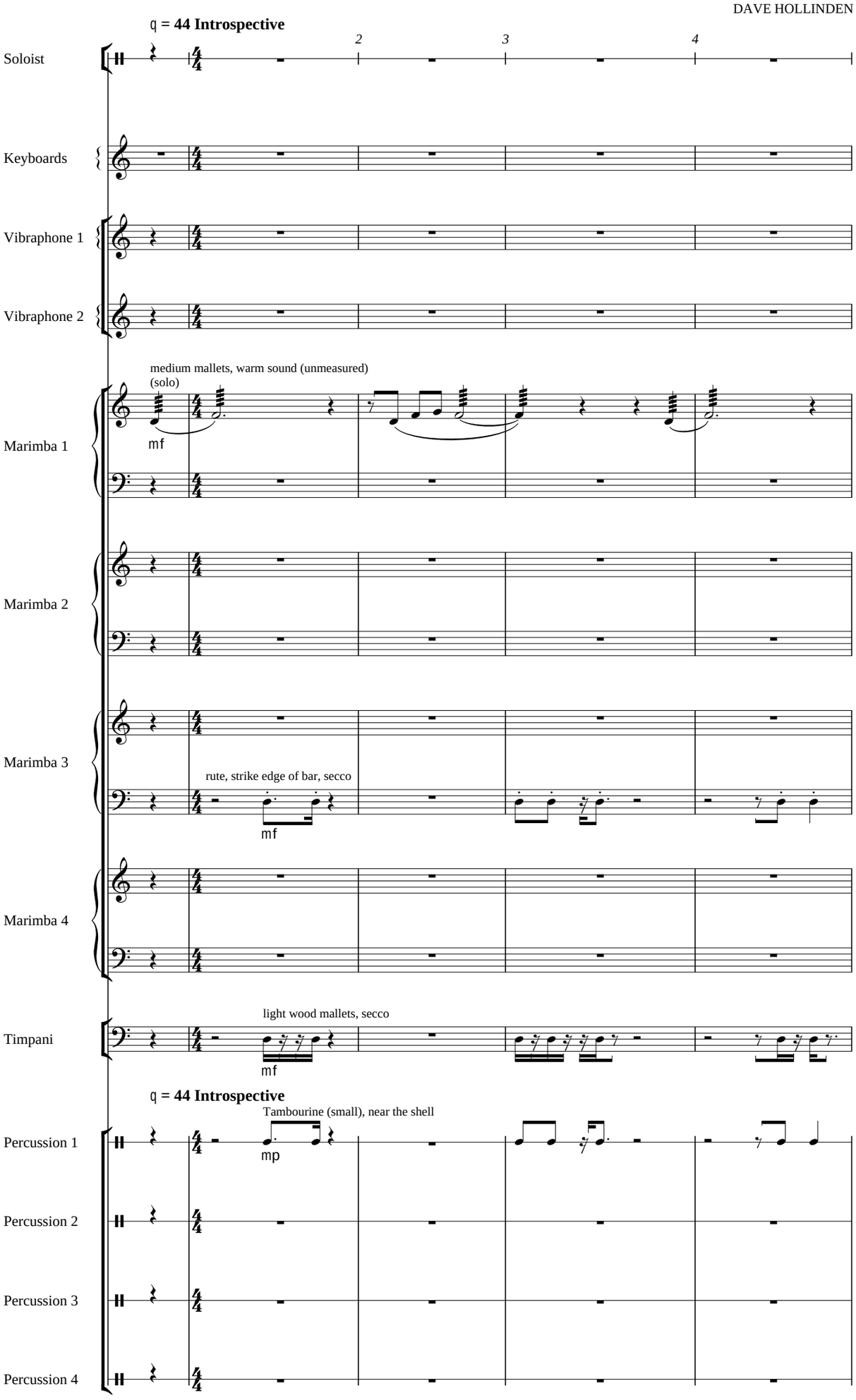
DAVE HOLLINDEN



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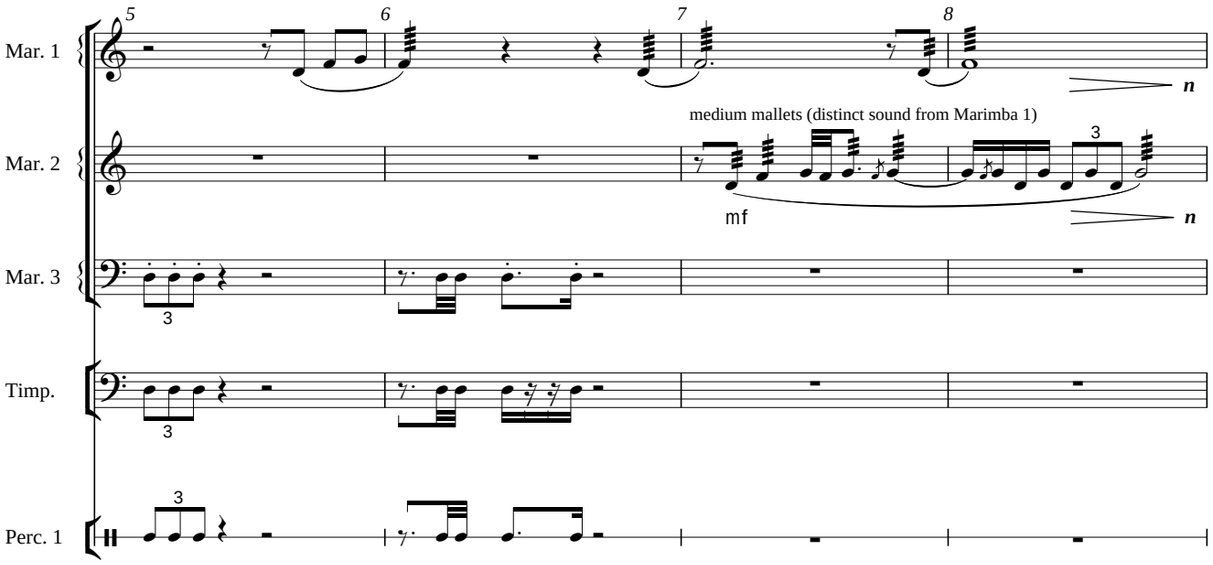
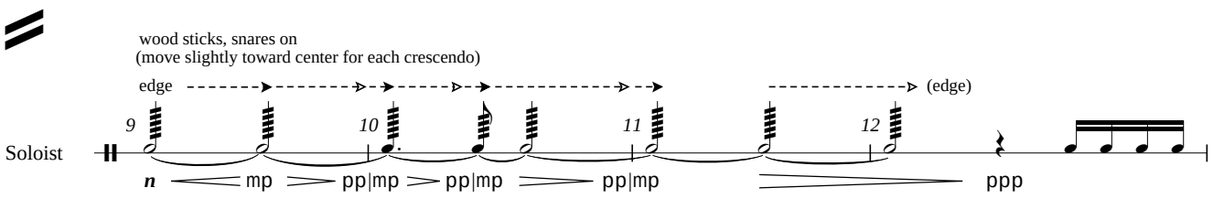
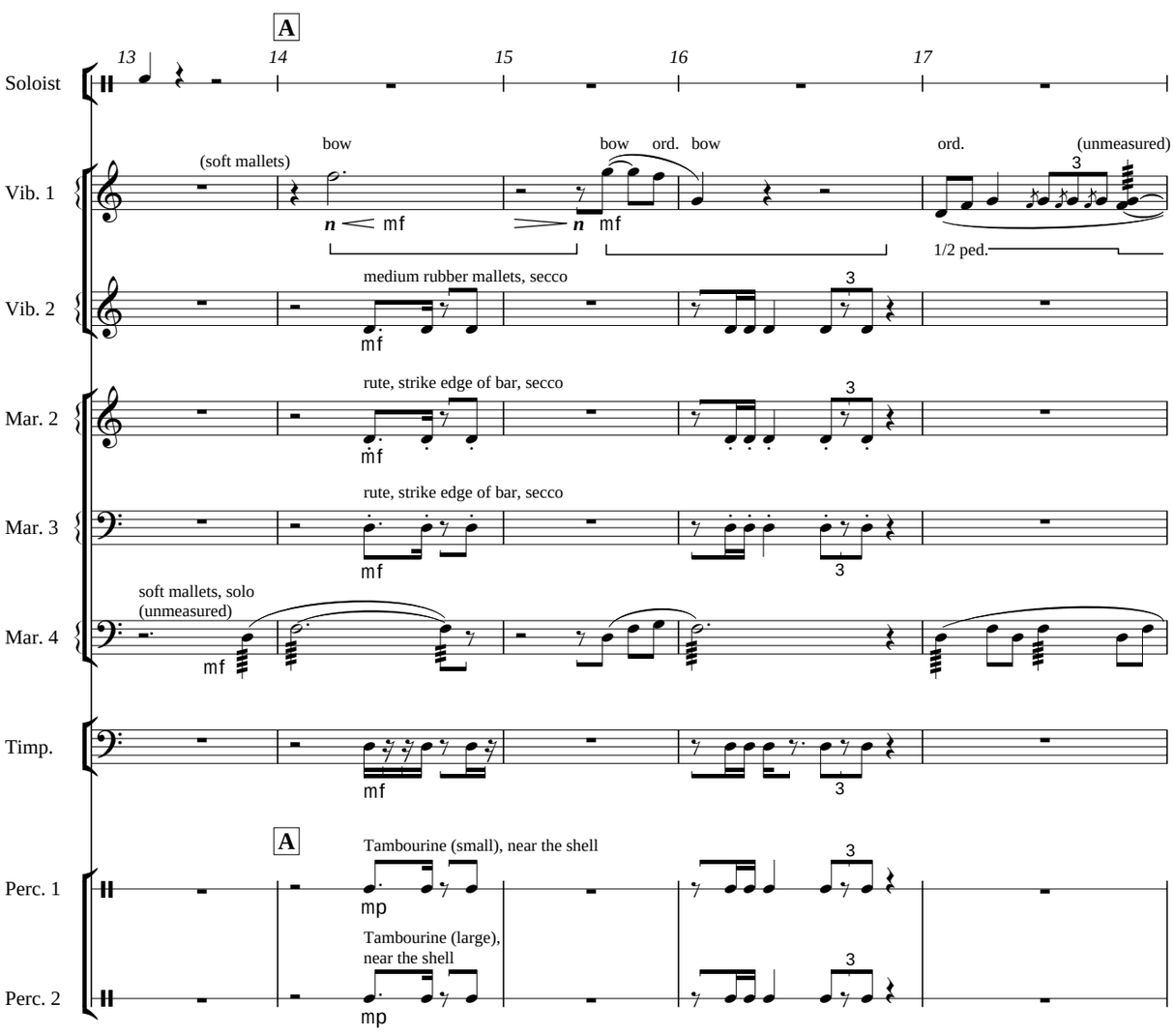
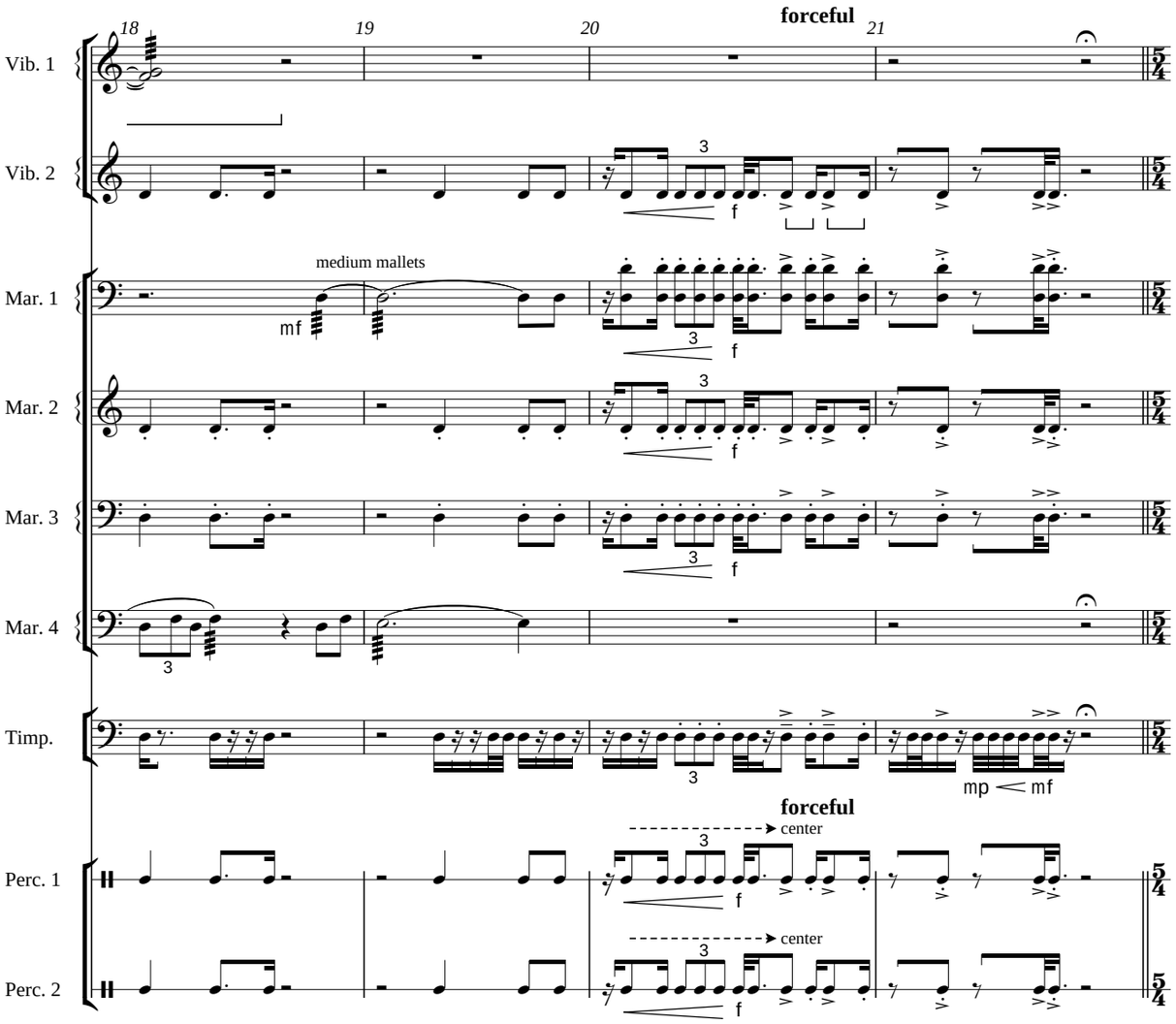
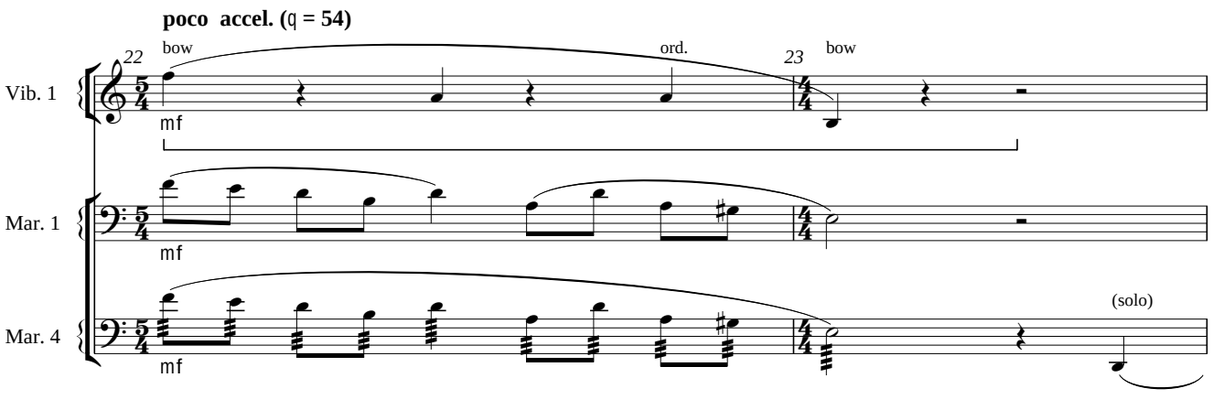
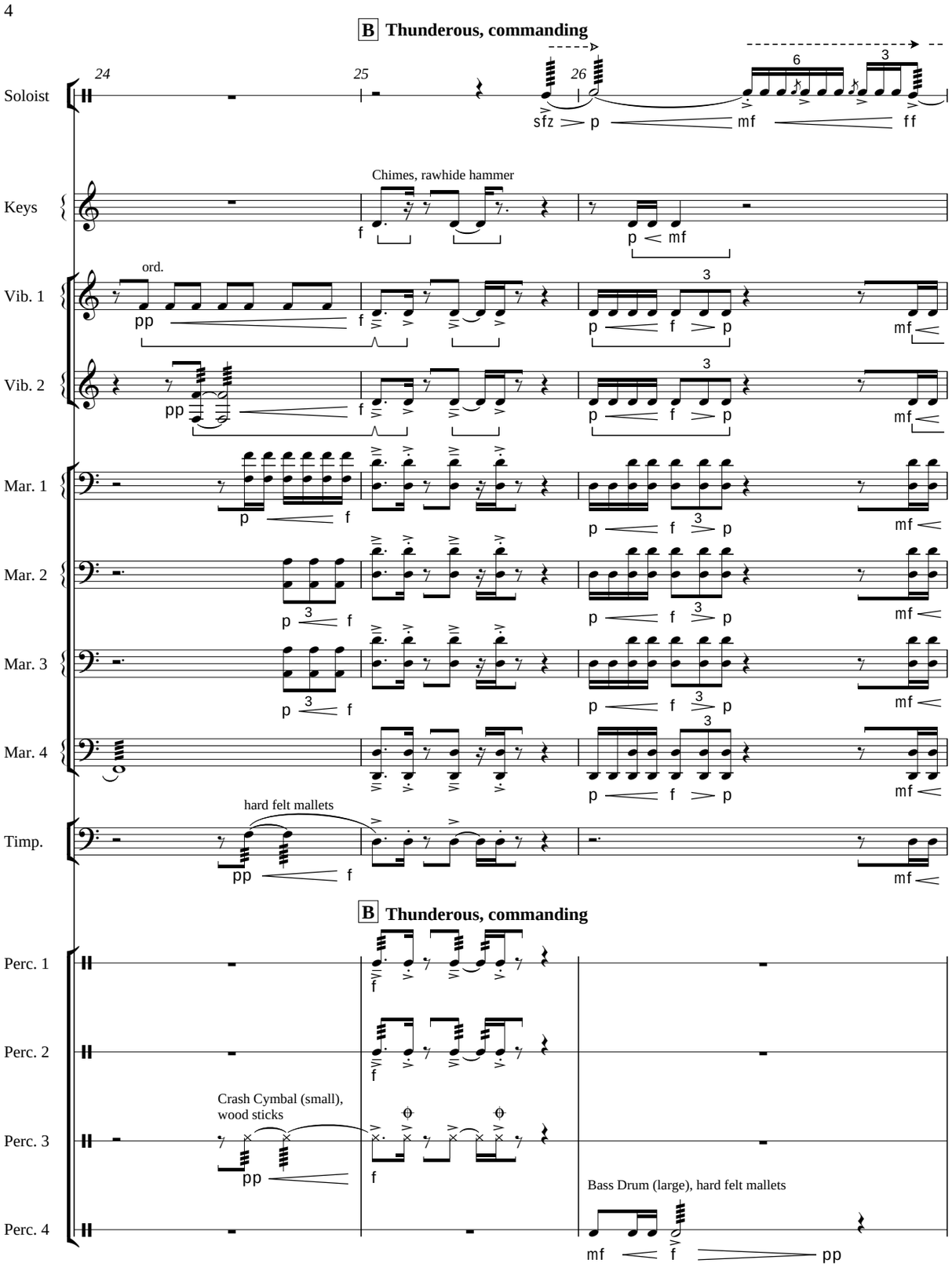

Mar. 1
Mar. 2
Mar. 3
Timp.
Perc. 1
5
6
7
8
n
medium mallets (distinct sound from Marimba 1)
mf
3

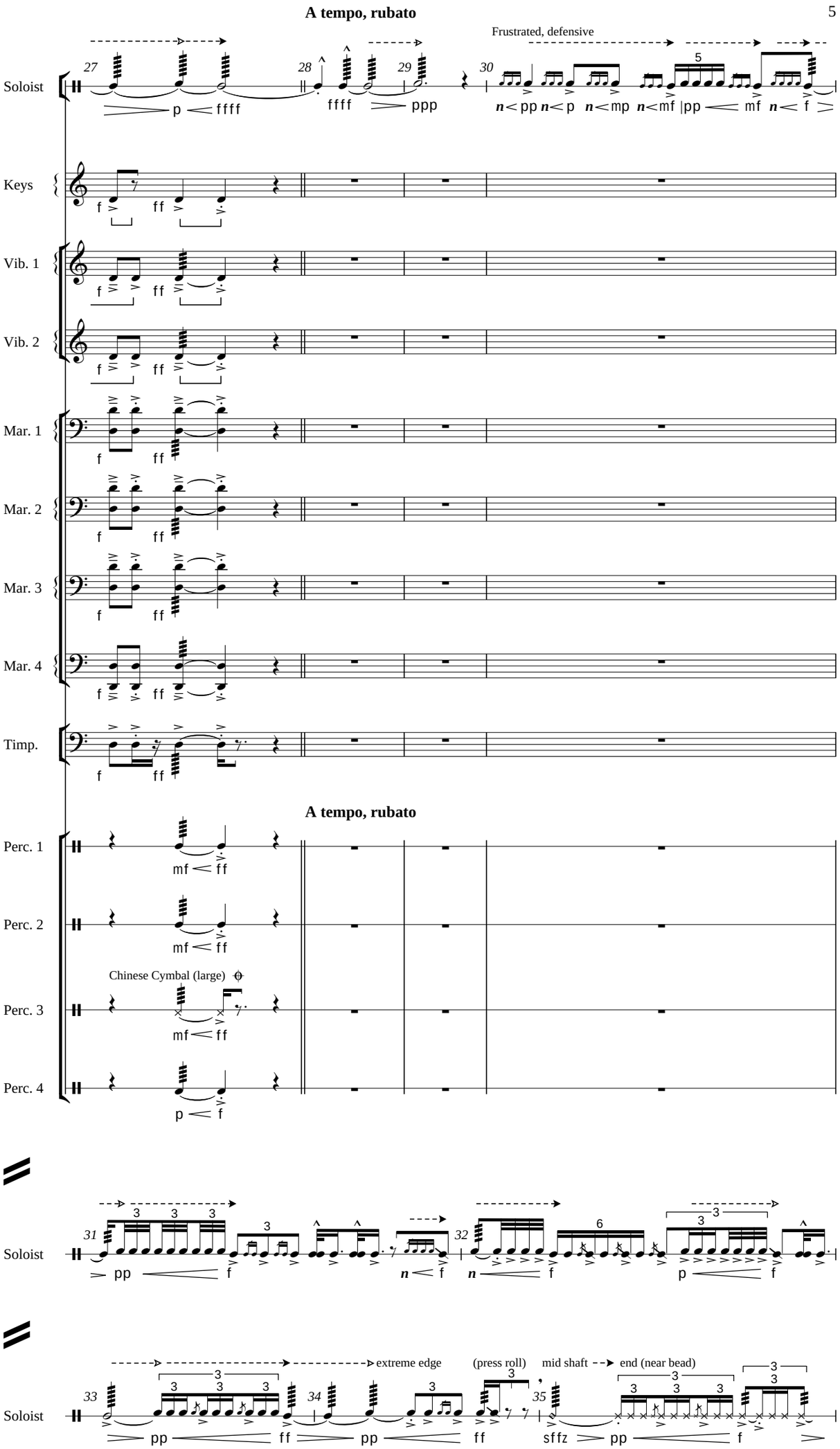

Soloist
wood sticks, snares on
(move slightly toward center for each crescendo)
edge
(edge)
9
10
11
12
n
mp
pp|mp
pp|mp
pp|mp
ppp

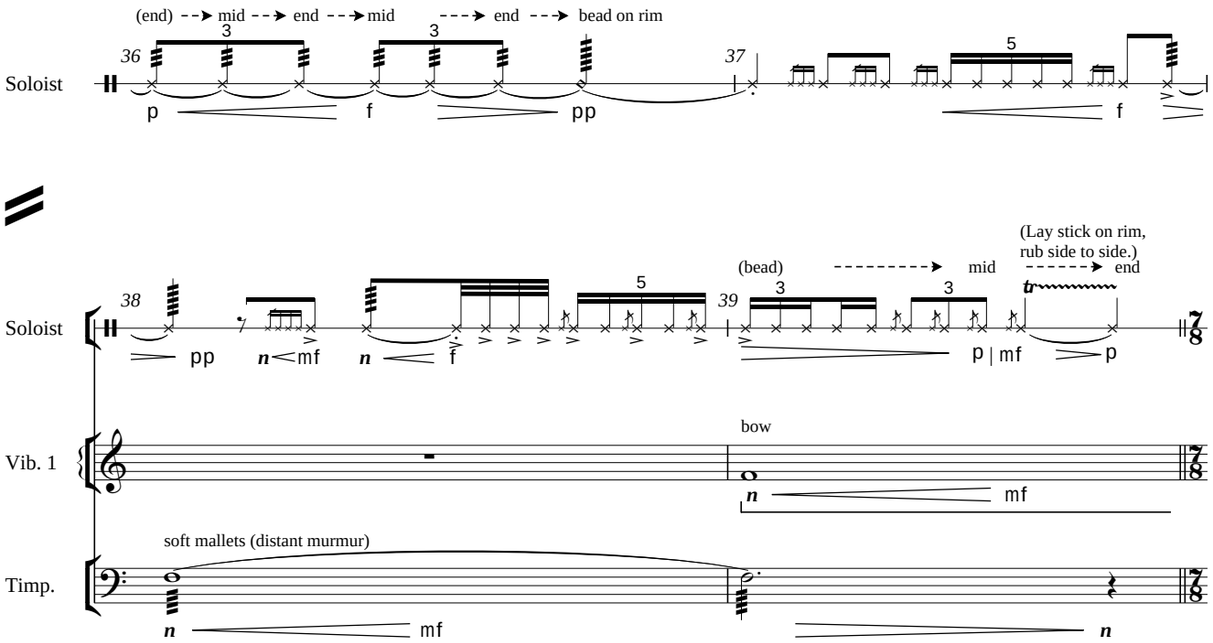

A
Soloist
Vib. 1
Vib. 2
Mar. 2
Mar. 3
Mar. 4
Timp.
Perc. 1
Perc. 2
13
14
15
16
17
(soft mallets)
bow
bow
ord.
bow
ord.
(unmeasured)
n
mf
n
mf
3
1/2 ped.
medium rubber mallets, secco
mf
3
rute, strike edge of bar, secco
mf
3
rute, strike edge of bar, secco
mf
3
soft mallets, solo
(unmeasured)
mf
mf
3
A
Tambourine (small), near the shell
mp
3
Tambourine (large),
near the shell
mp
3


18
19
20
21
forceful
Vib. 1
Vib. 2
Mar. 1
Mar. 2
Mar. 3
Mar. 4
Timp.
Perc. 1
Perc. 2
medium mallets
mf
f
mp
center

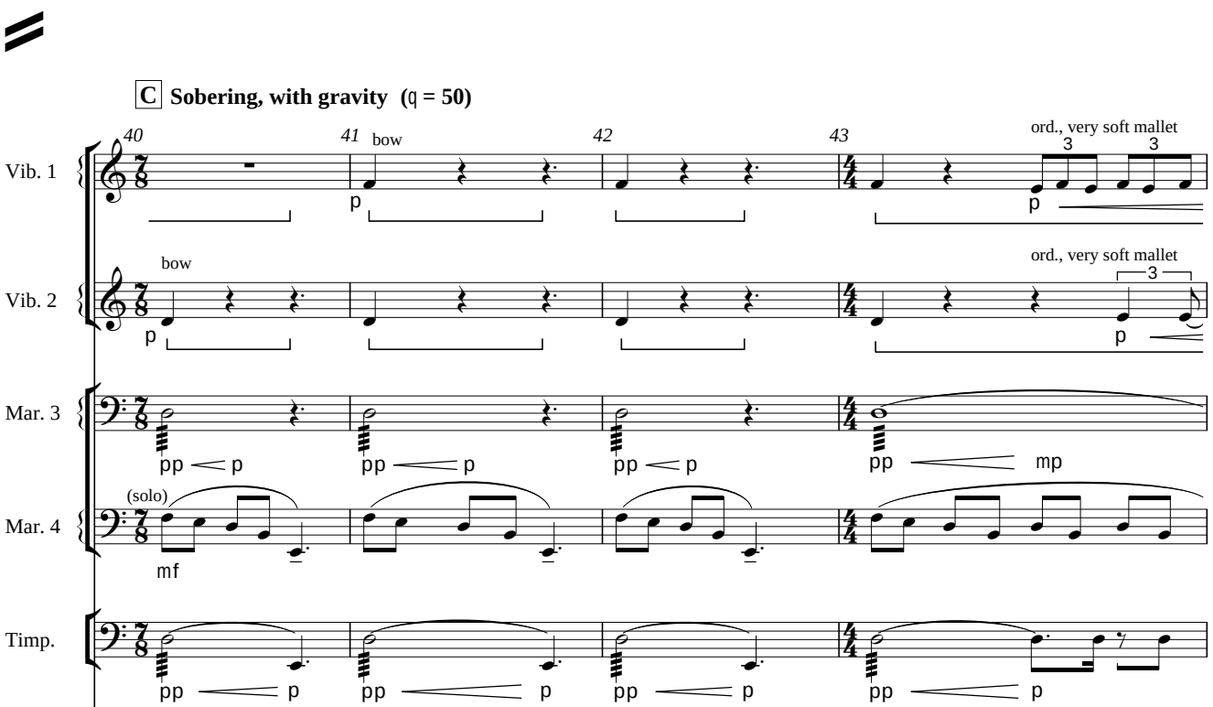

poco accel. (♩ = 54)
22
23
bow
ord.
Vib. 1
Mar. 1
Mar. 4
mf
(solo)

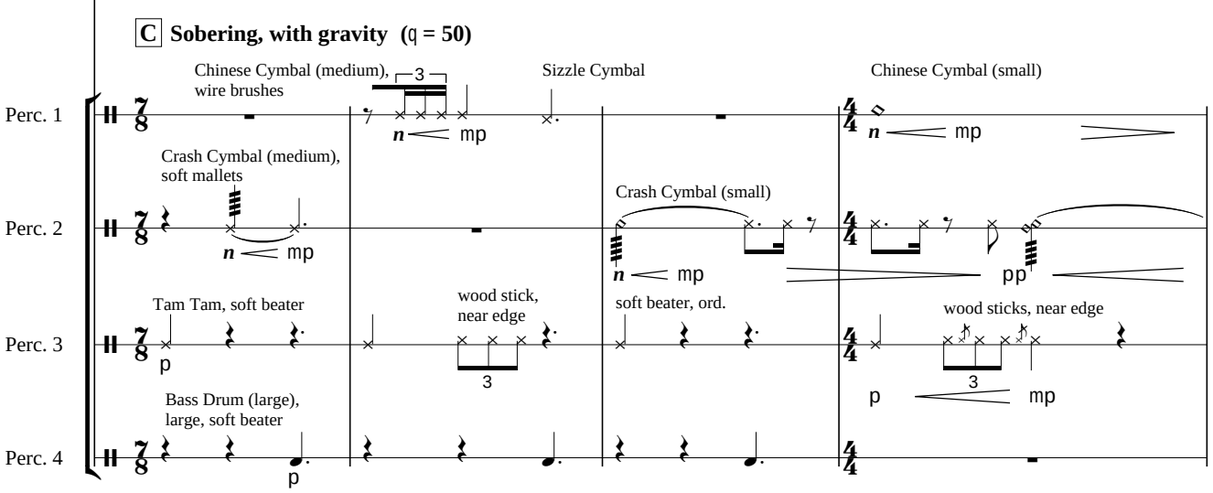

B Thunderous, commanding
24
25
26
Soloist
sfz
p
mf
ff
Keys
Chimes, rawhide hammer
Vib. 1
ord.
Vib. 2
Mar. 1
Mar. 2
Mar. 3
Mar. 4
Timp.
hard felt mallets
B Thunderous, commanding
Perc. 1
Perc. 2
Perc. 3
Crash Cymbal (small), wood sticks
Perc. 4
Bass Drum (large), hard felt mallets

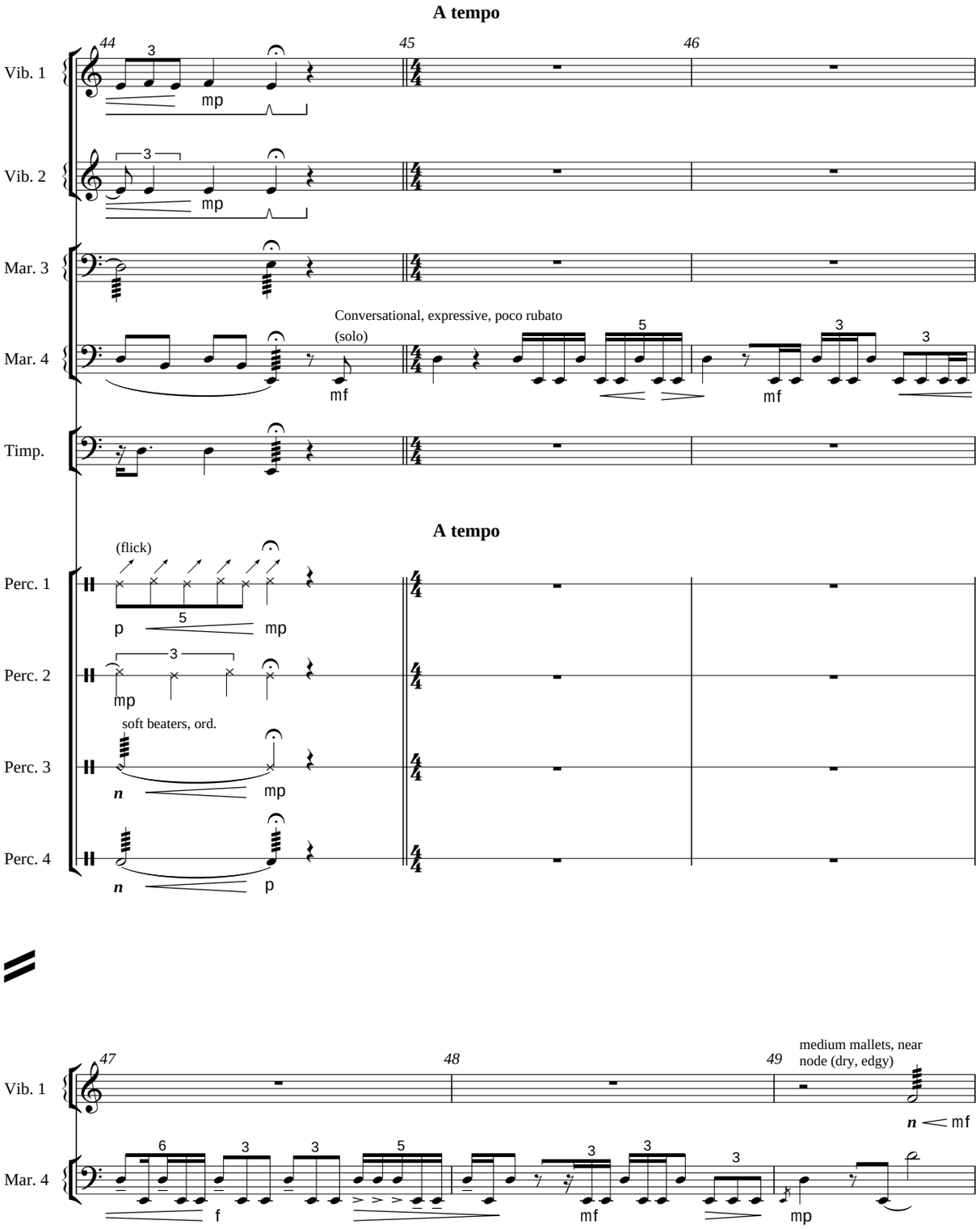

A tempo, rubato
Frustrated, defensive
Soloist
Keys
Vib. 1
Vib. 2
Mar. 1
Mar. 2
Mar. 3
Mar. 4
Timp.
A tempo, rubato
Perc. 1
Perc. 2
Chinese Cymbal (large)
Perc. 3
Perc. 4
Soloist
Soloist
extreme edge
(press roll)
mid shaft
end (near bead)
Soloist

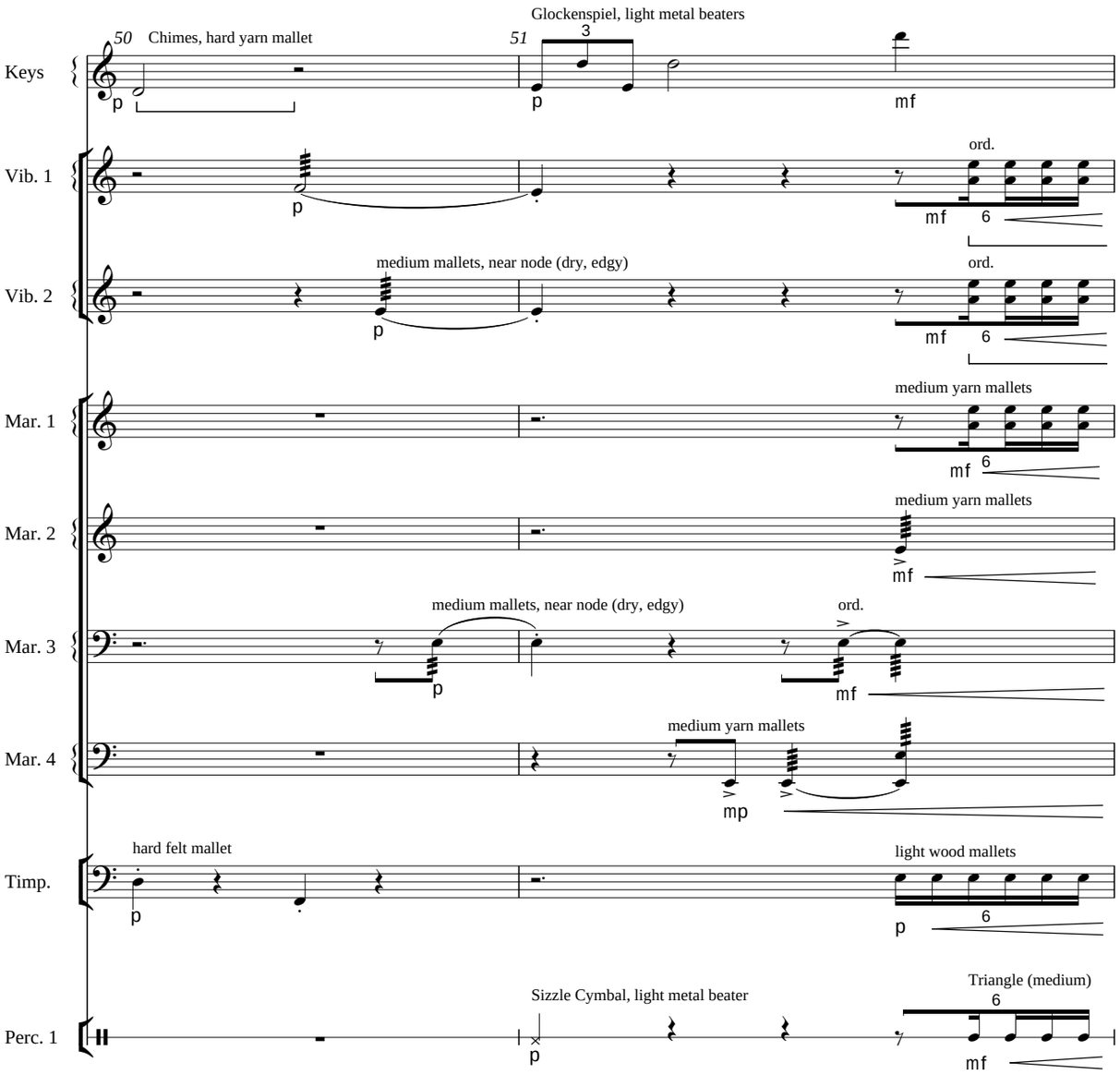

(end) mid end mid end bead on rim
Soloist
36
37
p
f
pp
f

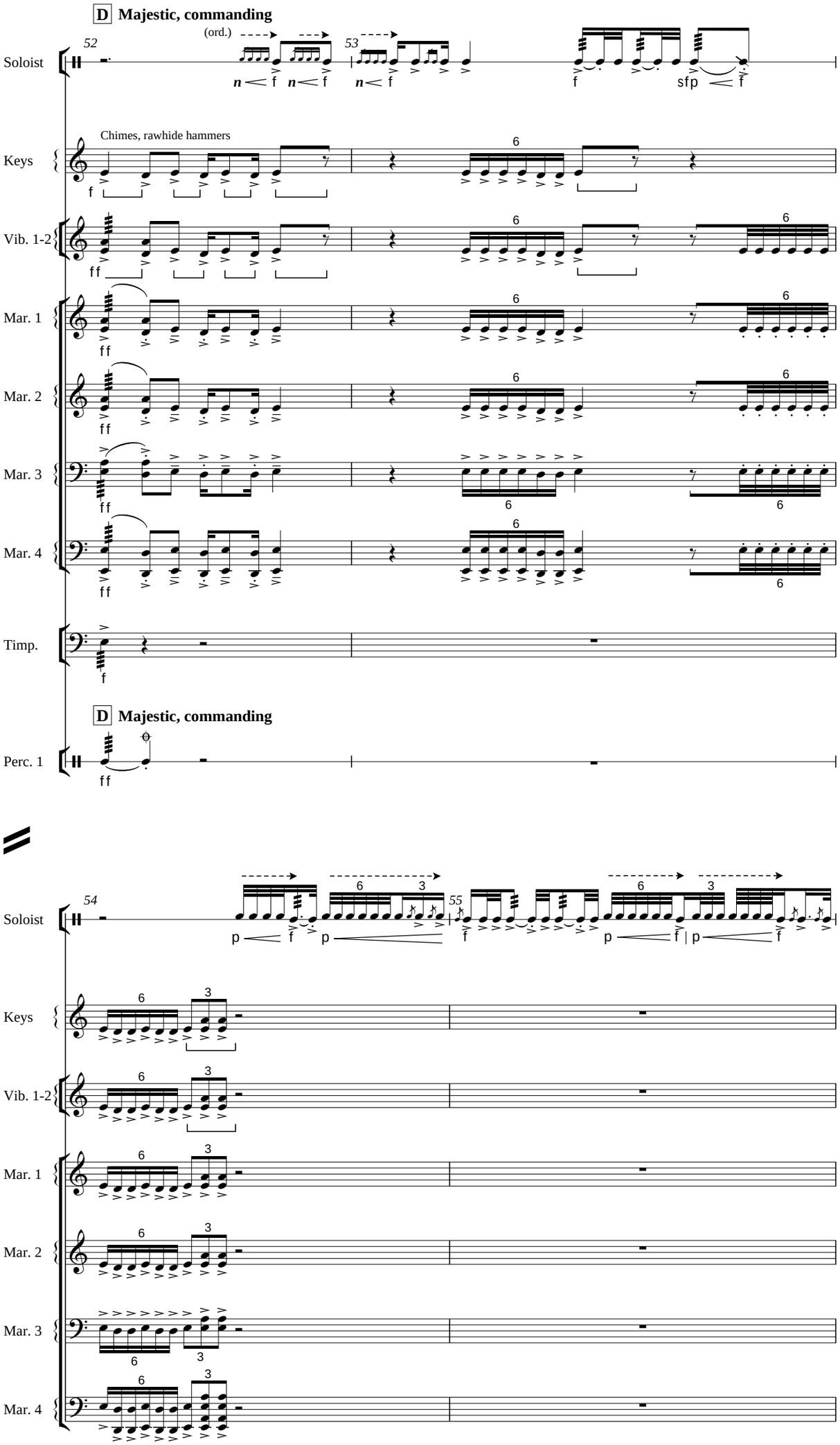
(Lay stick on rim, rub side to side.)
(bead) mid end
Soloist
38
39
pp
mf
f
p | mf
p
Vib. 1
bow
mf
Timp.
soft mallets (distant murmur)
mf

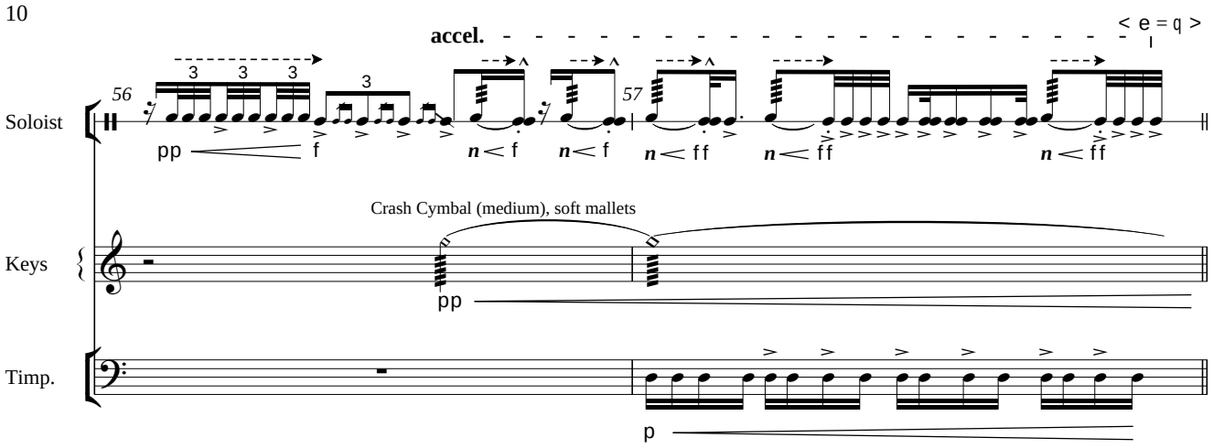

C Sobering, with gravity (♩ = 50)
Vib. 1
Vib. 2
Mar. 3
Mar. 4
Timp.
40
41
42
43
bow
ord., very soft mallet
(solo)
mf
p
pp
mp

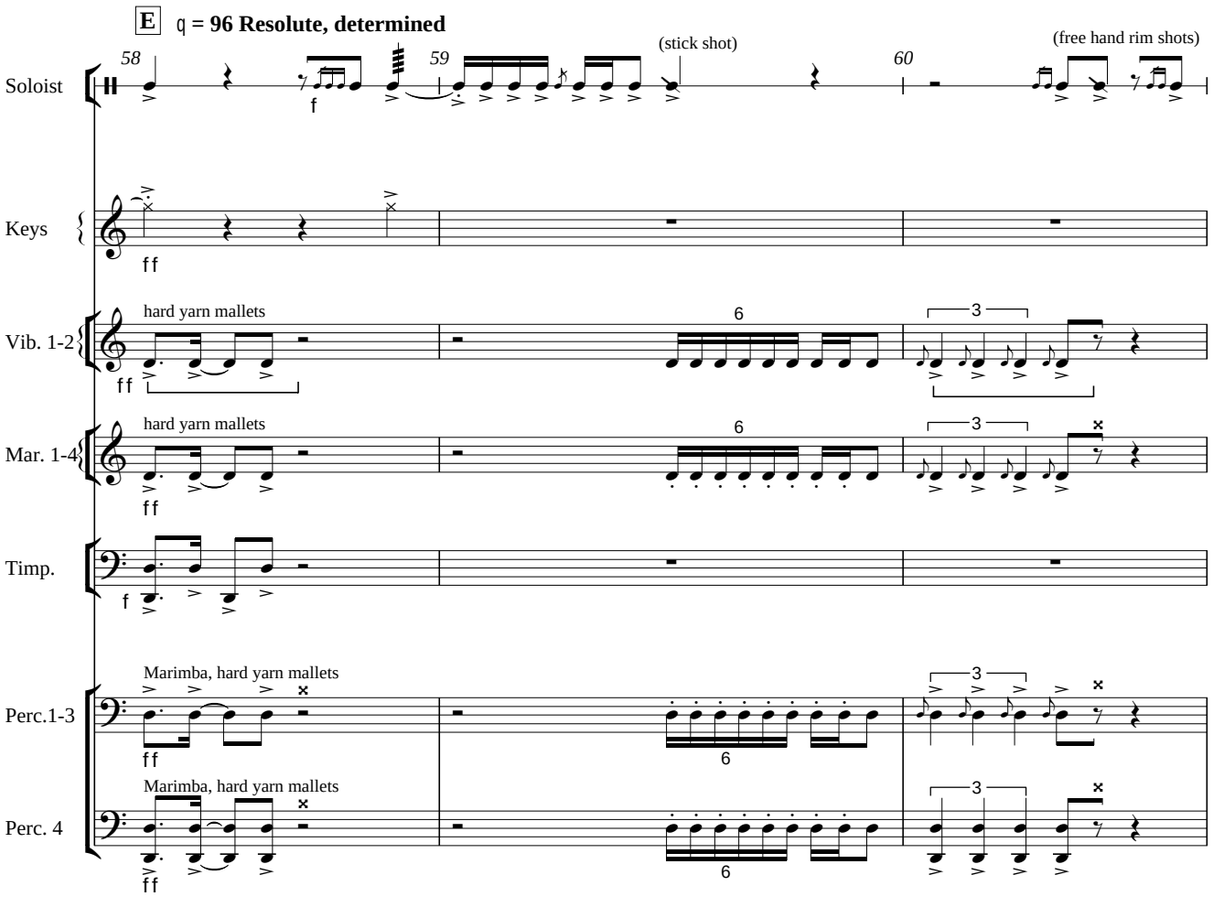

C Sobering, with gravity (♩ = 50)
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Chinese Cymbal (medium), wire brushes
Sizzle Cymbal
Chinese Cymbal (small)
Crash Cymbal (medium), soft mallets
Crash Cymbal (small)
Tam Tam, soft beater
wood stick, near edge
soft beater, ord.
wood sticks, near edge
Bass Drum (large), large, soft beater
mp
pp
p

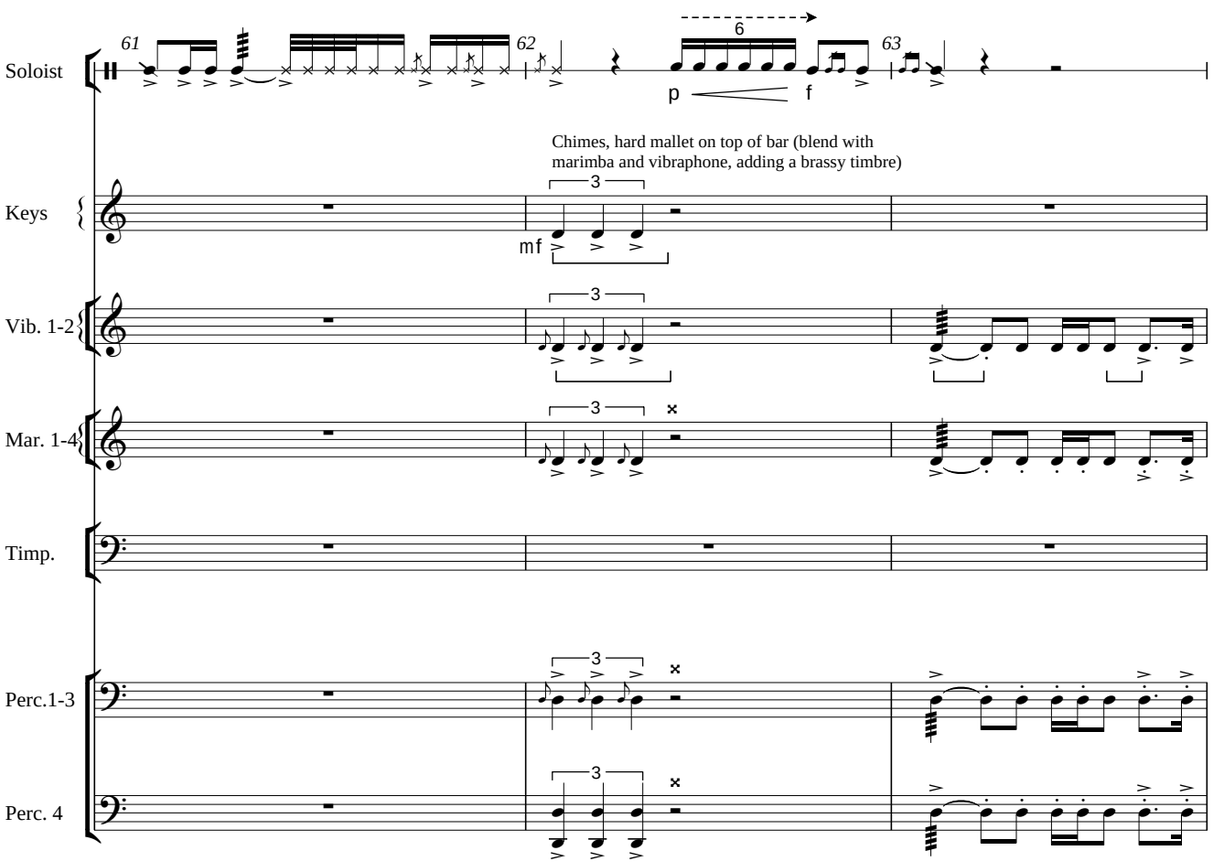

A tempo
44
45
46
Vib. 1
Vib. 2
Mar. 3
Mar. 4
Timp.
Conversational, expressive, poco rubato
(solo)
A tempo
(flick)
Perc. 1
Perc. 2
Perc. 3
Perc. 4
soft beaters, ord.
47
48
49
medium mallets, near
node (dry, edgy)

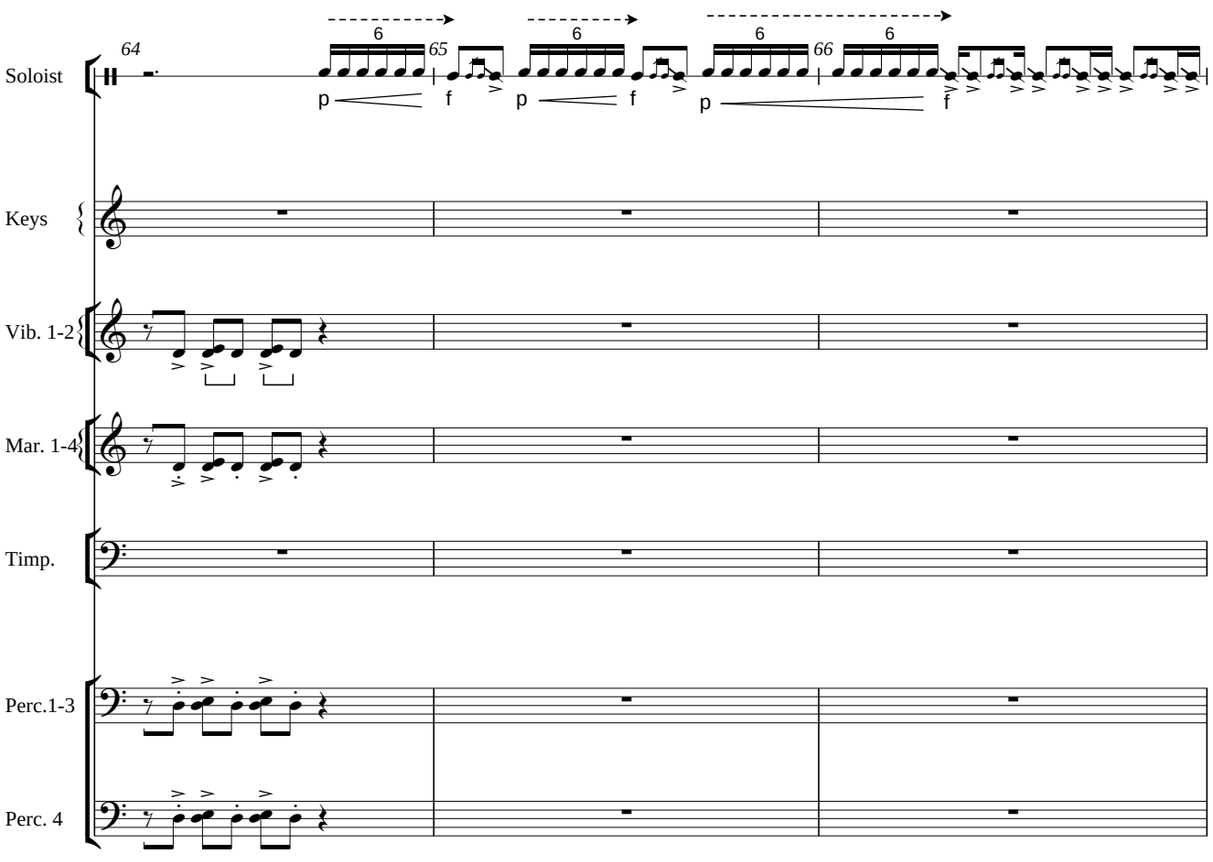

Keys
Vib. 1
Vib. 2
Mar. 1
Mar. 2
Mar. 3
Mar. 4
Timp.
Perc. 1
50
Chimes, hard yarn mallet
51
Glockenspiel, light metal beaters
3
p
mf
ord.
6
medium mallets, near node (dry, edgy)
medium yarn mallets
mp
hard felt mallet
light wood mallets
Sizzle Cymbal, light metal beater
Triangle (medium)

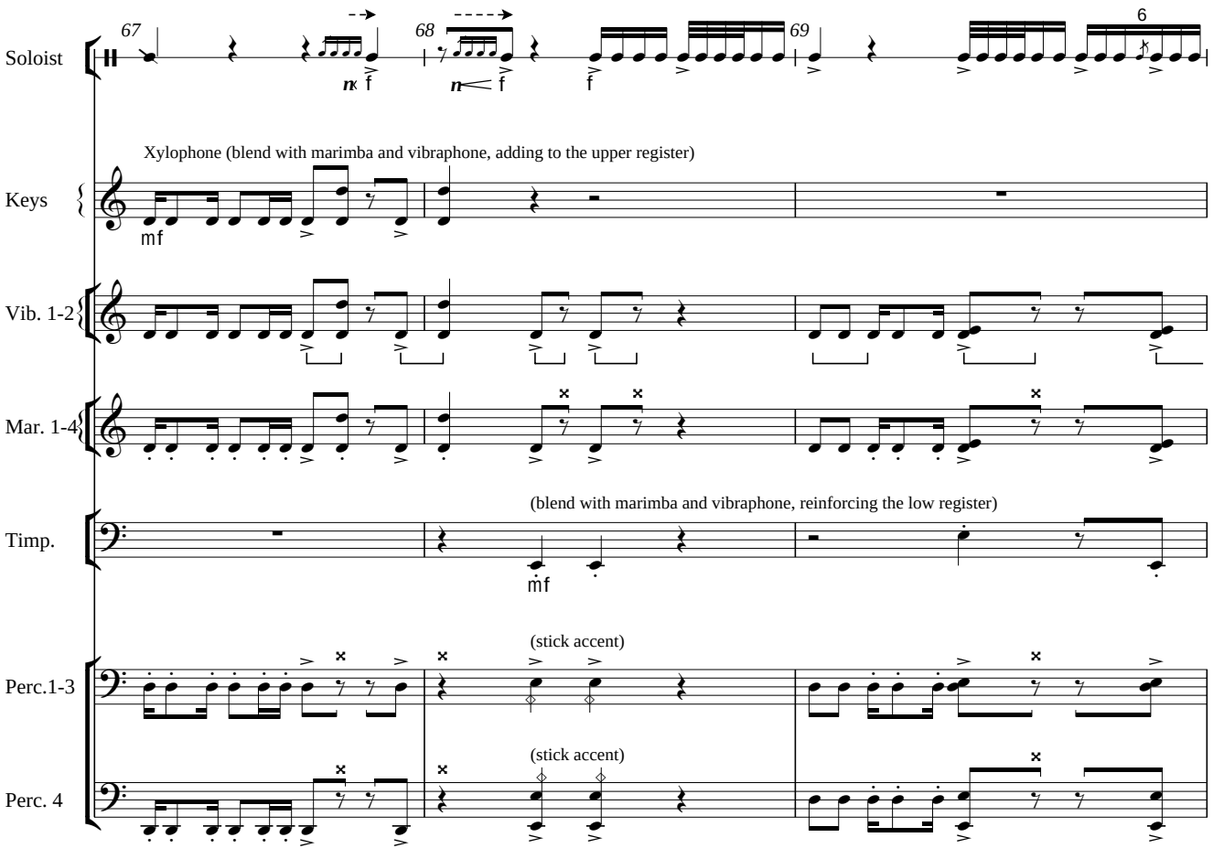

D Majestic, commanding
52
(ord.)
53
Soloist
Chimes, rawhide hammers
Keys
Vib. 1-2
Mar. 1
Mar. 2
Mar. 3
Mar. 4
Timp.
D Majestic, commanding
Perc. 1
54
55
Soloist
Keys
Vib. 1-2
Mar. 1
Mar. 2
Mar. 3
Mar. 4

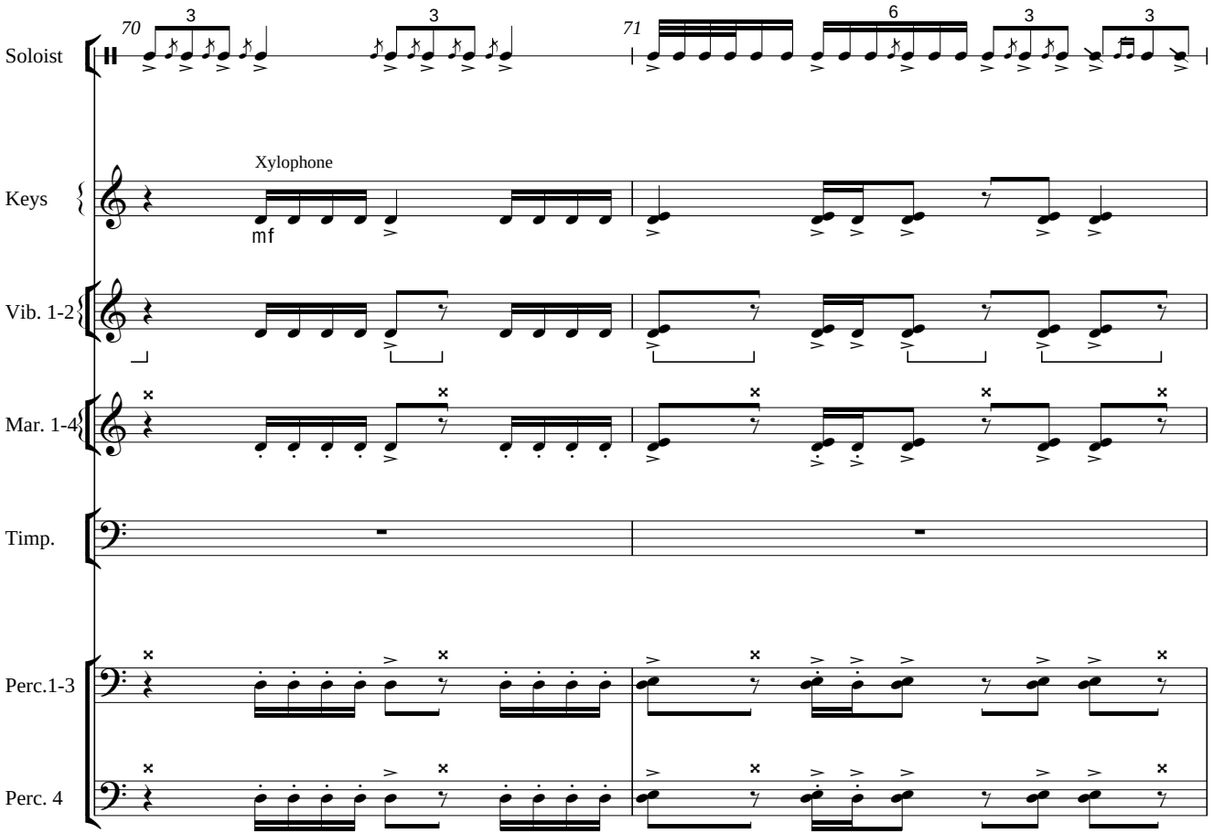

accel.
< e = q >
Soloist
56
57
pp
f
n < f
n < ff
Crash Cymbal (medium), soft mallets
Keys
pp
Timp.
p

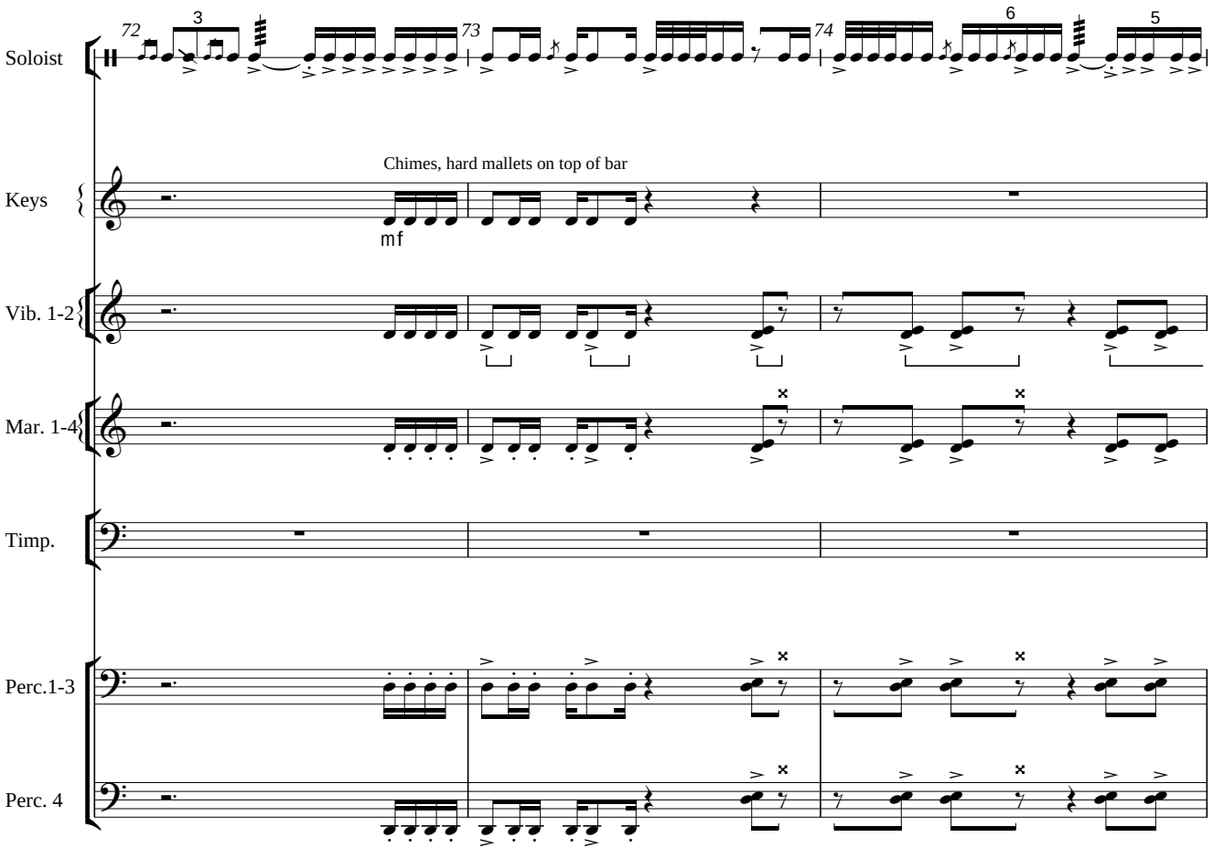

E
q = 96 Resolute, determined
58
59
60
(stick shot)
(free hand rim shots)
Soloist
f
Keys
ff
Vib. 1-2
hard yarn mallets
Mar. 1-4
hard yarn mallets
Timp.
Perc.1-3
Marimba, hard yarn mallets
Perc. 4
Marimba, hard yarn mallets
6
3

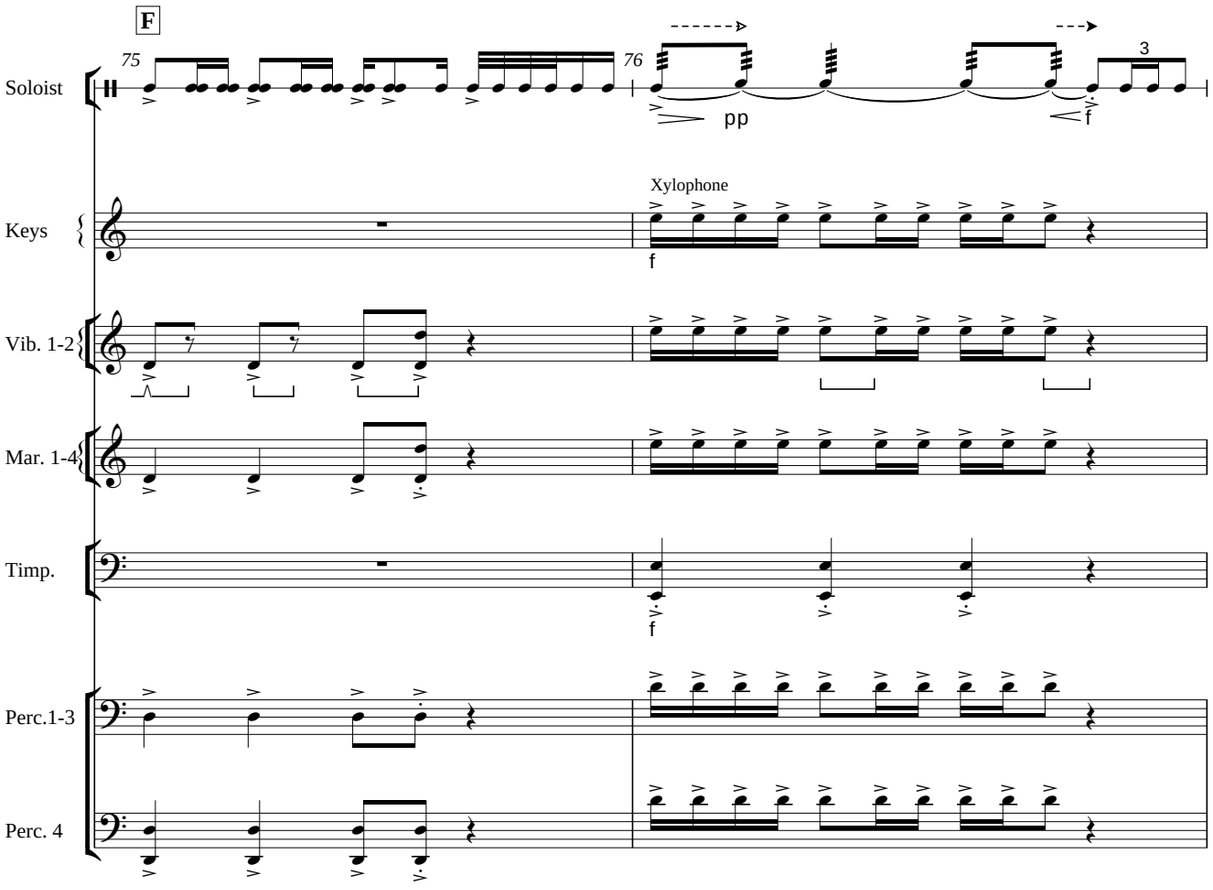

Soloist
61
62
63
6
p
f
Chimes, hard mallet on top of bar (blend with
marimba and vibraphone, adding a brassy timbre)
Keys
mf
3
Vib. 1-2
Mar. 1-4
Timp.
Perc.1-3
Perc. 4

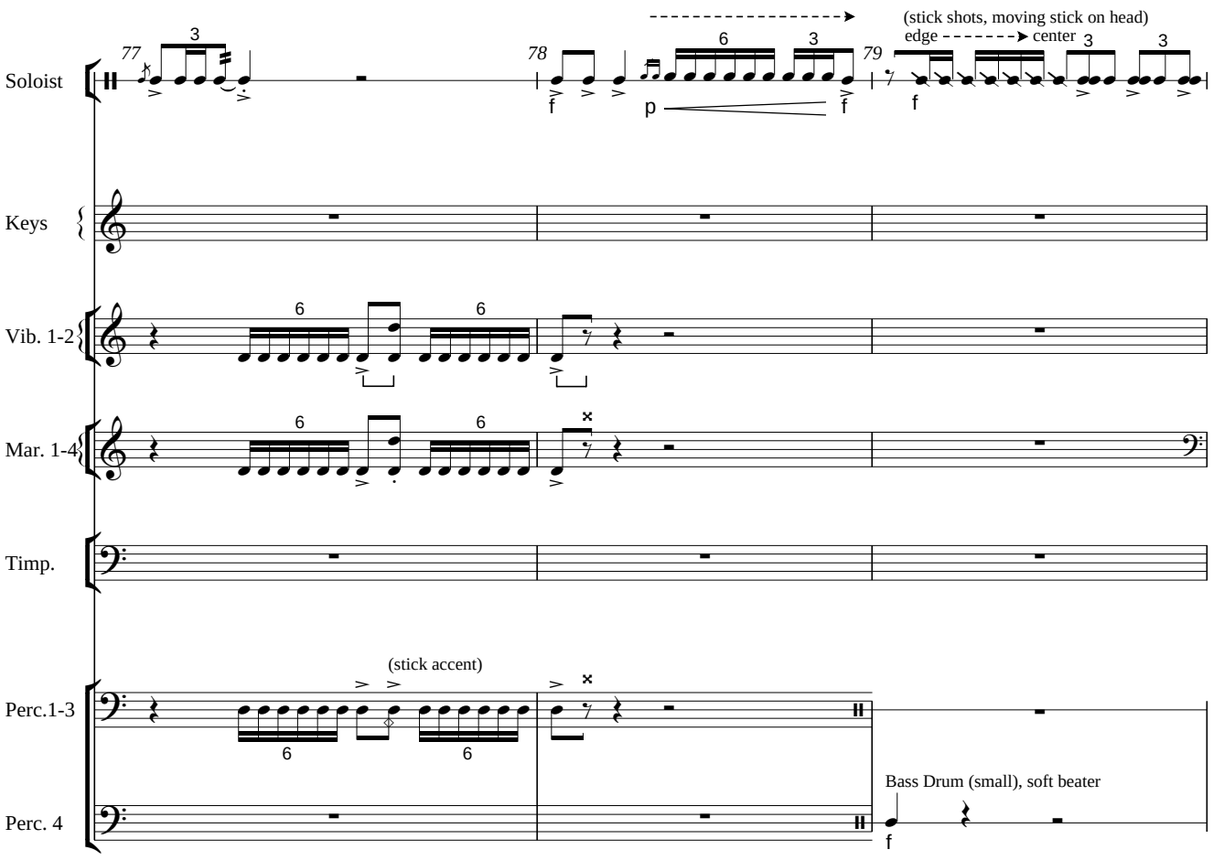

Soloist
64
65
66
6
p
f
Keys
Vib. 1-2
Mar. 1-4
Timp.
Perc.1-3
Perc. 4

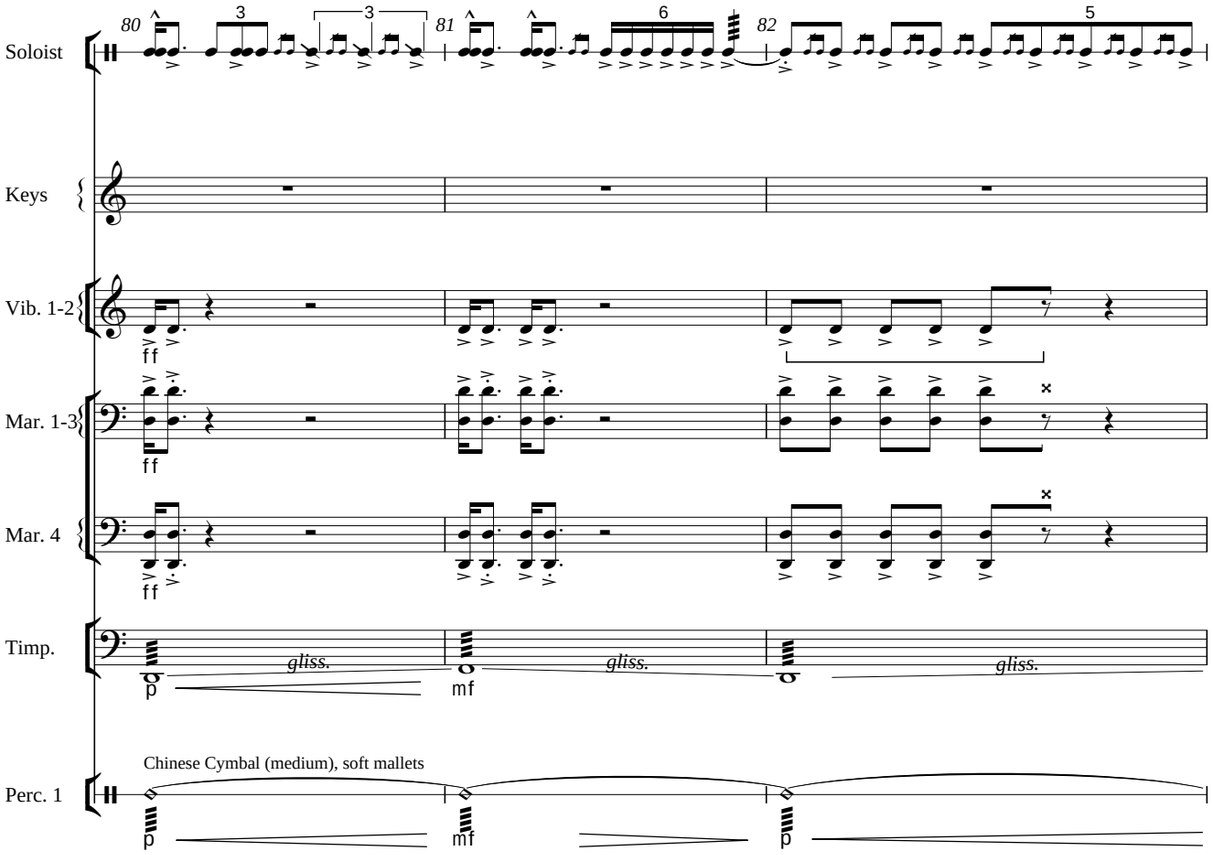

Soloist
67
68
69
6
Xylophone (blend with marimba and vibraphone, adding to the upper register)
Keys
mf
Vib. 1-2
Mar. 1-4
Timp.
(blend with marimba and vibraphone, reinforcing the low register)
mf
Perc.1-3
(stick accent)
Perc. 4
(stick accent)

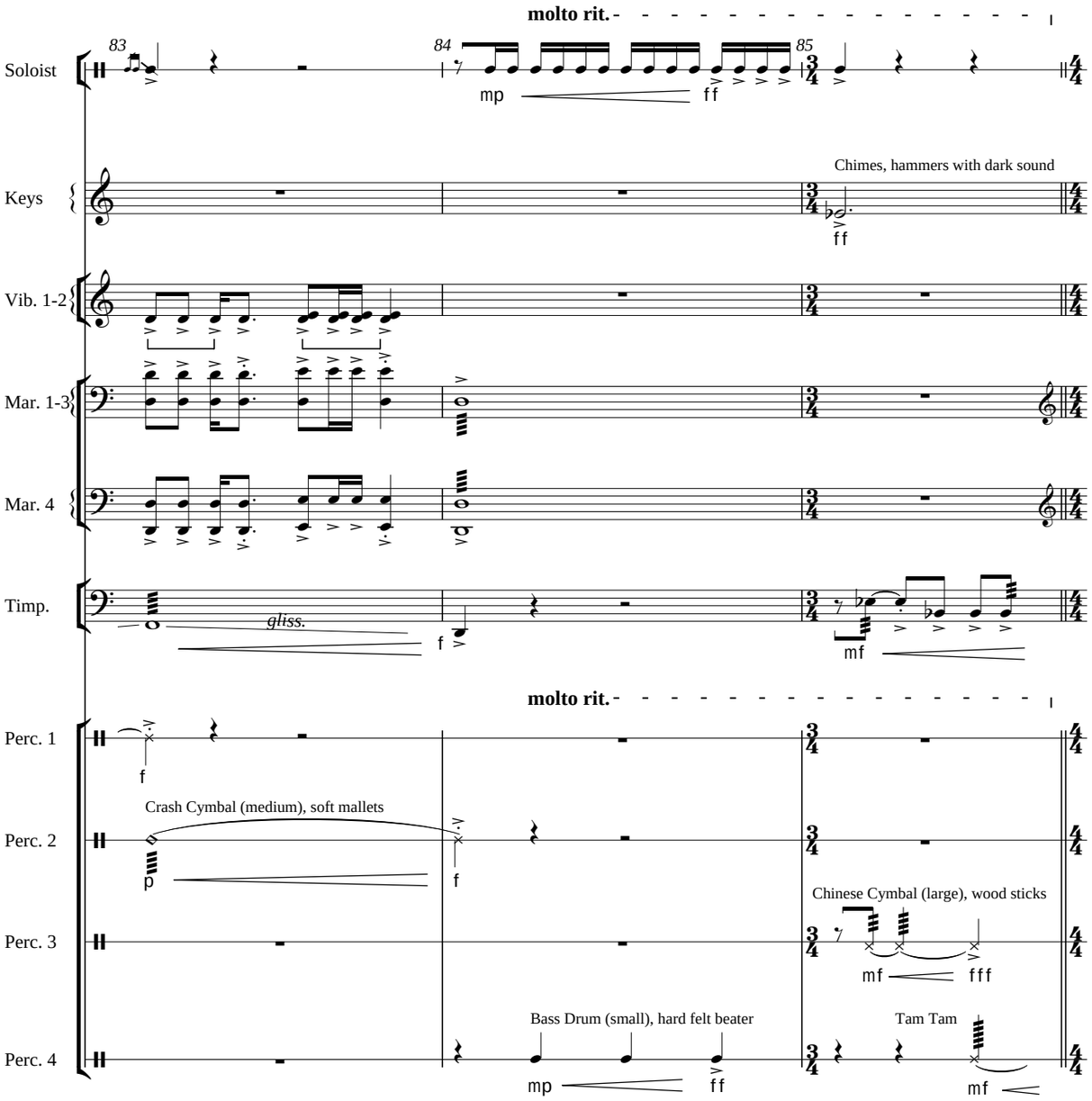

Soloist
70
71
3
3
6
3
3
Xylophone
Keys
mf
Vib. 1-2
Mar. 1-4
Timp.
Perc.1-3
Perc. 4

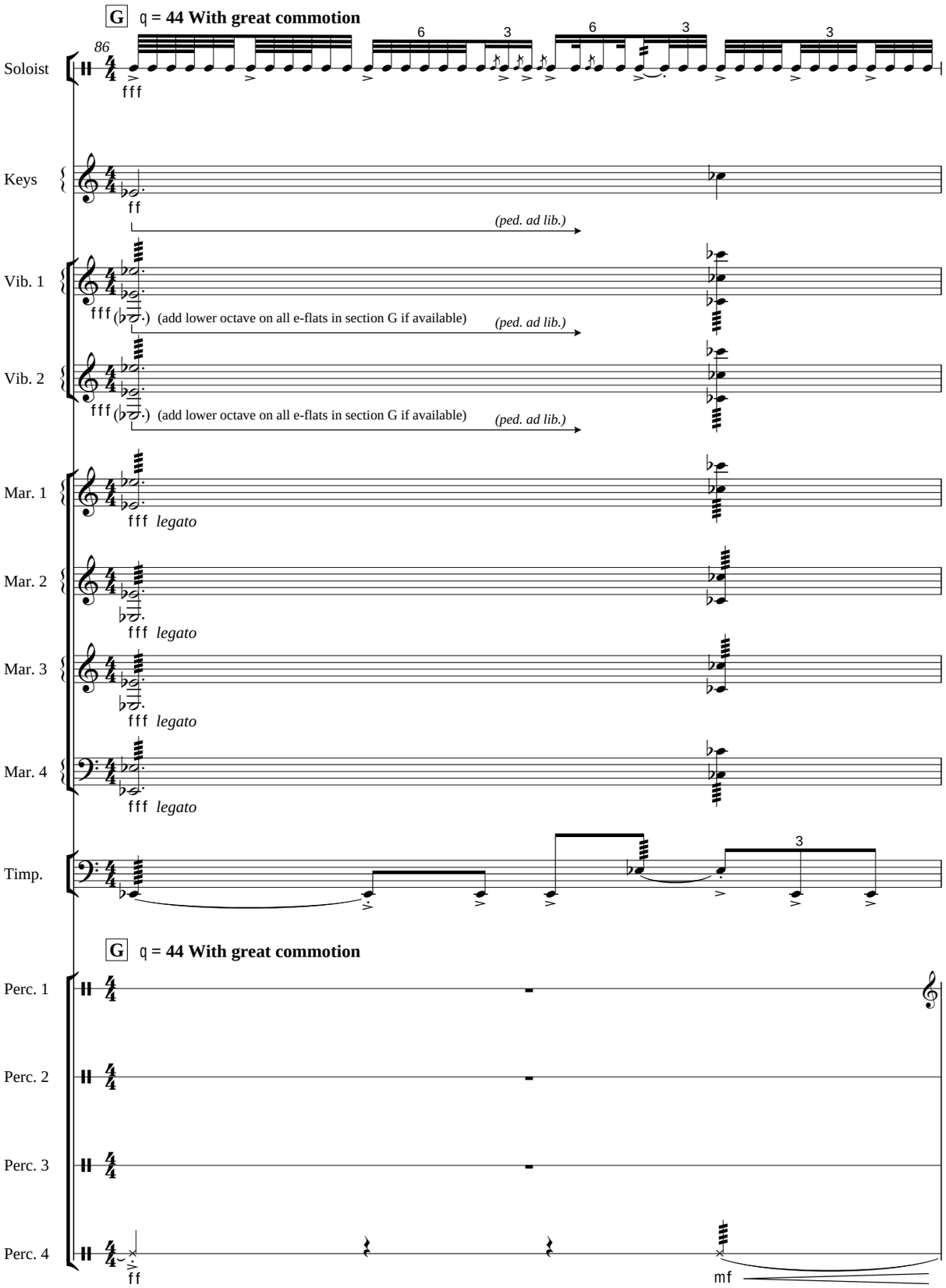

Soloist
Keys
Chimes, hard mallets on top of bar
mf
Vib. 1-2
Mar. 1-4
Timp.
Perc.1-3
Perc. 4
72
73
74
3
6
5

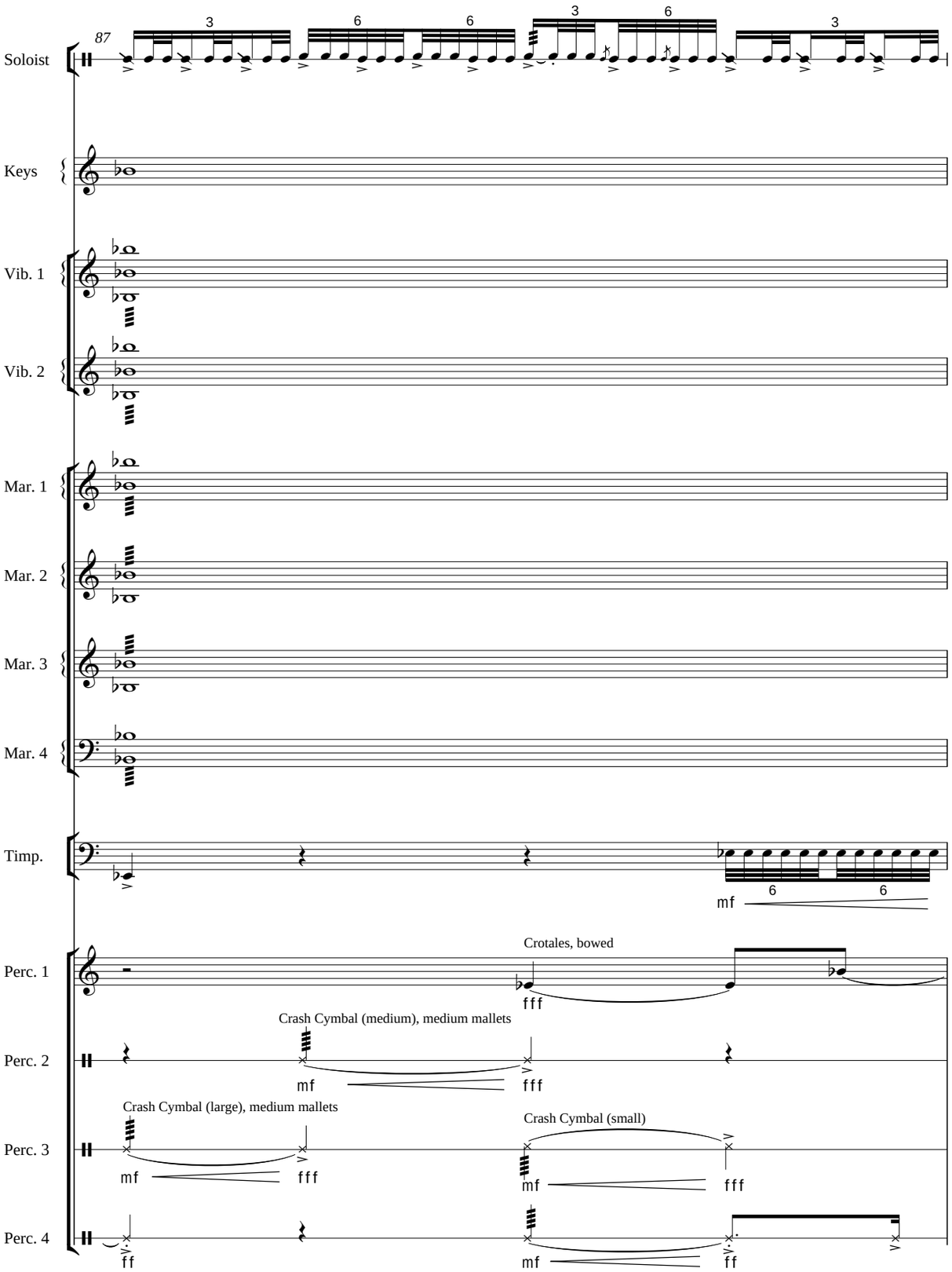

F
Soloist
75
76
pp
f
3
Keys
Xylophone
f
Vib. 1-2
Mar. 1-4
Timp.
f
Perc.1-3
Perc. 4

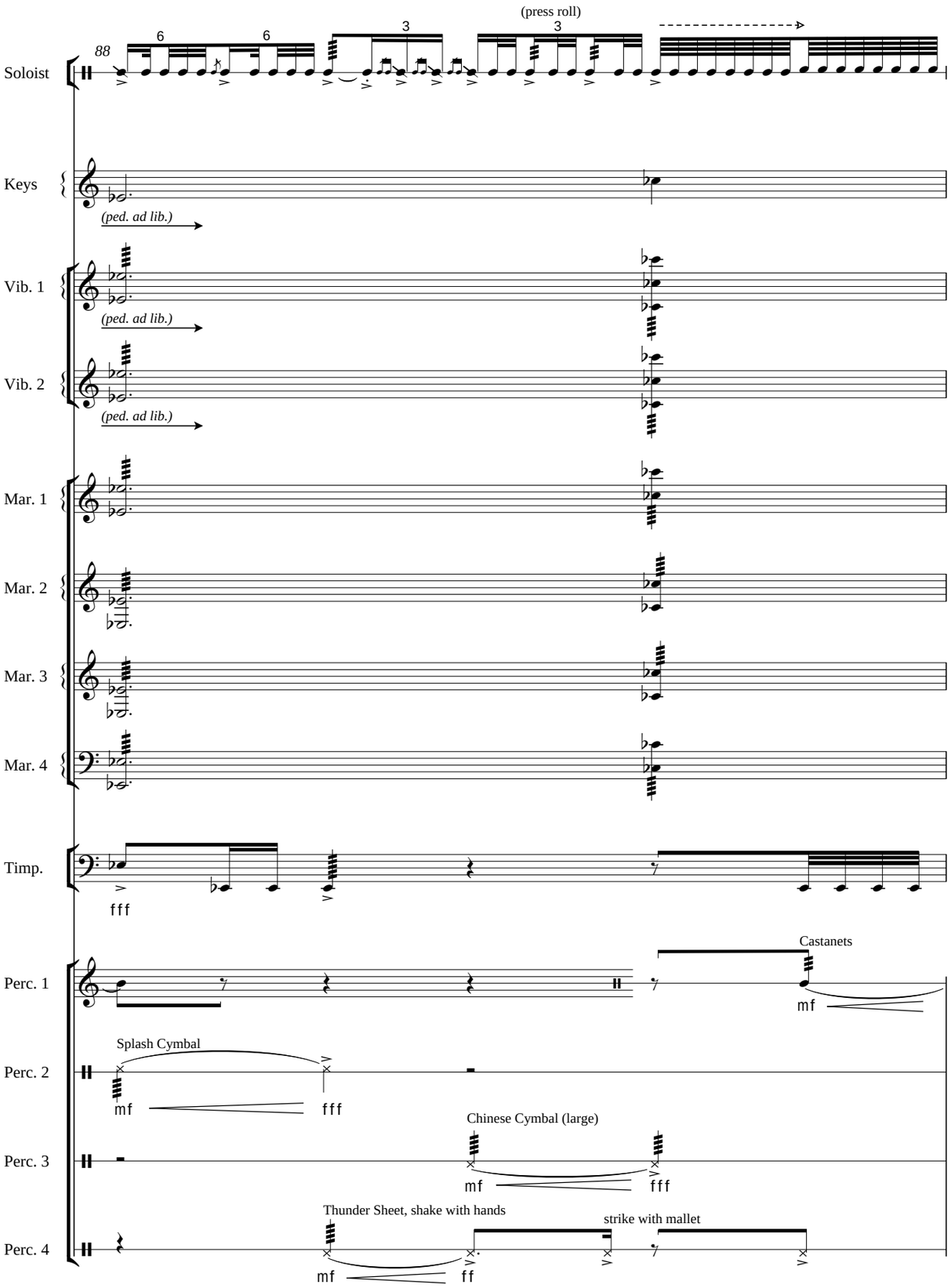

Soloist
Keys
Vib. 1-2
Mar. 1-4
Timp.
Perc.1-3
Perc. 4
77
78
79
(stick shots, moving stick on head)
edge
center
(stick accent)
Bass Drum (small), soft beater

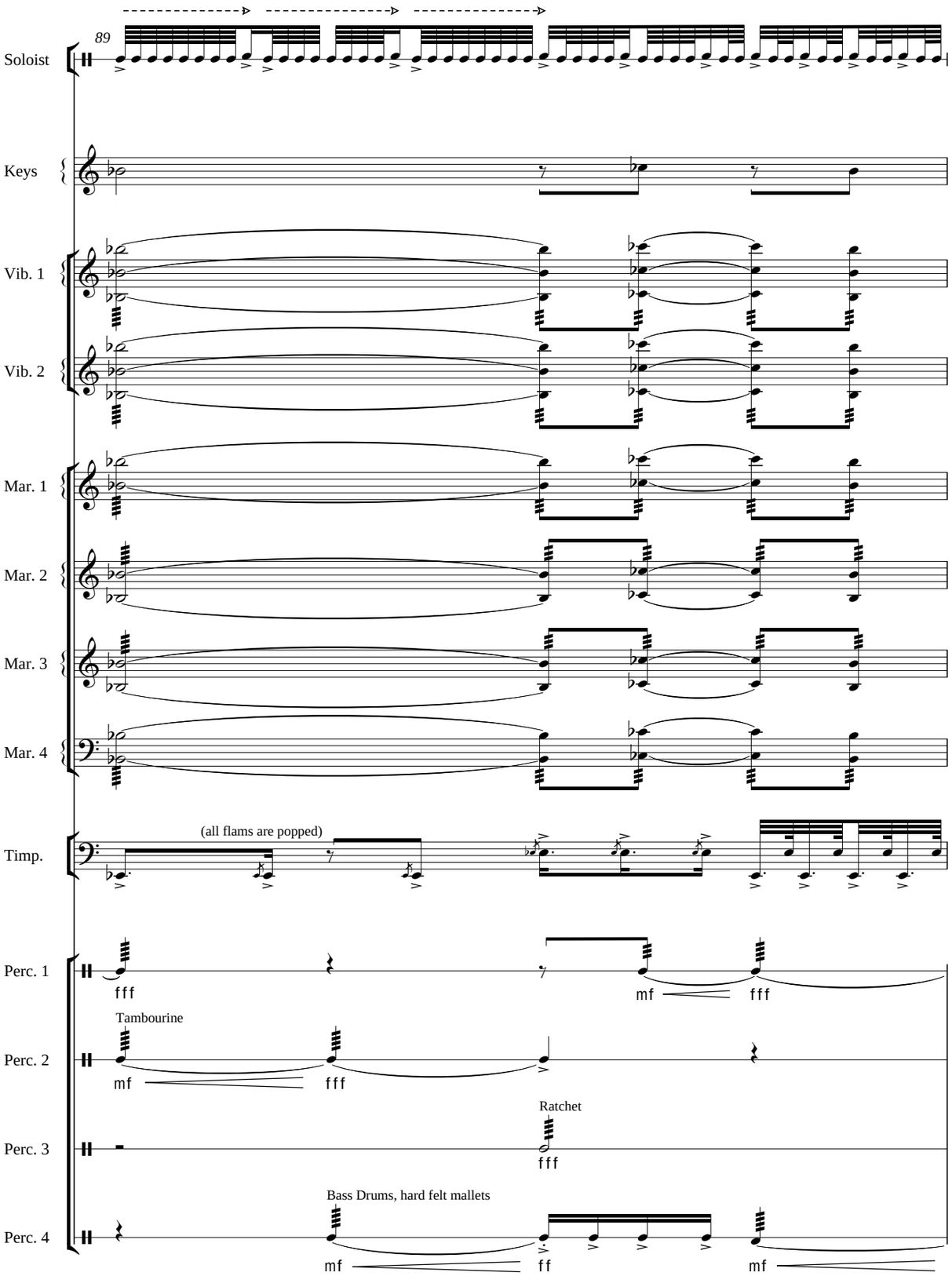

Soloist
Keys
Vib. 1-2
Mar. 1-3
Mar. 4
Timp.
Perc. 1
80
81
82
gliss.
Chinese Cymbal (medium), soft mallets

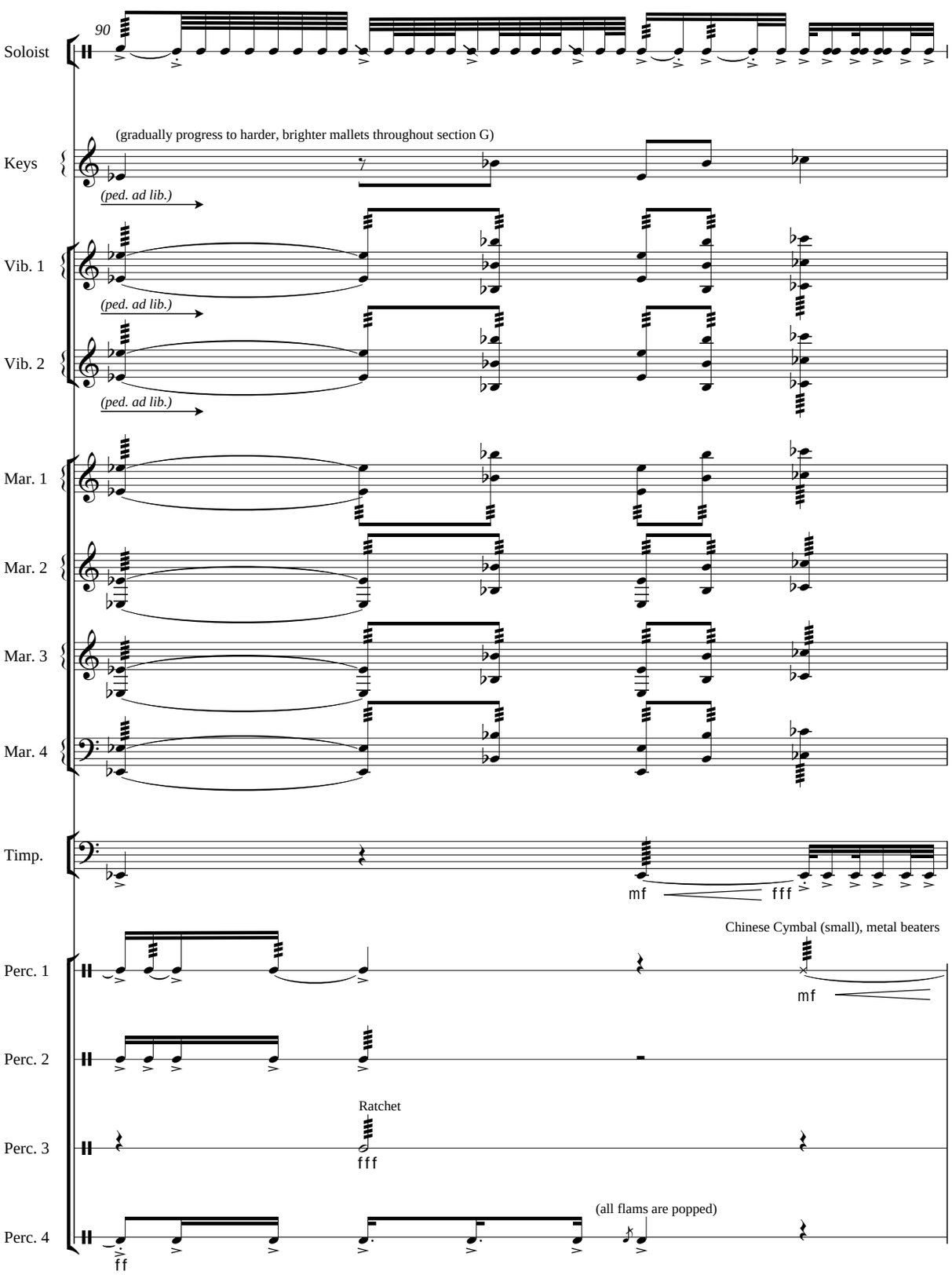

molto rit.
83
84
85
Soloist
mp
ff
Keys
Chimes, hammers with dark sound
ff
Vib. 1-2
Mar. 1-3
Mar. 4
Timp.
gliss.
f
mf
molto rit.
Perc. 1
f
Perc. 2
Crash Cymbal (medium), soft mallets
p
f
Perc. 3
Chinese Cymbal (large), wood sticks
mf
fff
Perc. 4
Bass Drum (small), hard felt beater
mp
ff
Tam Tam
mf

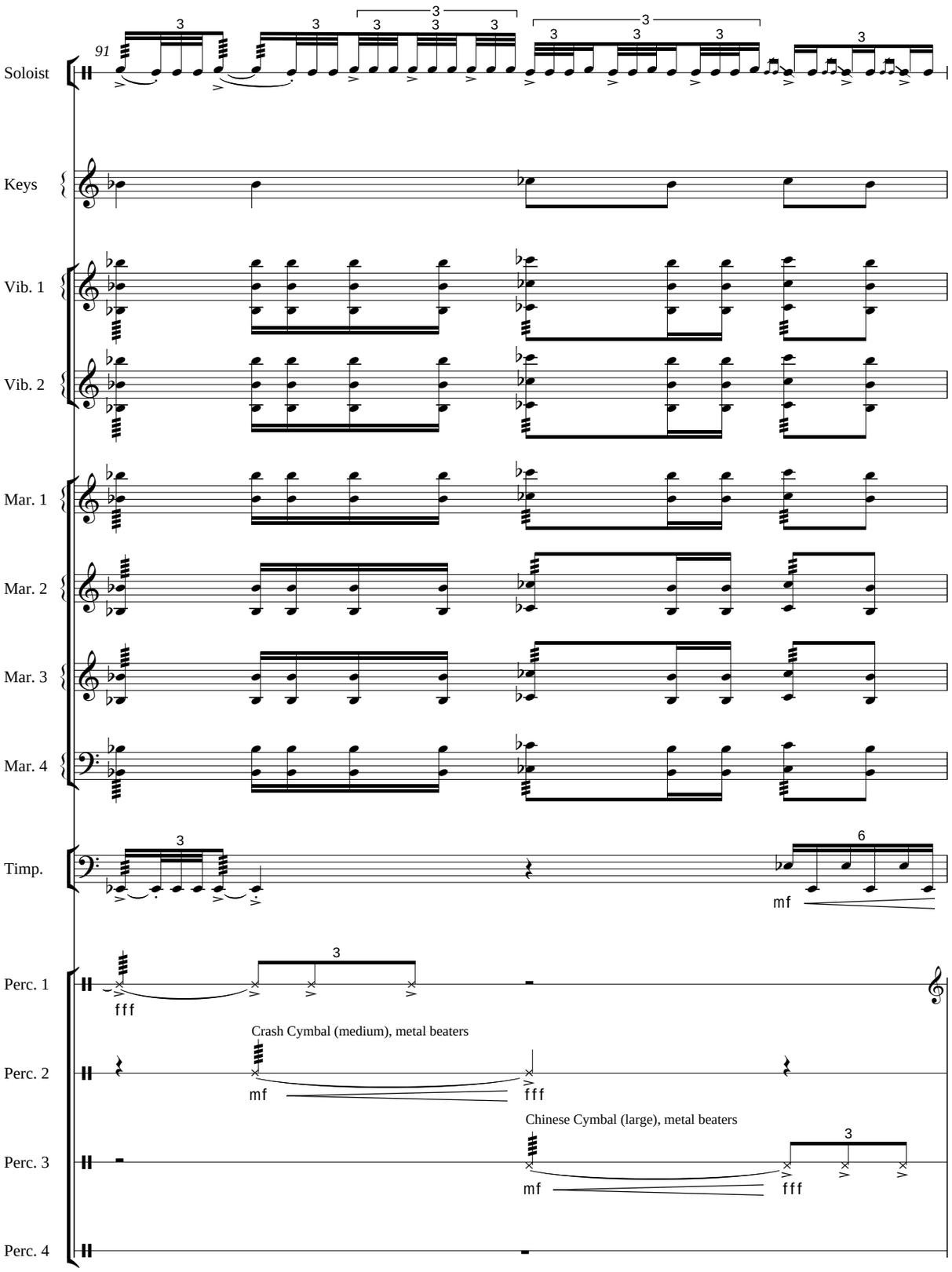

G
q = 44 With great commotion
86
Soloist
fff
Keys
ff
(ped. ad lib.)
Vib. 1
fff
(add lower octave on all e-flats in section G if available)
(ped. ad lib.)
Vib. 2
fff
(add lower octave on all e-flats in section G if available)
(ped. ad lib.)
Mar. 1
fff legato
Mar. 2
fff legato
Mar. 3
fff legato
Mar. 4
fff legato
Timp.
G
q = 44 With great commotion
Perc. 1
Perc. 2
Perc. 3
Perc. 4
ff
mf

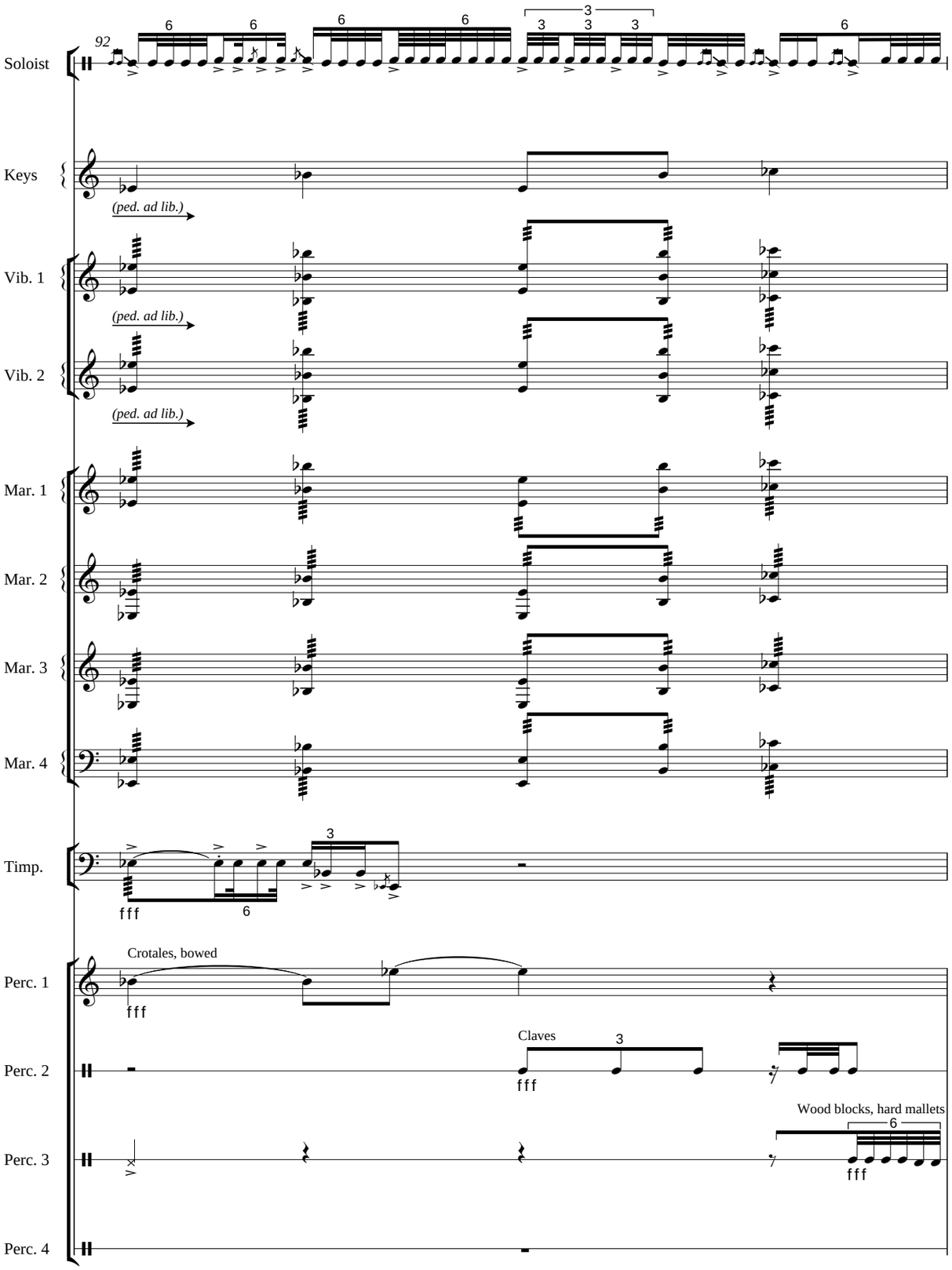

87
Soloist
Keys
Vib. 1
Vib. 2
Mar. 1
Mar. 2
Mar. 3
Mar. 4
Timp.
mf
Perc. 1
Crotales, bowed
fff
Perc. 2
Crash Cymbal (medium), medium mallets
mf
fff
Perc. 3
Crash Cymbal (large), medium mallets
mf
fff
Crash Cymbal (small)
mf
fff
Perc. 4
ff
mf
ff

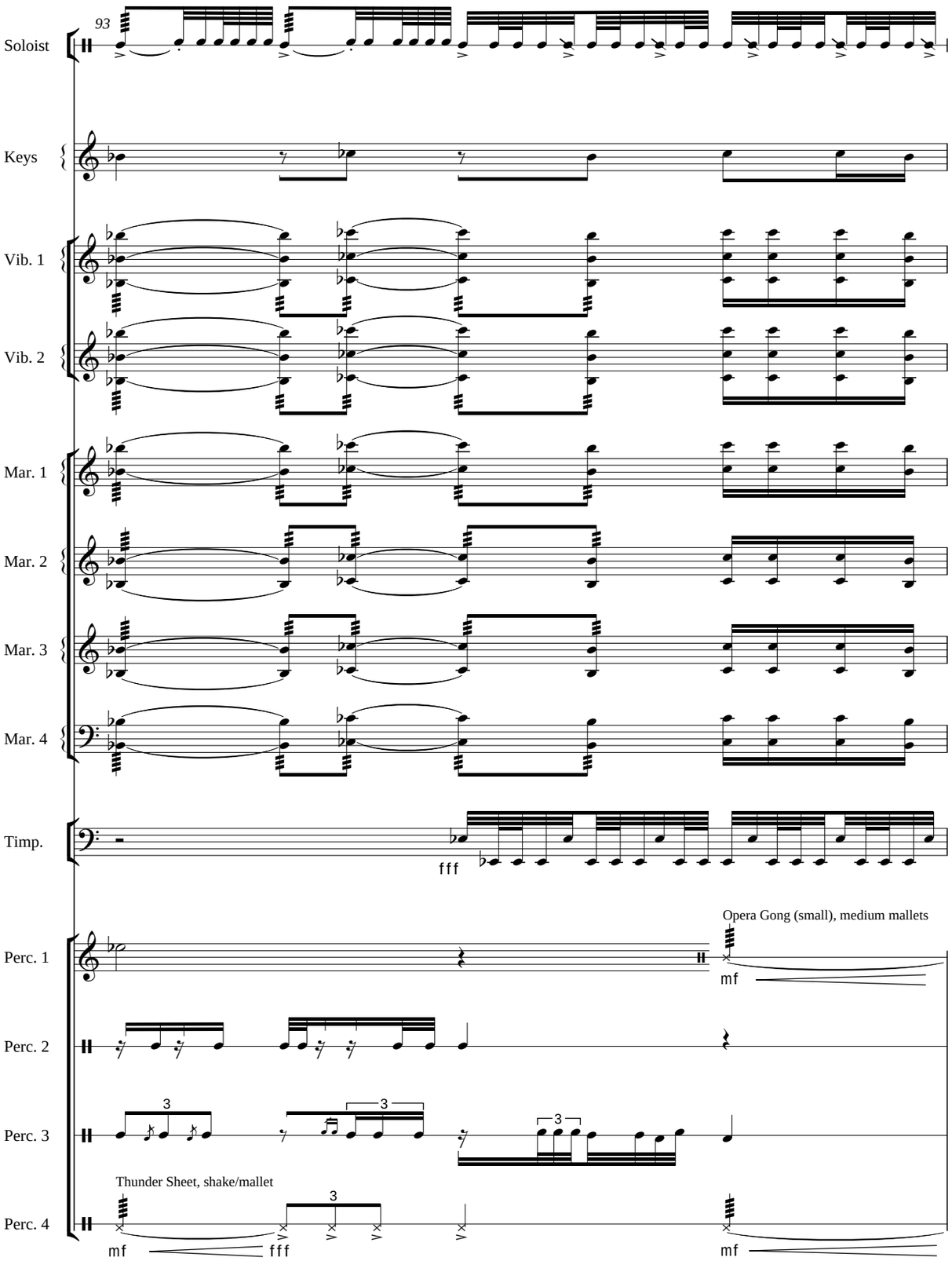

Soloist
88
6
6
3
3
(press roll)
Keys
(ped. ad lib.)
Vib. 1
(ped. ad lib.)
Vib. 2
(ped. ad lib.)
Mar. 1
Mar. 2
Mar. 3
Mar. 4
Timp.
fff
Perc. 1
Castanets
mf
Perc. 2
Splash Cymbal
mf
fff
Perc. 3
Chinese Cymbal (large)
mf
fff
Perc. 4
Thunder Sheet, shake with hands
mf
ff
strike with mallet

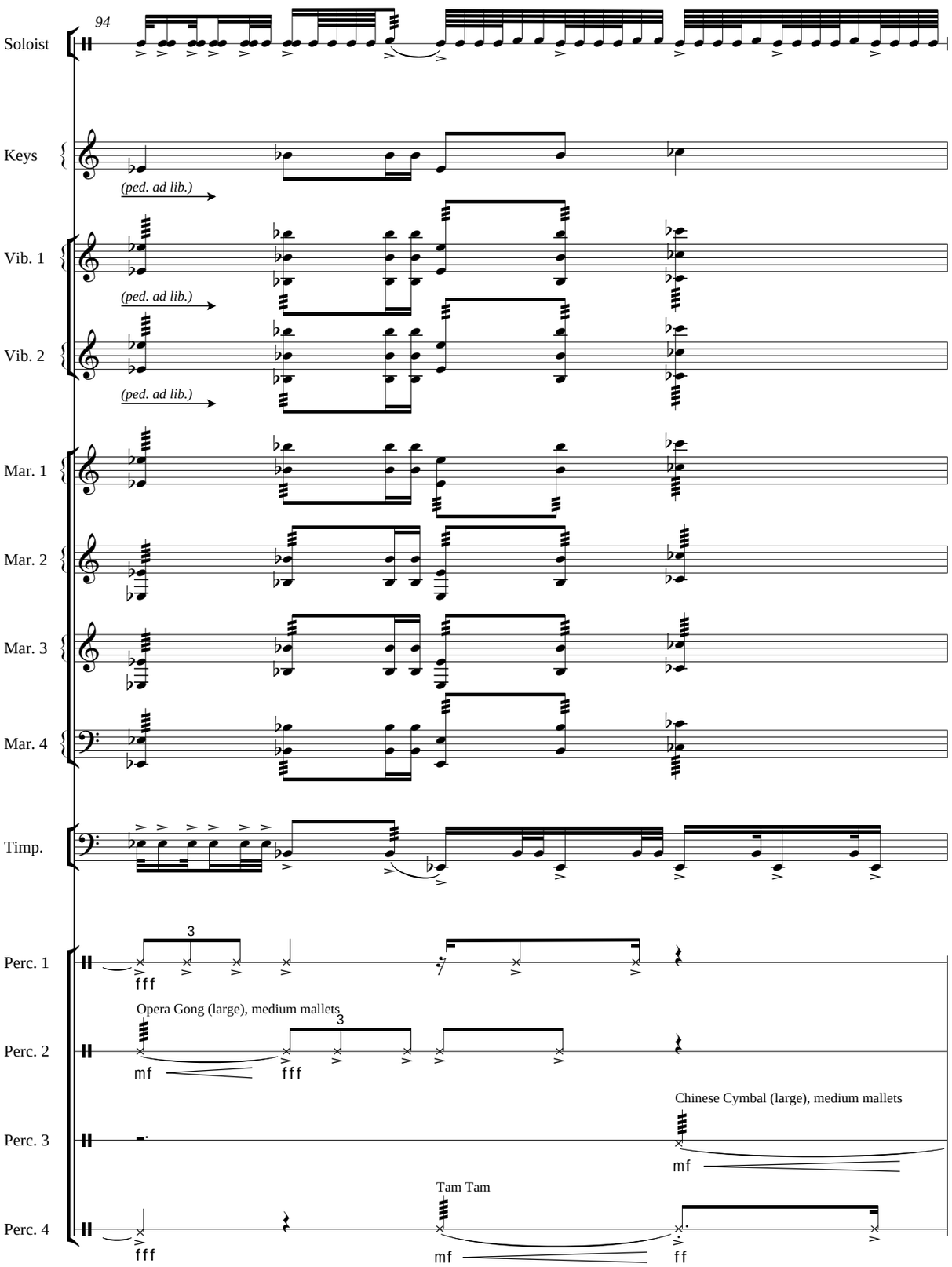

89
Soloist
Keys
Vib. 1
Vib. 2
Mar. 1
Mar. 2
Mar. 3
Mar. 4
(all flams are popped)
Timp.
Perc. 1
fff
mf
fff
Tambourine
Perc. 2
mf
fff
Ratchet
Perc. 3
fff
Bass Drums, hard felt mallets
Perc. 4
mf
ff
mf

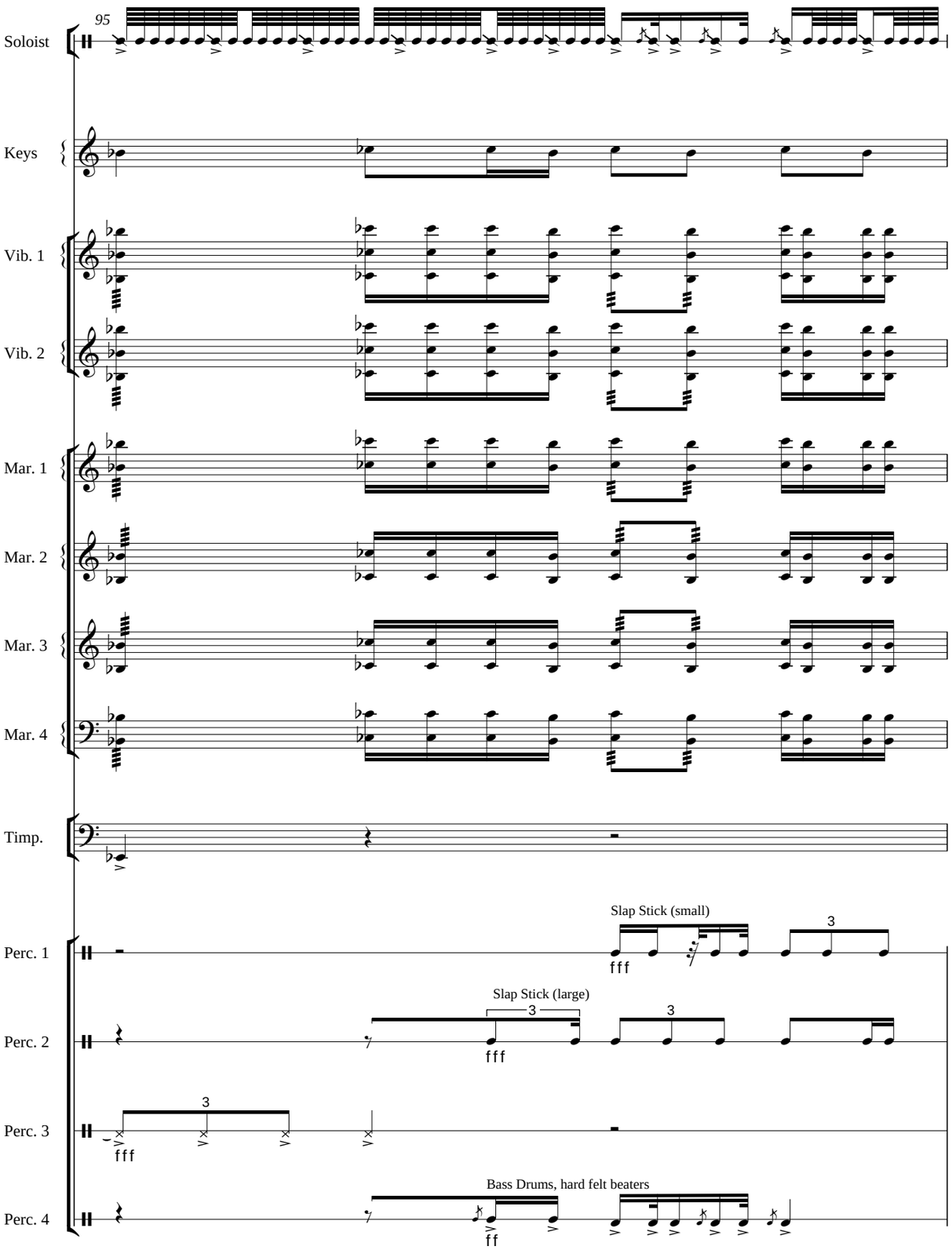

Soloist
90
Keys
(gradually progress to harder, brighter mallets throughout section G)
(ped. ad lib.)
Vib. 1
(ped. ad lib.)
Vib. 2
(ped. ad lib.)
Mar. 1
Mar. 2
Mar. 3
Mar. 4
Timp.
mf
fff
Chinese Cymbal (small), metal beaters
Perc. 1
mf
Perc. 2
Ratchet
Perc. 3
fff
(all flams are popped)
Perc. 4
ff

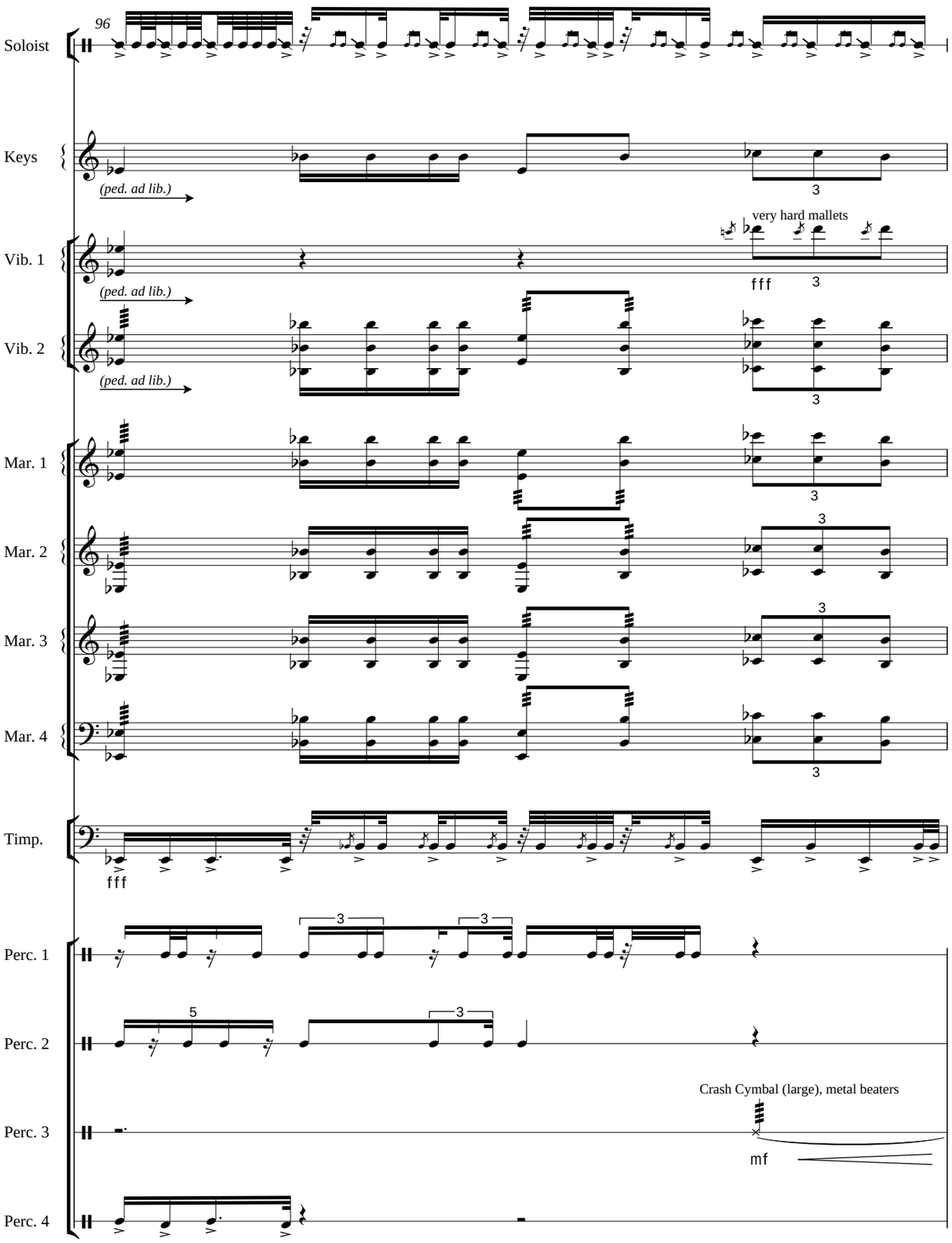

91
Soloist
Keys
Vib. 1
Vib. 2
Mar. 1
Mar. 2
Mar. 3
Mar. 4
Timp.
mf
Perc. 1
fff
Crash Cymbal (medium), metal beaters
Perc. 2
mf
fff
Chinese Cymbal (large), metal beaters
Perc. 3
mf
fff
Perc. 4

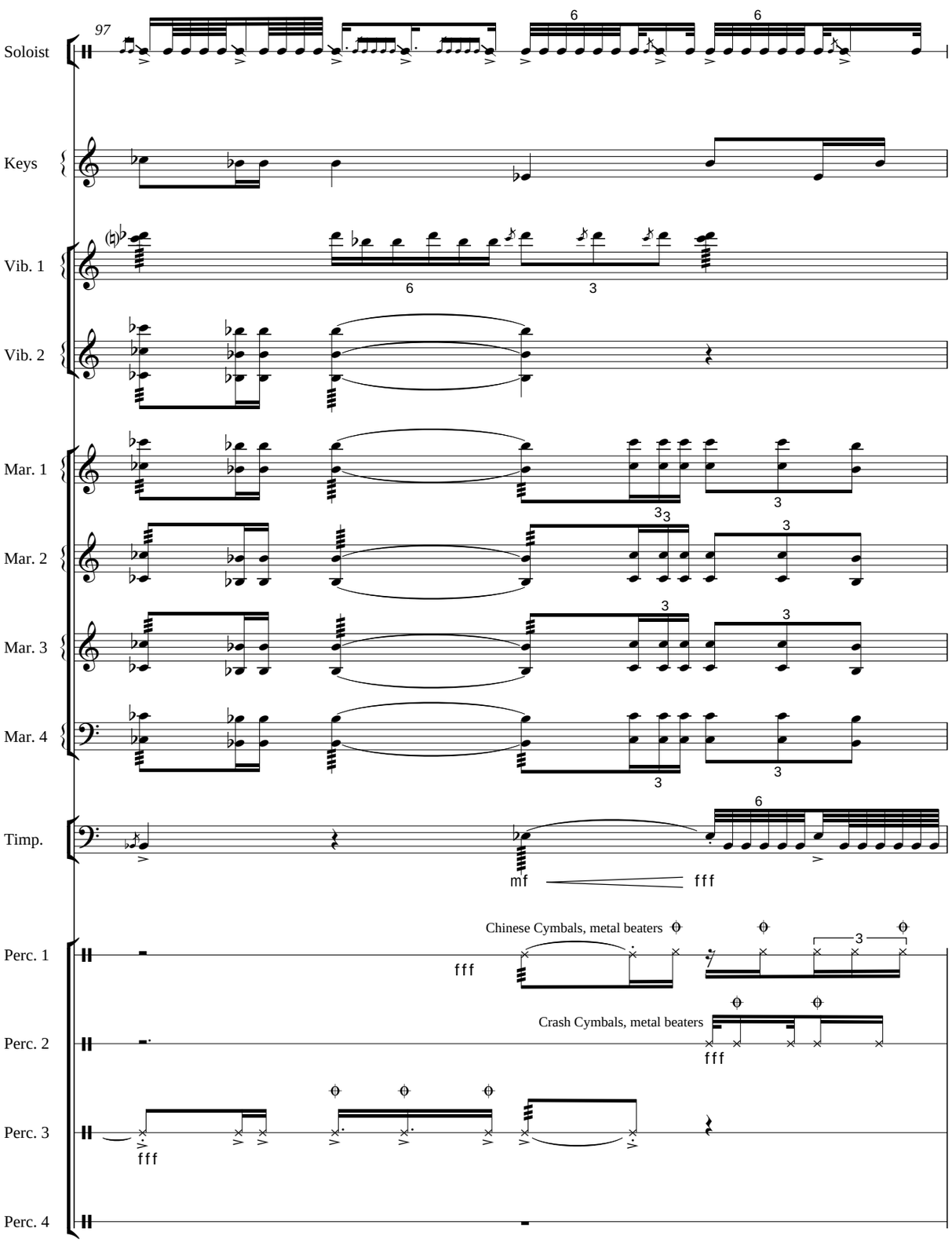

92
Soloist
Keys
(ped. ad lib.)
Vib. 1
(ped. ad lib.)
Vib. 2
(ped. ad lib.)
Mar. 1
Mar. 2
Mar. 3
Mar. 4
Timp.
fff
Crotales, bowed
fff
Perc. 1
Claves
fff
Perc. 2
Wood blocks, hard mallets
fff
Perc. 3
Perc. 4

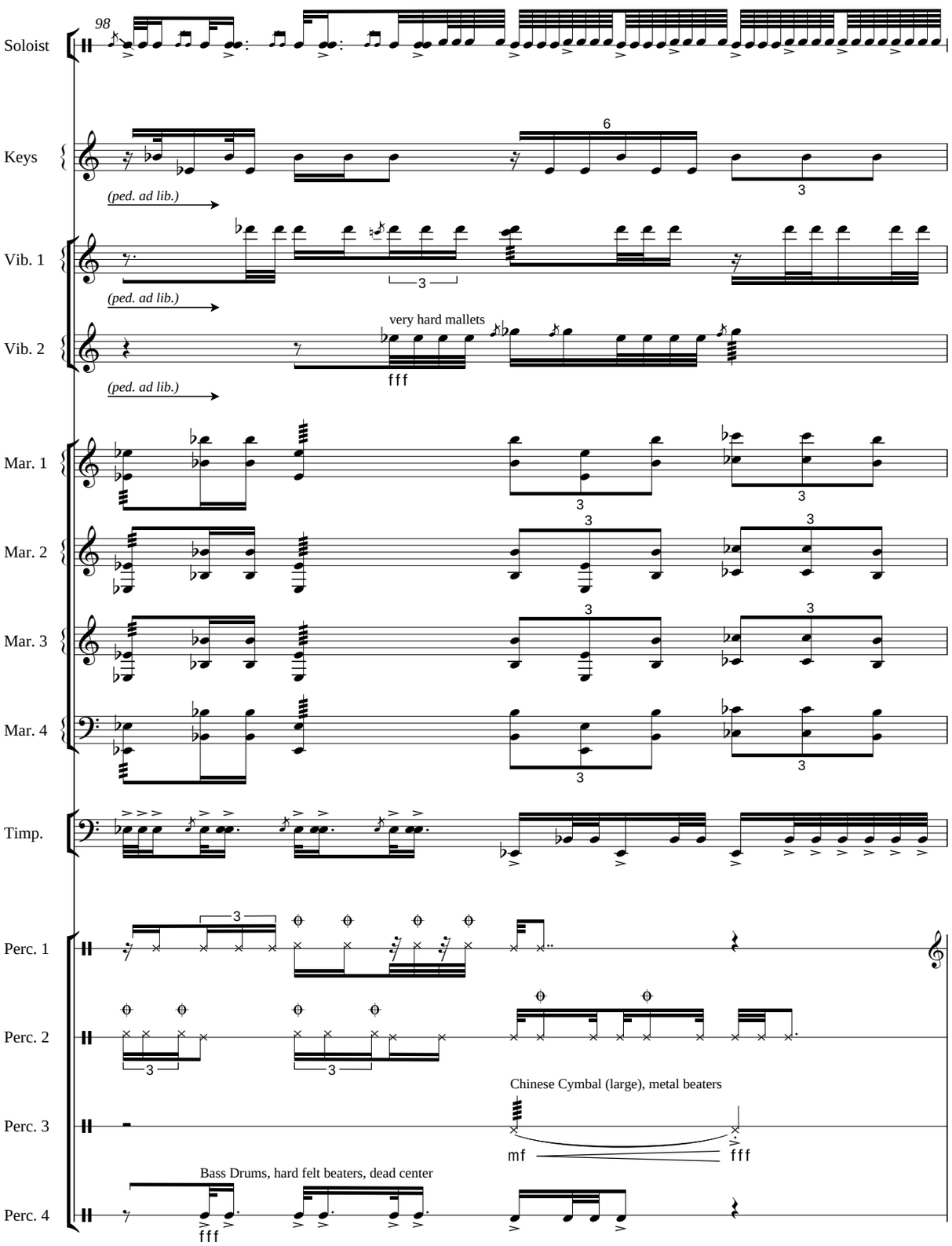

93
Soloist
Keys
Vib. 1
Vib. 2
Mar. 1
Mar. 2
Mar. 3
Mar. 4
Timp.
fff
Opera Gong (small), medium mallets
Perc. 1
mf
Perc. 2
Perc. 3
3
3
3
Thunder Sheet, shake/mallet
Perc. 4
3
mf
fff
mf

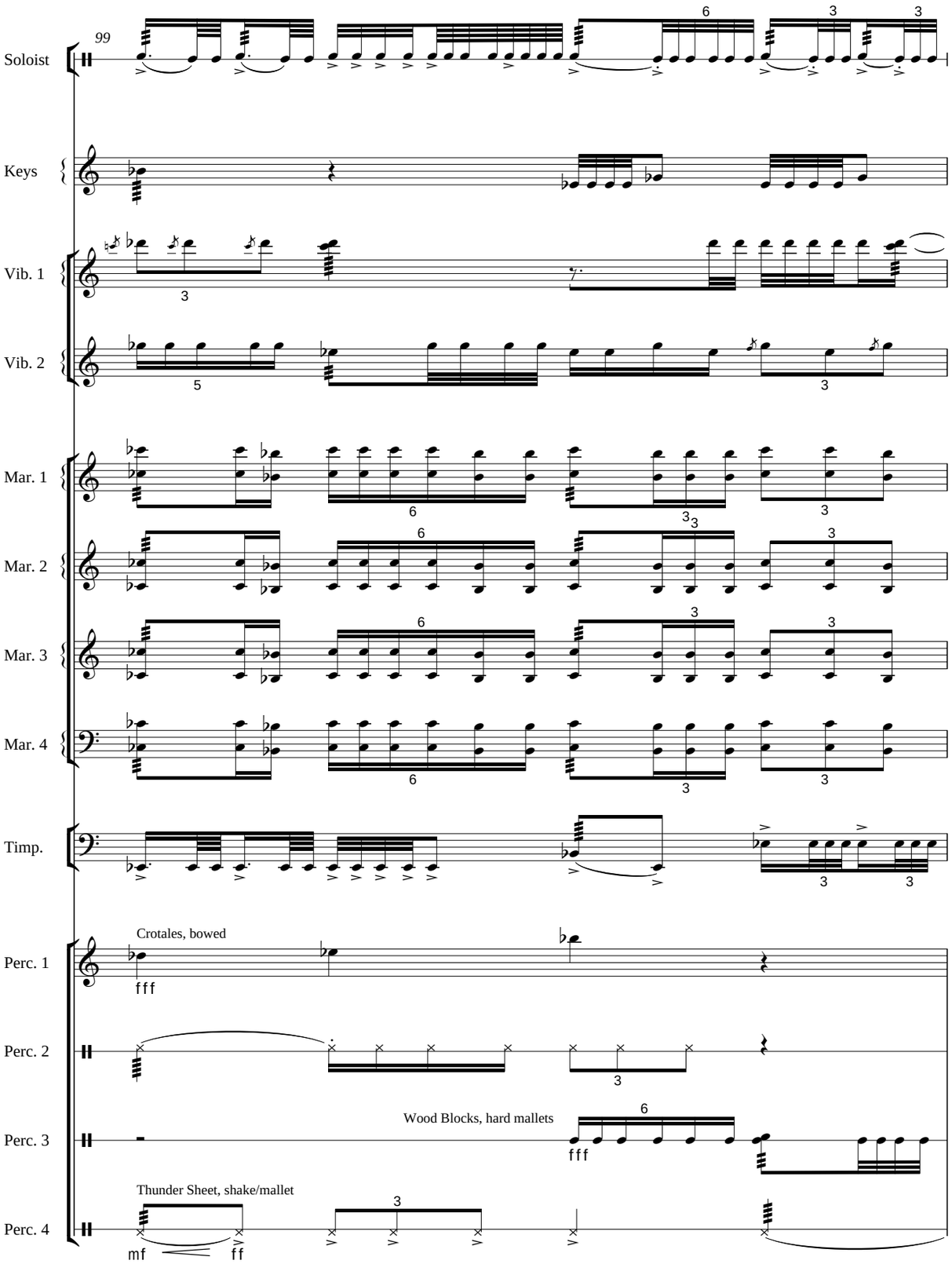

94
Soloist
Keys
(ped. ad lib.)
Vib. 1
(ped. ad lib.)
Vib. 2
(ped. ad lib.)
Mar. 1
Mar. 2
Mar. 3
Mar. 4
Timp.
Perc. 1
3
fff
Opera Gong (large), medium mallets
Perc. 2
3
mf
fff
Chinese Cymbal (large), medium mallets
Perc. 3
mf
Tam Tam
Perc. 4
fff
mf
ff

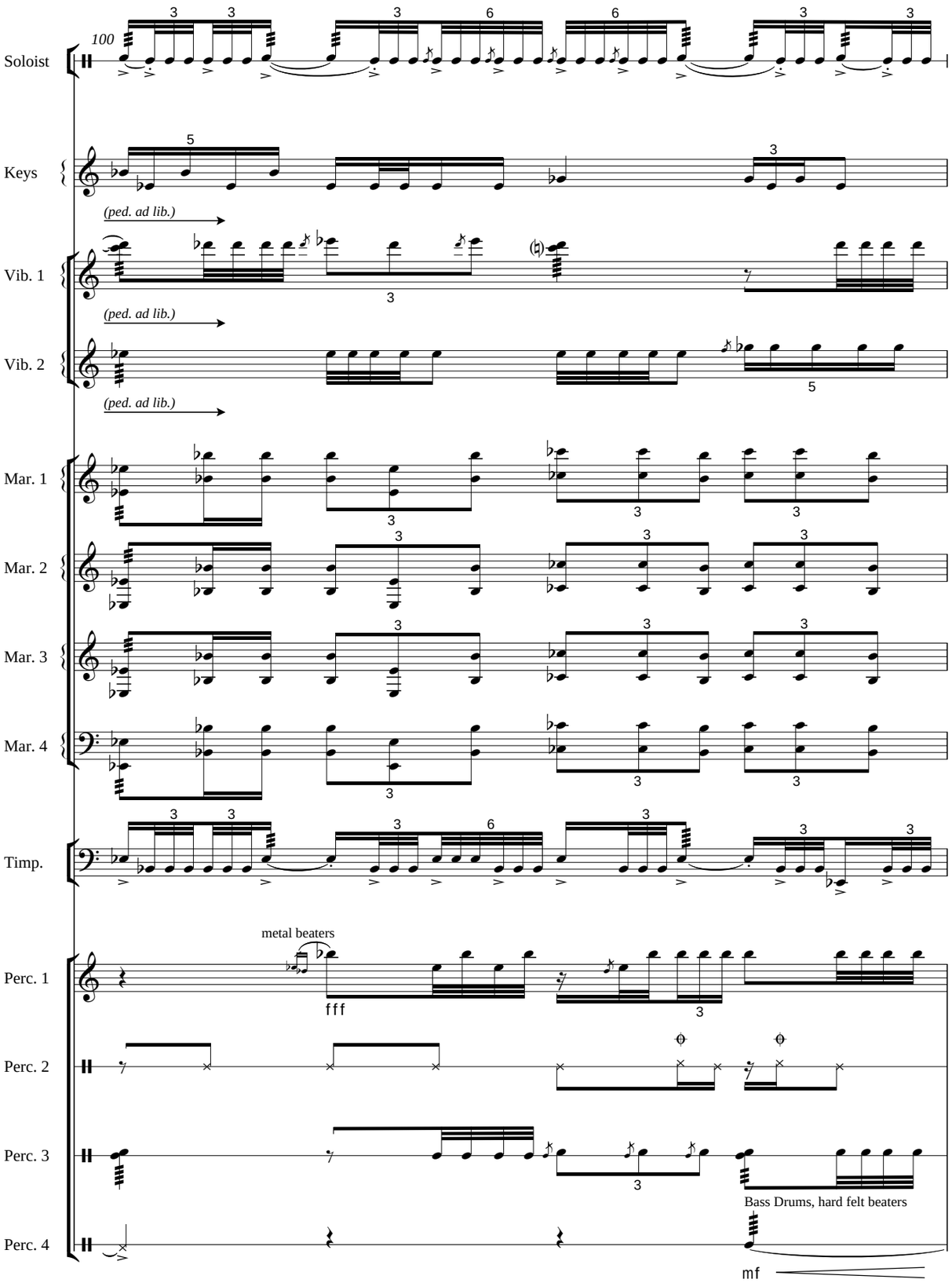

95
Soloist
Keys
Vib. 1
Vib. 2
Mar. 1
Mar. 2
Mar. 3
Mar. 4
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Slap Stick (small)
fff
3
Slap Stick (large)
fff
3
3
fff
3
Bass Drums, hard felt beaters
ff

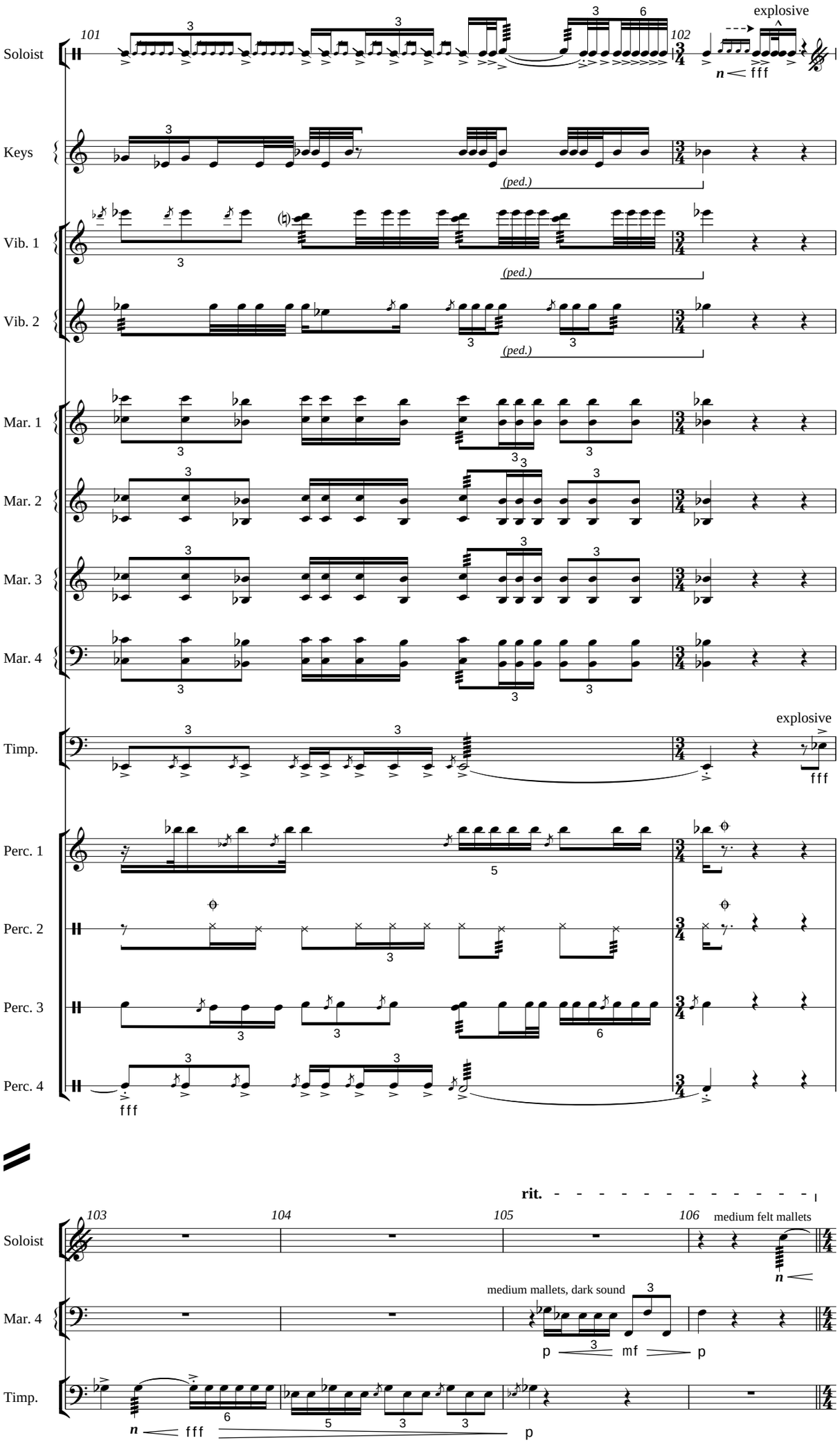

96
Soloist
Keys
(ped. ad lib.)
Vib. 1
very hard mallets
fff
(ped. ad lib.)
Vib. 2
(ped. ad lib.)
Mar. 1
Mar. 2
Mar. 3
Mar. 4
Timp.
fff
Perc. 1
Perc. 2
Perc. 3
Crash Cymbal (large), metal beaters
mf
Perc. 4


97
Soloist
Keys
Vib. 1
Vib. 2
Mar. 1
Mar. 2
Mar. 3
Mar. 4
Timp.
mf
fff
Perc. 1
Chinese Cymbals, metal beaters
fff
Perc. 2
Crash Cymbals, metal beaters
fff
Perc. 3
fff
Perc. 4

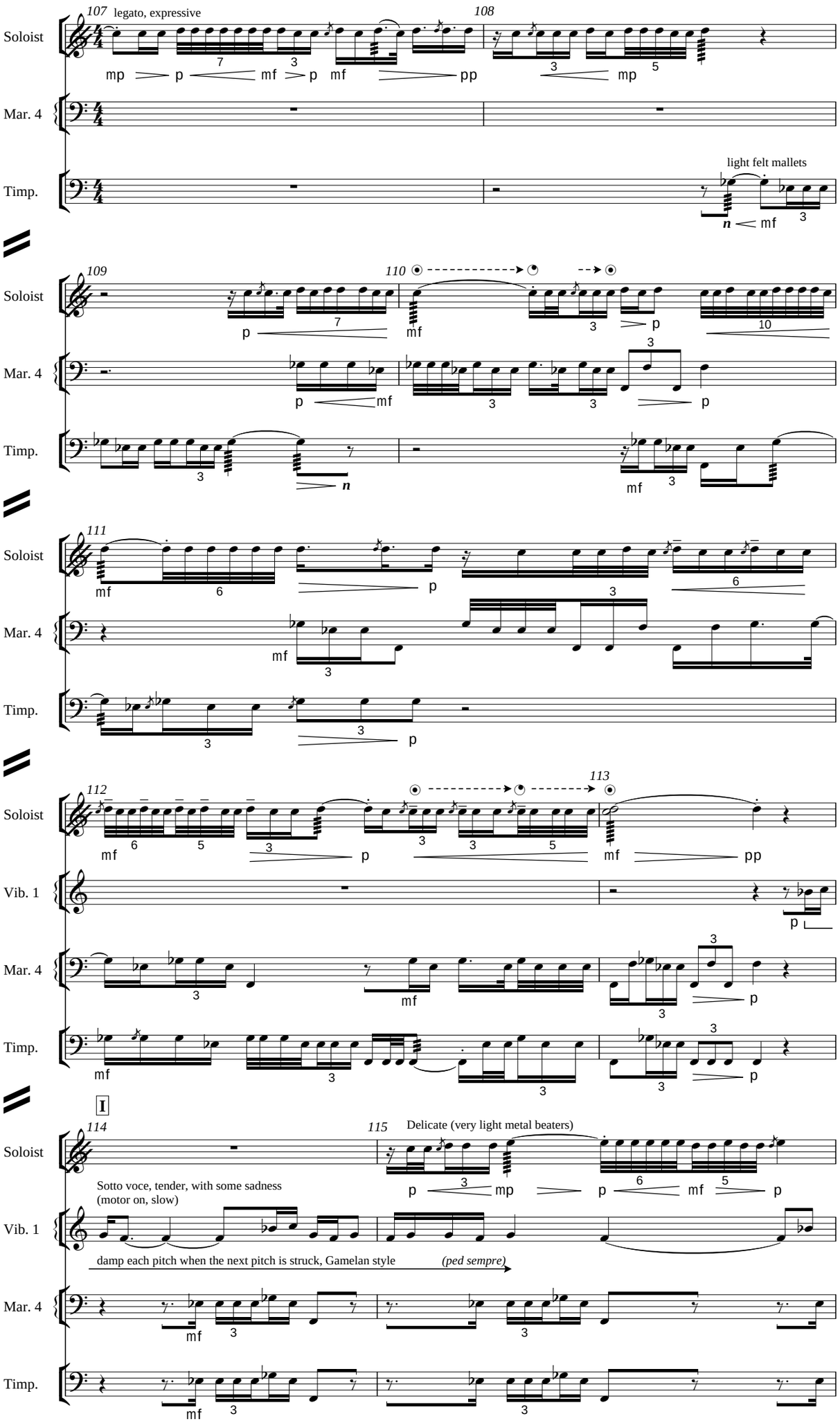

98
Soloist
Keys
(ped. ad lib.)
Vib. 1
(ped. ad lib.)
Vib. 2
very hard mallets
fff
(ped. ad lib.)
Mar. 1
Mar. 2
Mar. 3
Mar. 4
Timp.
Perc. 1
Perc. 2
Perc. 3
Chinese Cymbal (large), metal beaters
mf
fff
Perc. 4
Bass Drums, hard felt beaters, dead center
fff

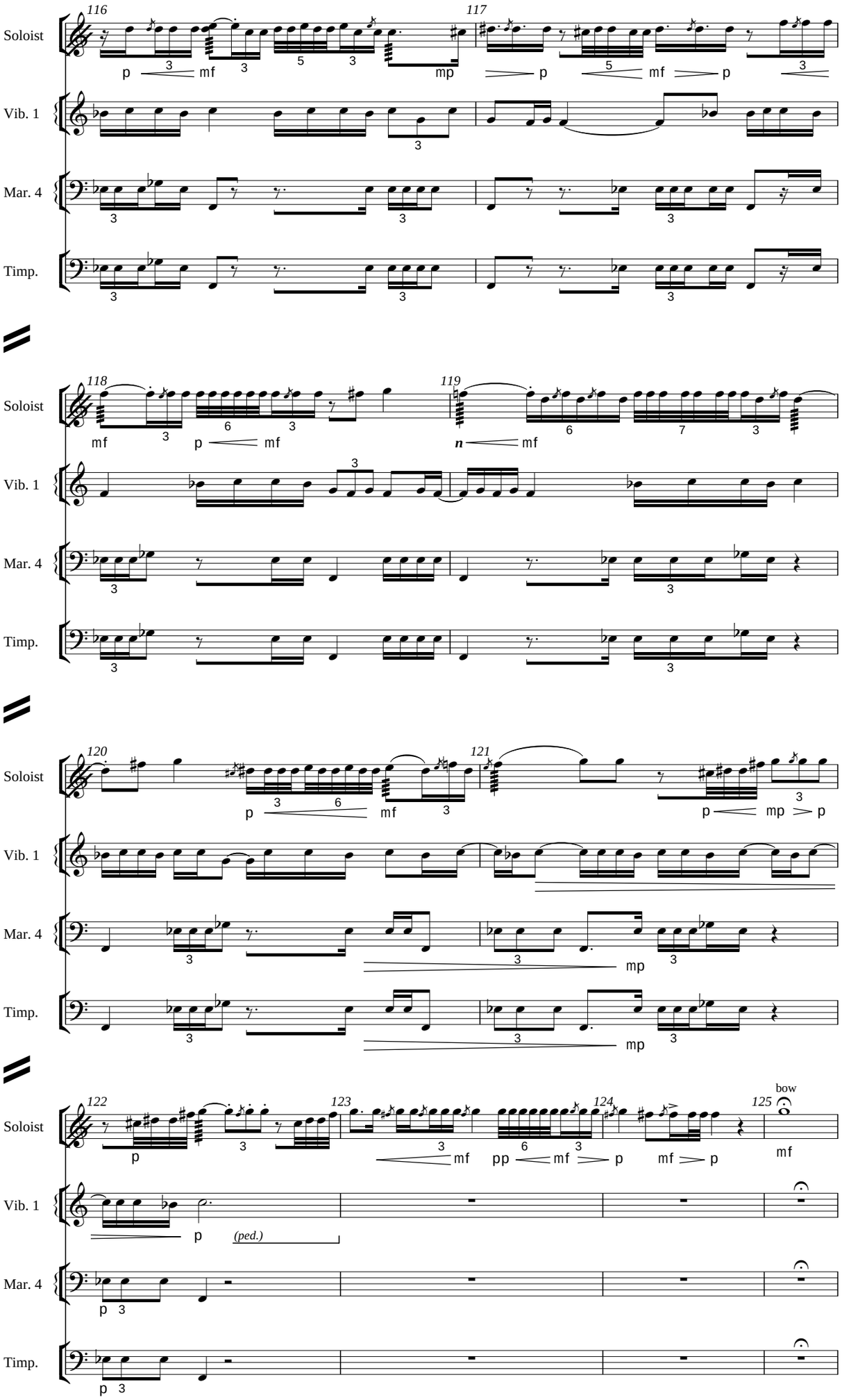

99
Soloist
Keys
Vib. 1
Vib. 2
Mar. 1
Mar. 2
Mar. 3
Mar. 4
Timp.
Perc. 1
Crotales, bowed
fff
Perc. 2
Perc. 3
Wood Blocks, hard mallets
fff
Perc. 4
Thunder Sheet, shake/mallet
mf
ff

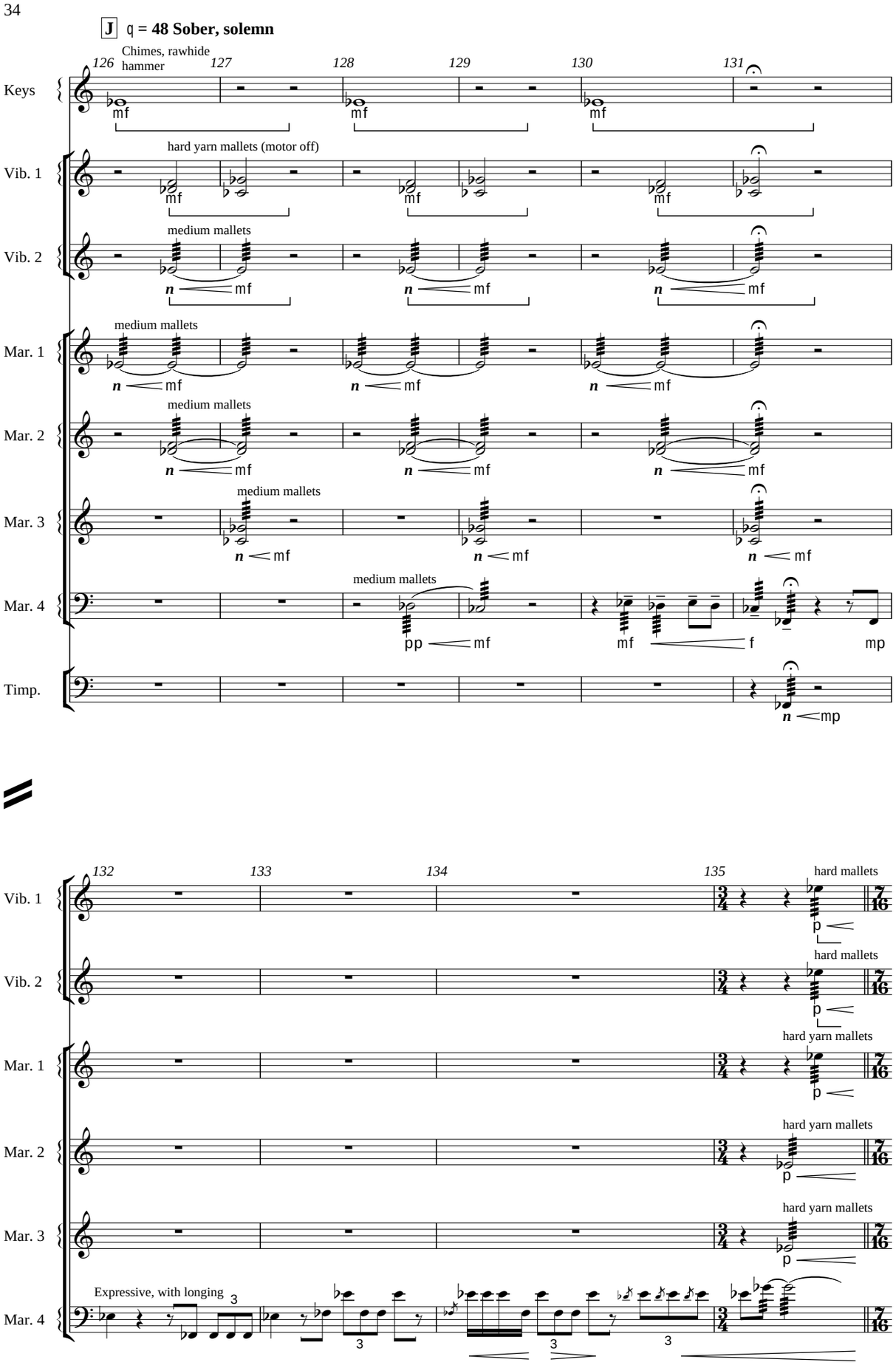

100
Soloist
Keys
(ped. ad lib.)
Vib. 1
(ped. ad lib.)
Vib. 2
(ped. ad lib.)
Mar. 1
Mar. 2
Mar. 3
Mar. 4
Timp.
metal beaters
fff
Perc. 1
Perc. 2
Perc. 3
Bass Drums, hard felt beaters
Perc. 4
mf

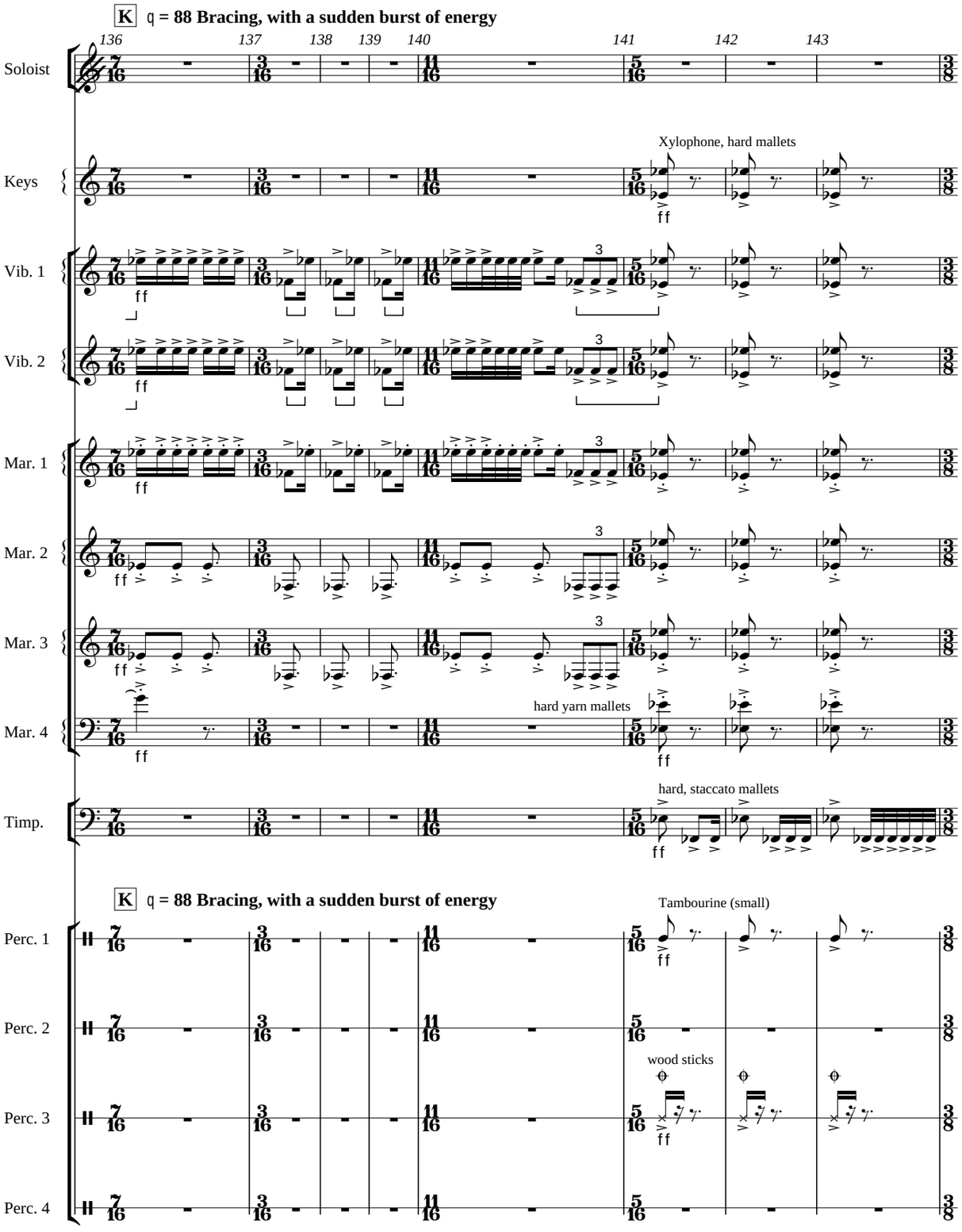

101
102
Soloist
explosive
n
fff
Keys
(ped.)
Vib. 1
Vib. 2
Mar. 1
Mar. 2
Mar. 3
Mar. 4
Timp.
explosive
fff
Perc. 1
Perc. 2
Perc. 3
Perc. 4
fff
rit.
103
104
105
106
medium felt mallets
medium mallets, dark sound
p
mf
p
fff
p

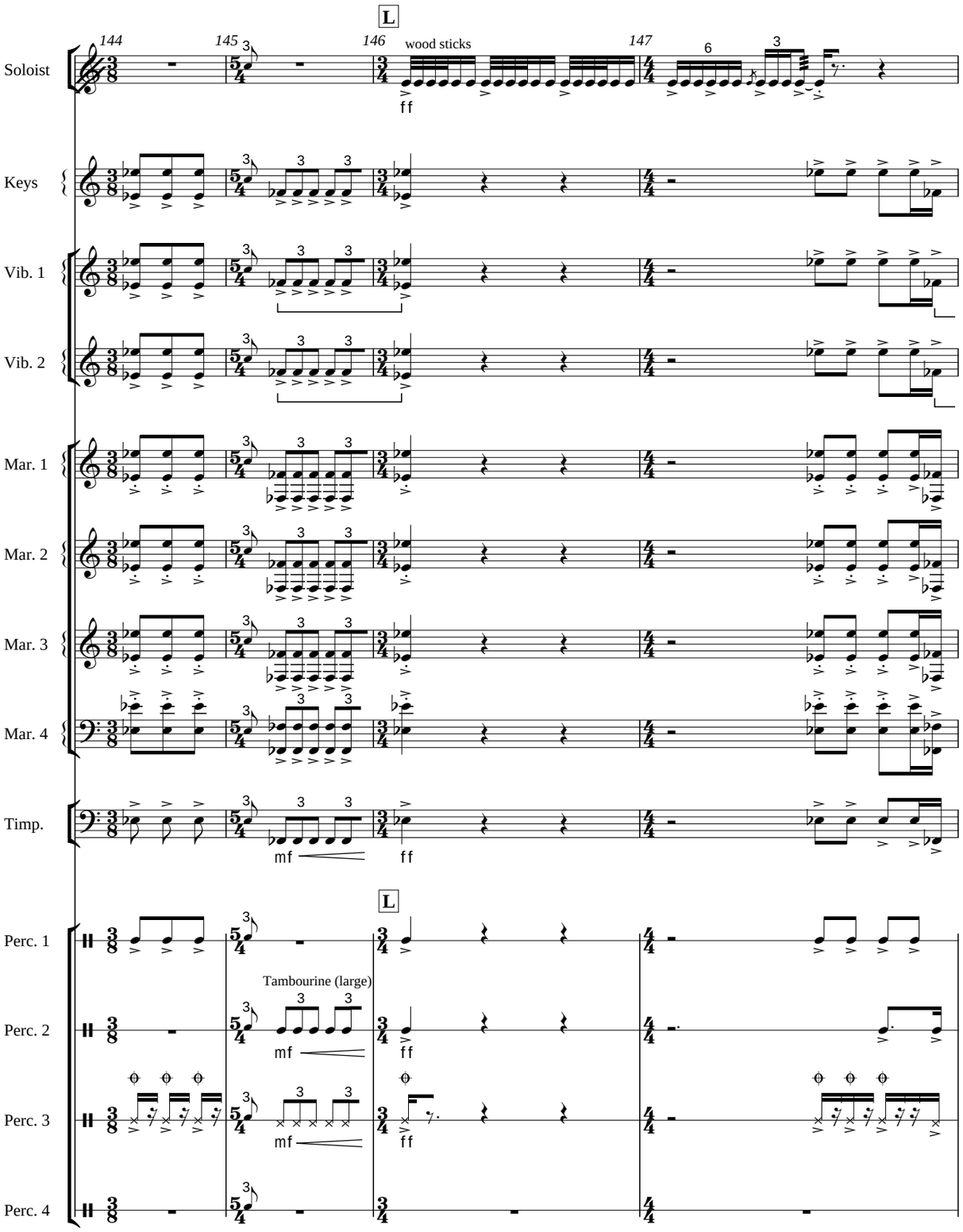
H ♩ = **32 Spent, vulnerable**

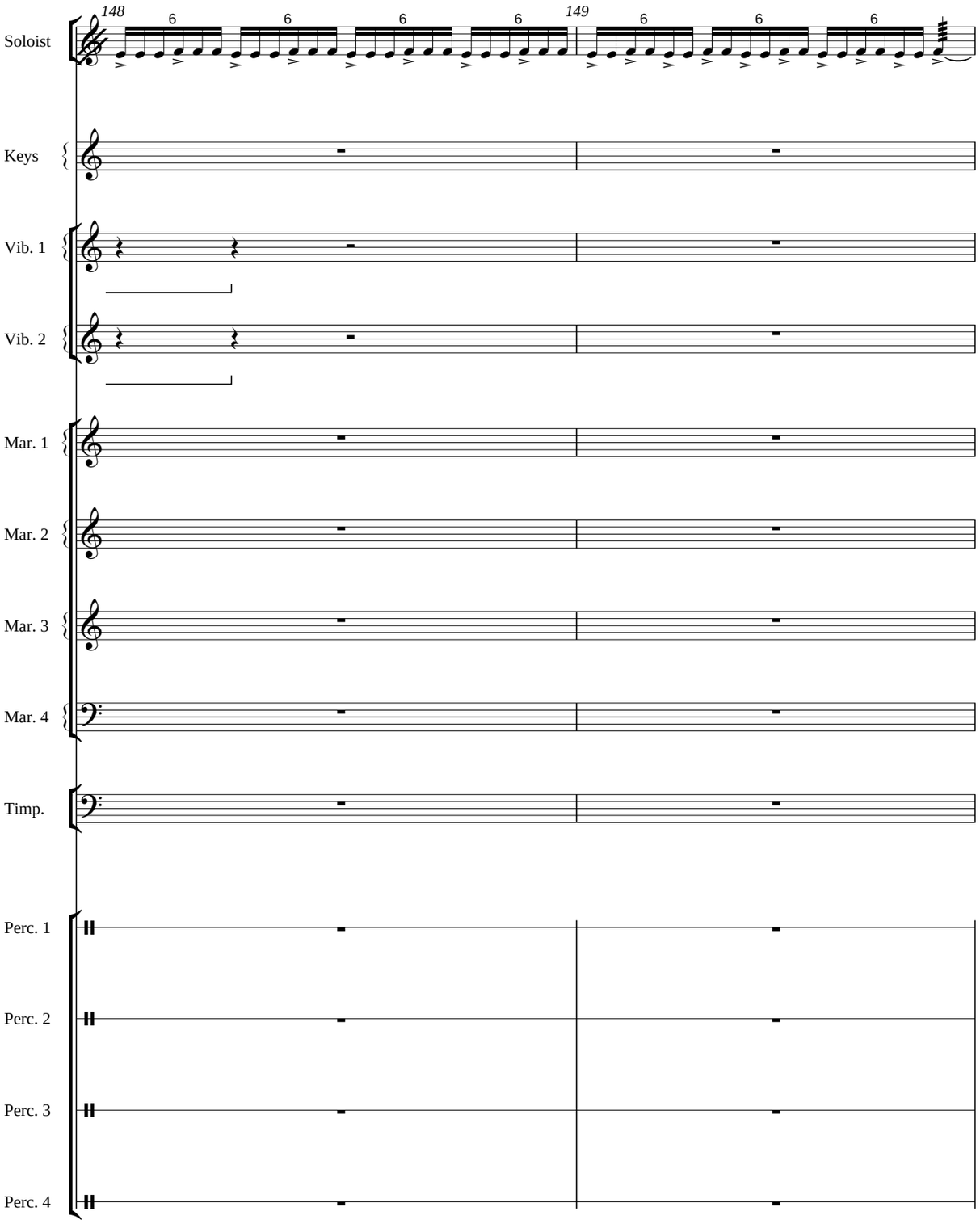


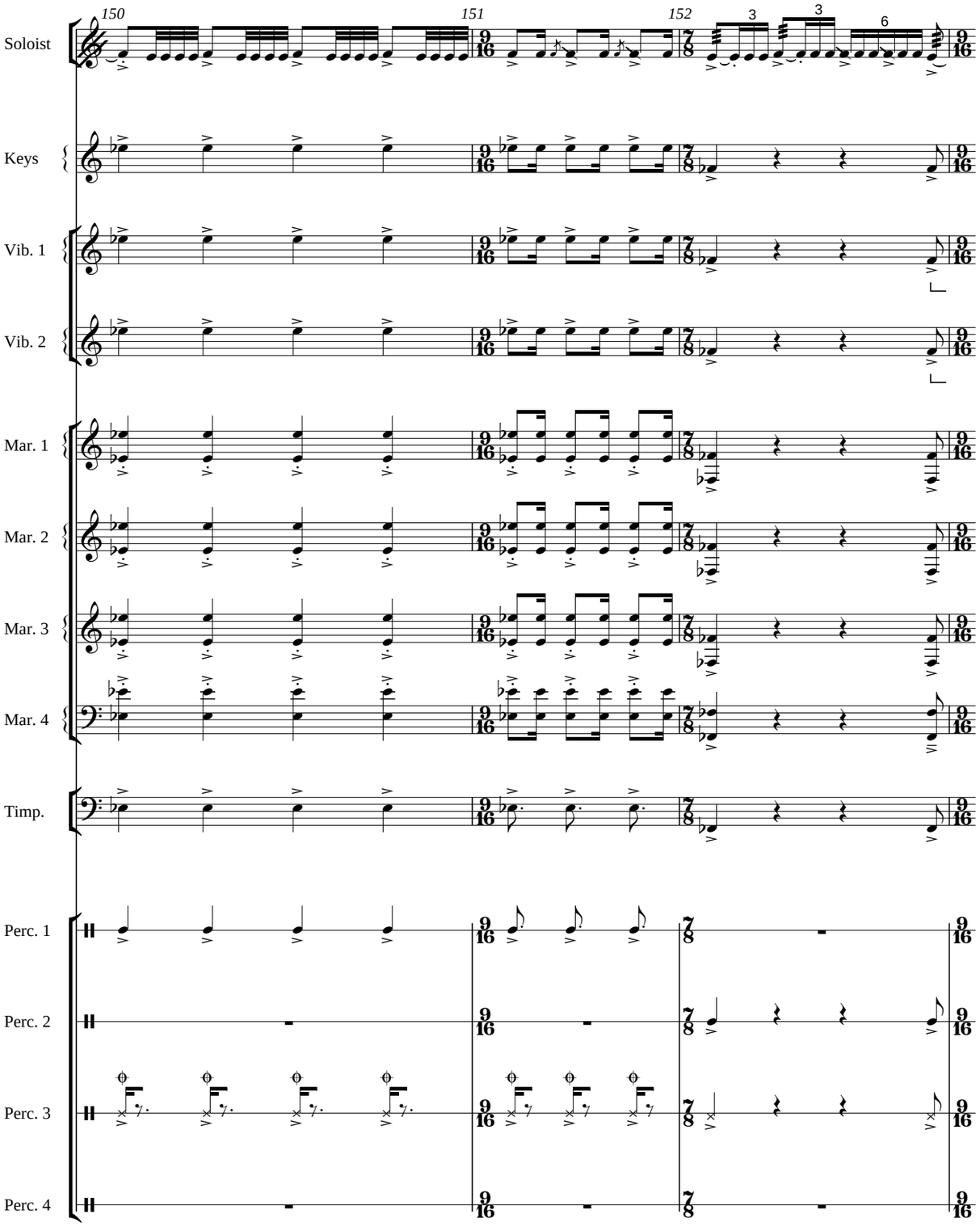

116
117
118
119
120
121
122
123
124
125
Soloist
Vib. 1
Mar. 4
Timp.
p
mf
mp
n
pp
bow
(ped.)

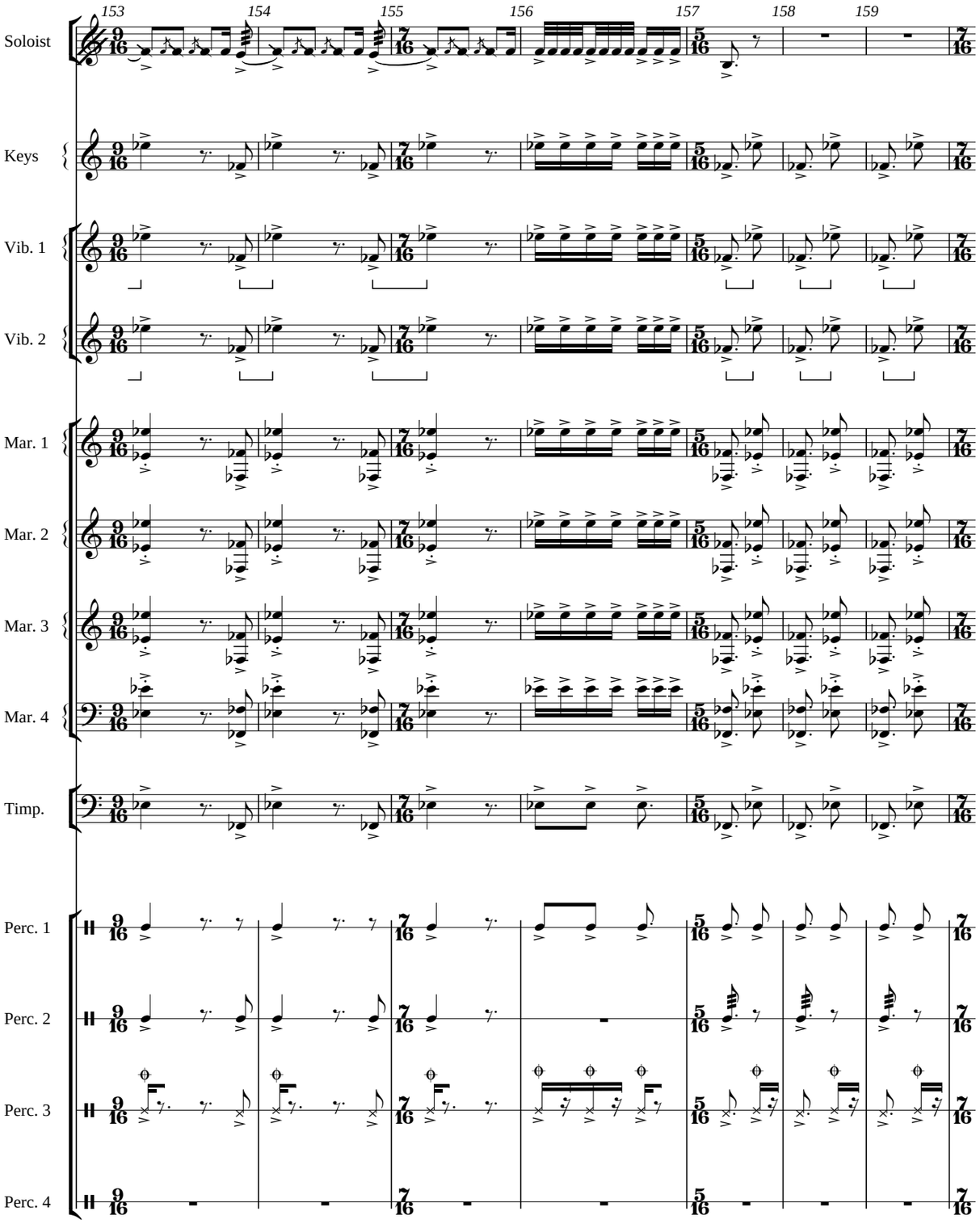

J q = 48 Sober, solemn
126
Chimes, rawhide hammer
127
128
129
130
131
Keys
Vib. 1
hard yarn mallets (motor off)
Vib. 2
medium mallets
Mar. 1
Mar. 2
Mar. 3
Mar. 4
Timp.
mf
pp
f
mp
132
133
134
135
hard mallets
hard yarn mallets
Expressive, with longing
3
p

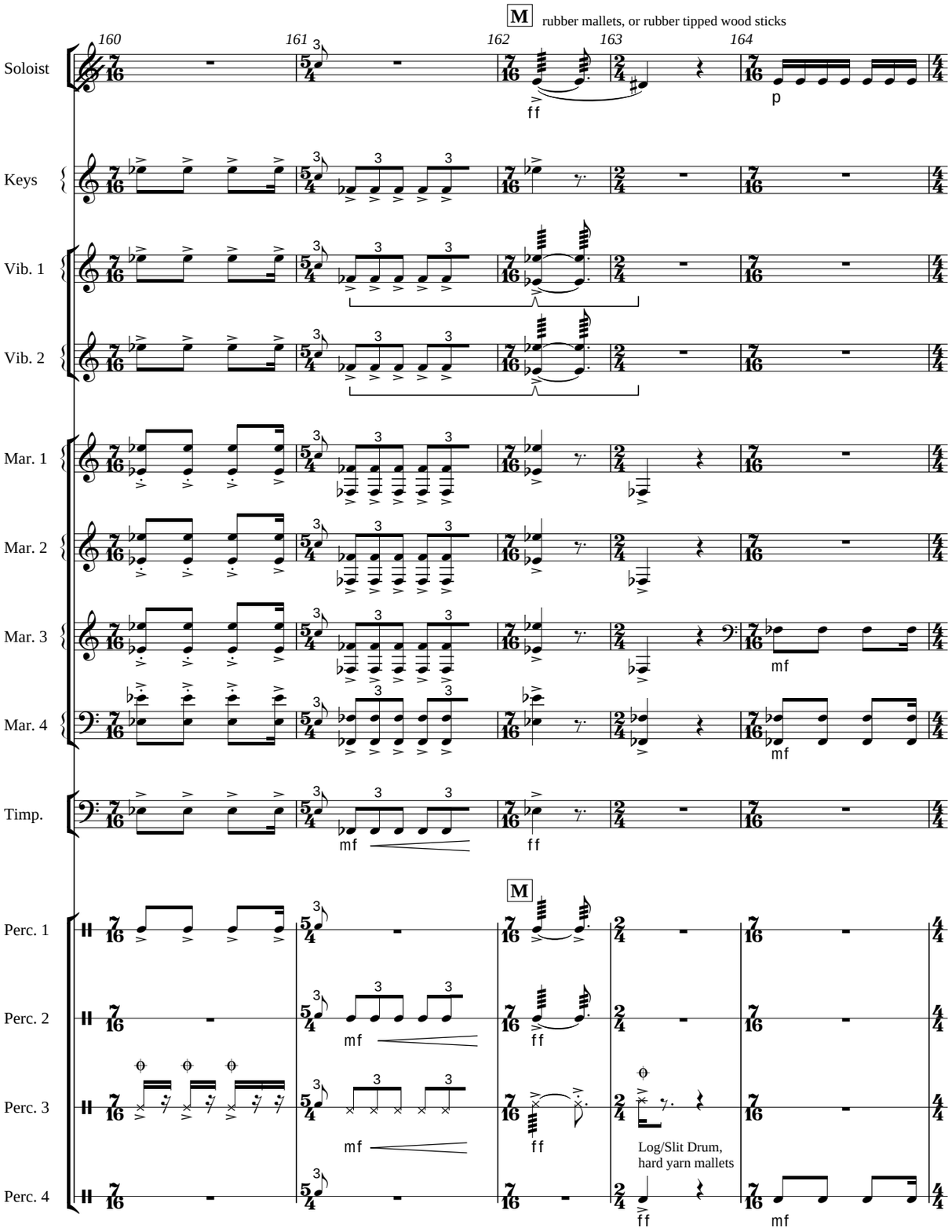

K q = 88 Bracing, with a sudden burst of energy
136
137
138
139
140
141
142
143
Soloist
Keys
Xylophone, hard mallets
Vib. 1
Vib. 2
Mar. 1
Mar. 2
Mar. 3
Mar. 4
hard yarn mallets
Timp.
hard, staccato mallets
K q = 88 Bracing, with a sudden burst of energy
Perc. 1
Tambourine (small)
Perc. 2
Perc. 3
wood sticks
Perc. 4

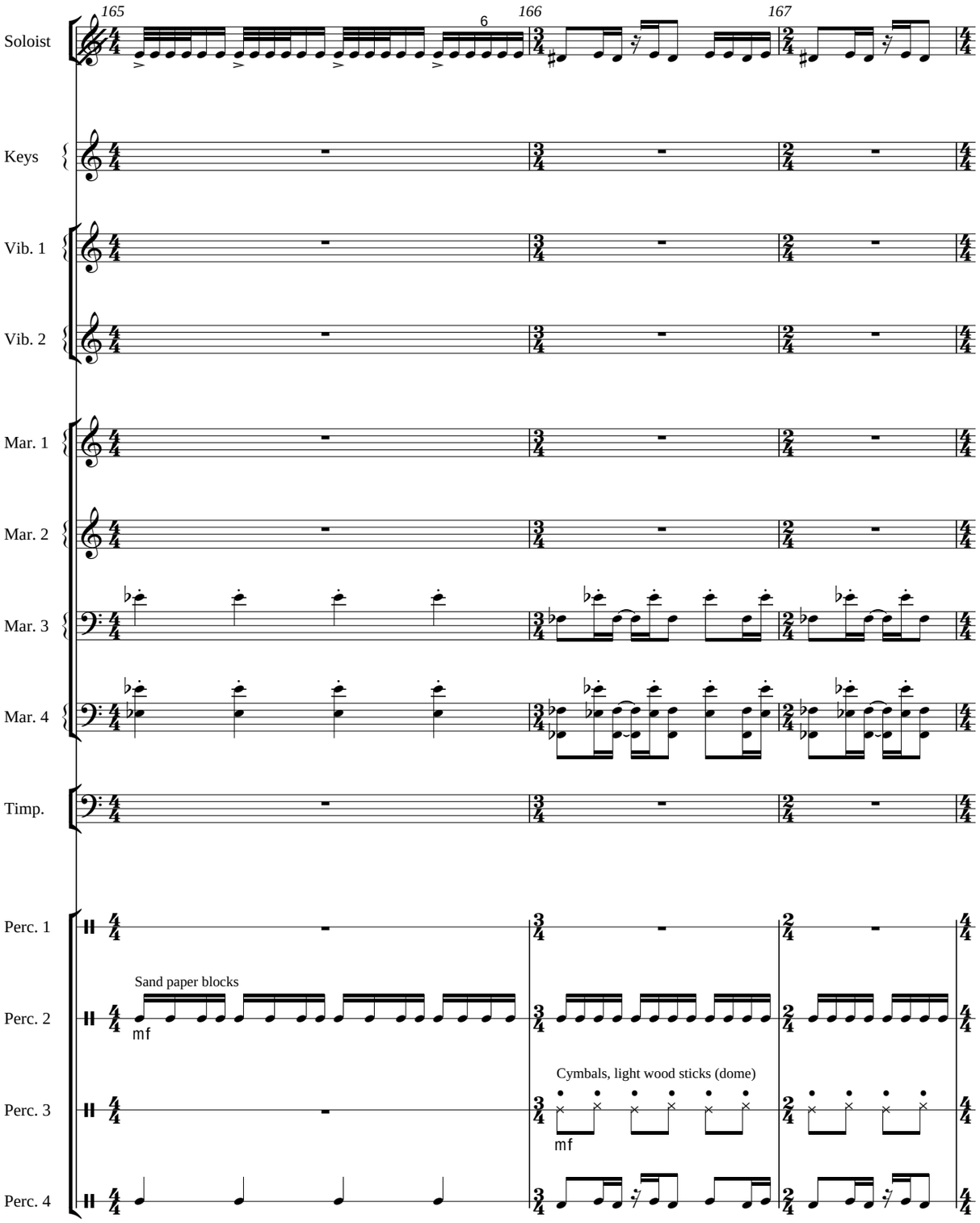

L
144
145
146
147
wood sticks
ff
Soloist
Keys
Vib. 1
Vib. 2
Mar. 1
Mar. 2
Mar. 3
Mar. 4
Timp.
mf
ff
L
Perc. 1
Tambourine (large)
Perc. 2
Perc. 3
Perc. 4

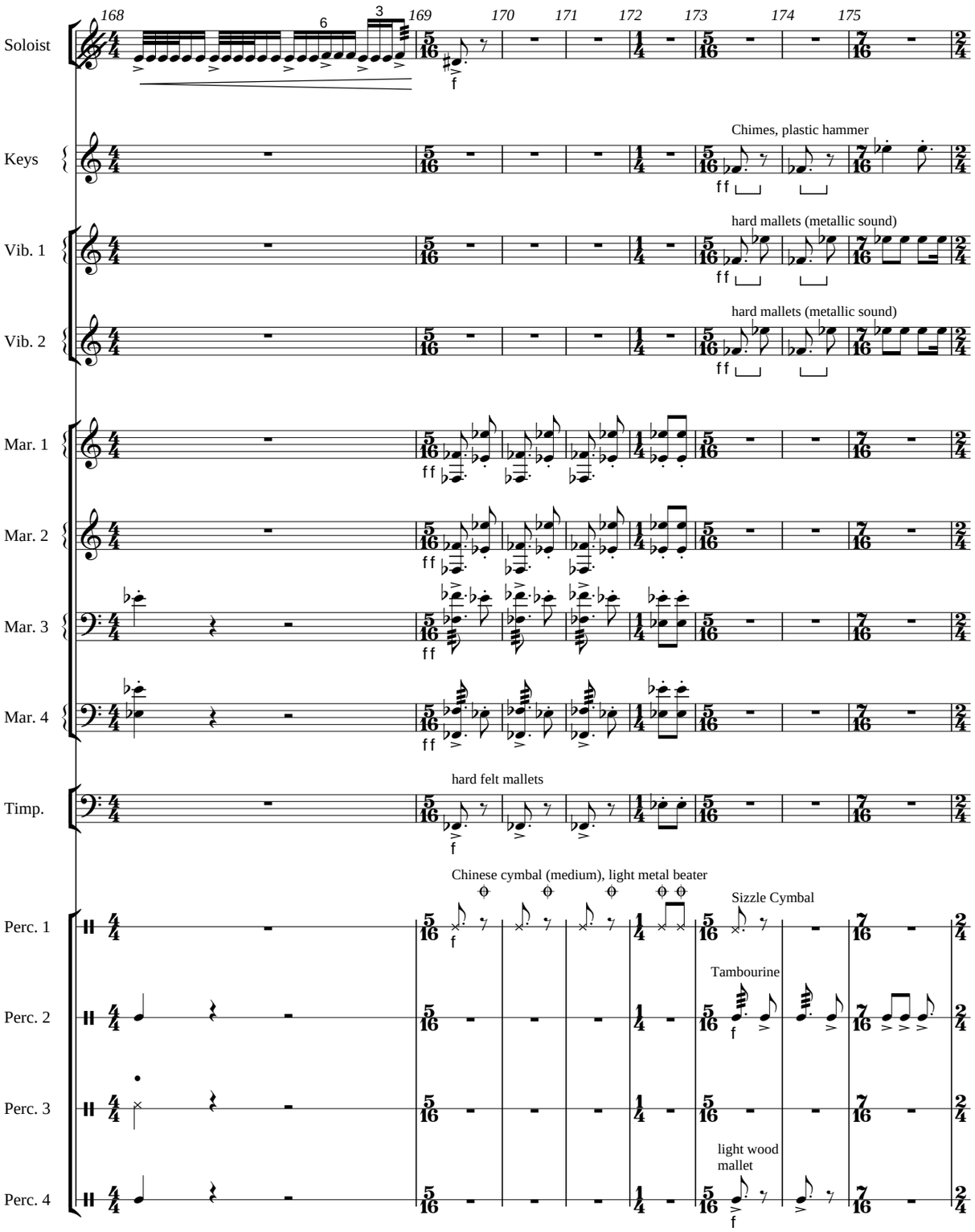

148
149
Soloist
Keys
Vib. 1
Vib. 2
Mar. 1
Mar. 2
Mar. 3
Mar. 4
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4

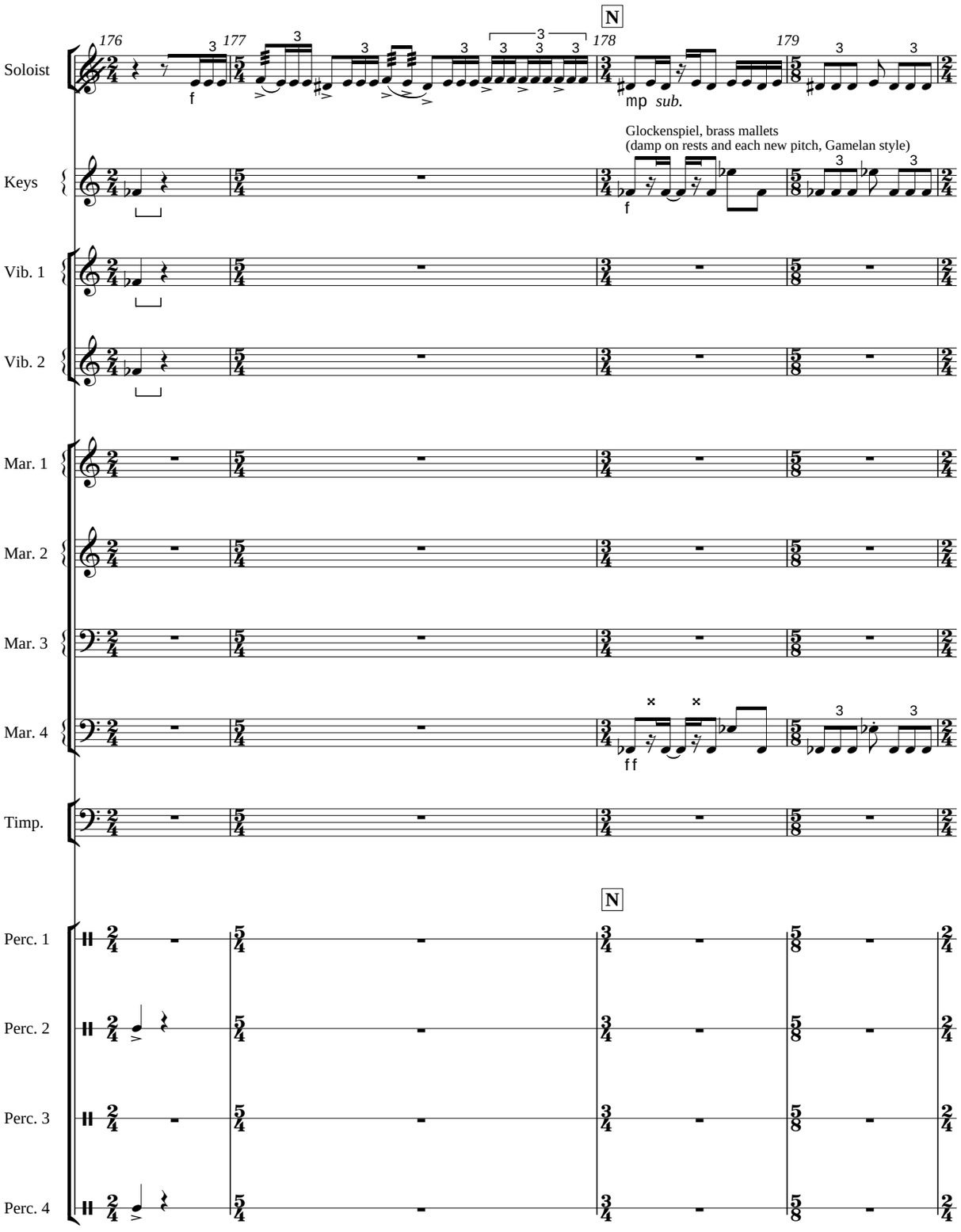

150
151
152
Soloist
Keys
Vib. 1
Vib. 2
Mar. 1
Mar. 2
Mar. 3
Mar. 4
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4

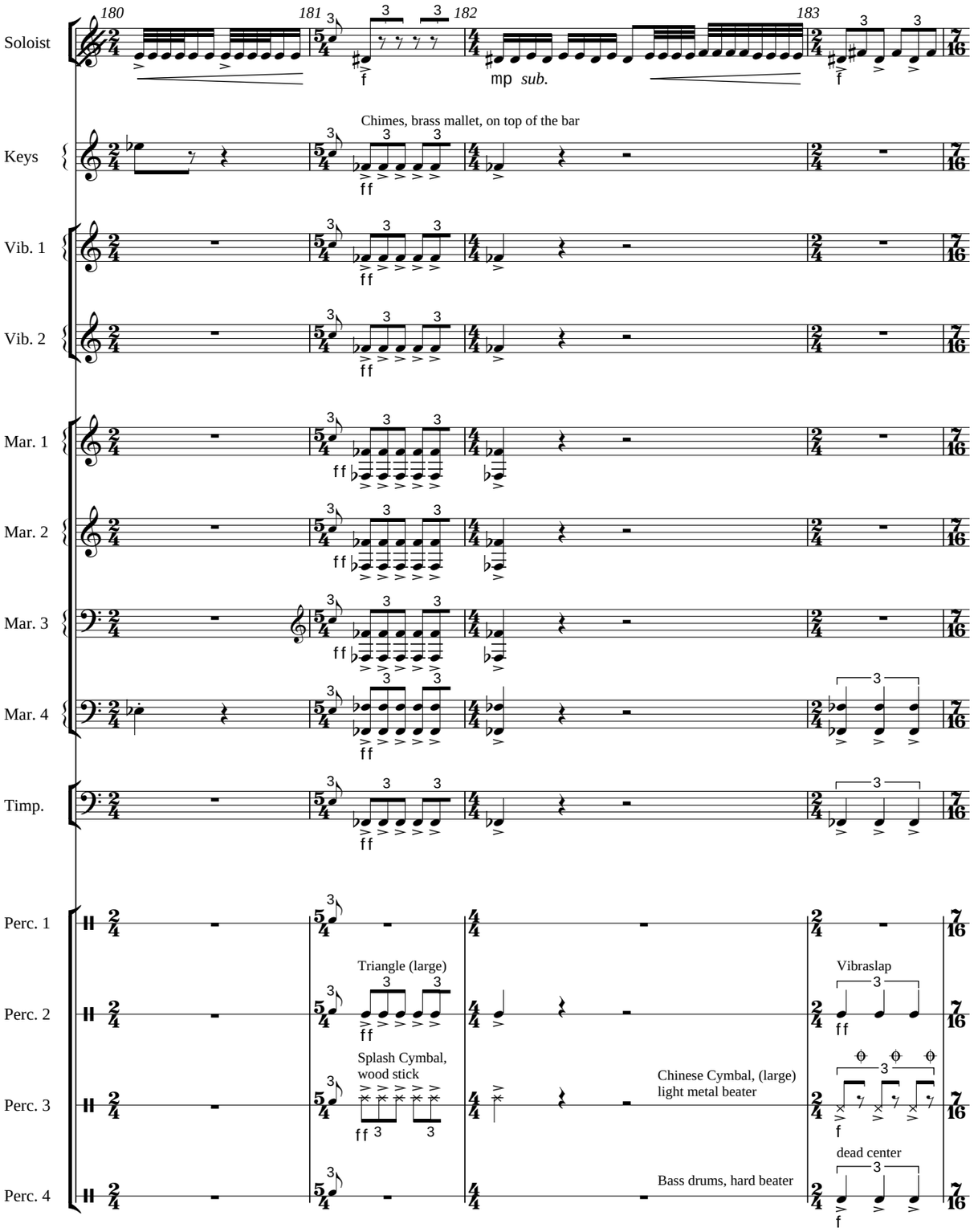

153
154
155
156
157
158
159
Soloist
Keys
Vib. 1
Vib. 2
Mar. 1
Mar. 2
Mar. 3
Mar. 4
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4

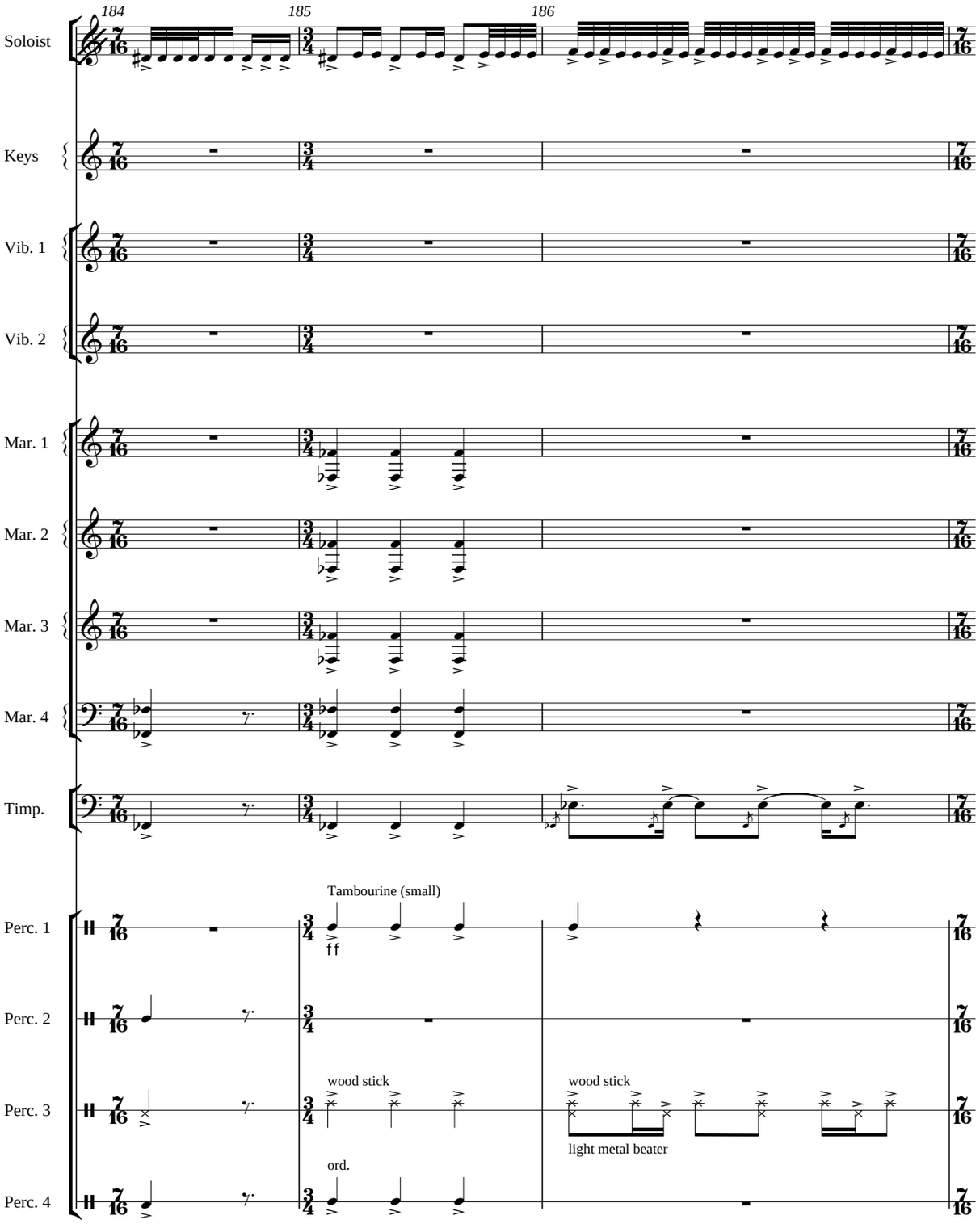

M
rubber mallets, or rubber tipped wood sticks
160
161
162
163
164
Soloist
Keys
Vib. 1
Vib. 2
Mar. 1
Mar. 2
Mar. 3
Mar. 4
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
ff
p
mf
Log/Slit Drum,
hard yarn mallets

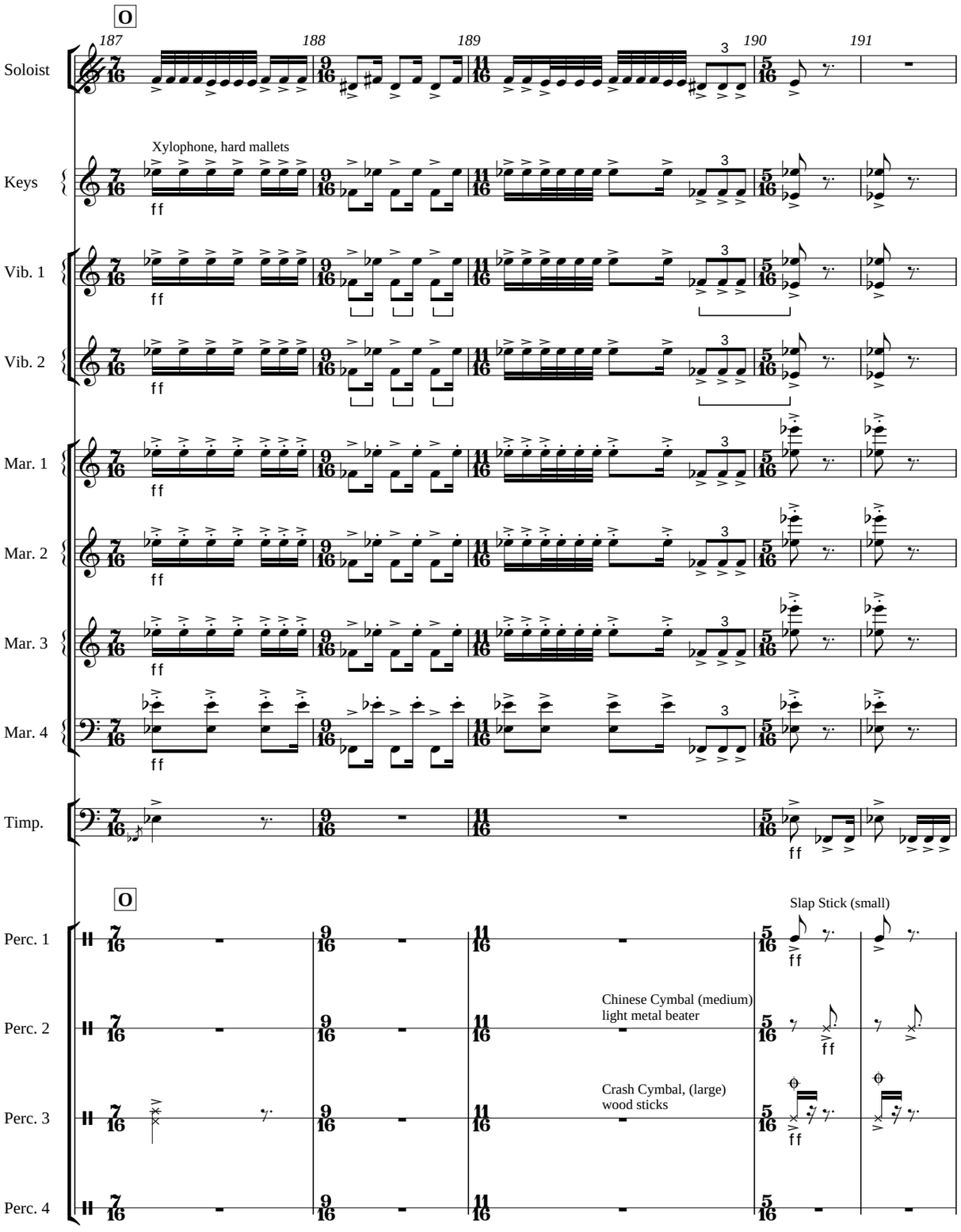

165
6
166
167
Soloist
Keys
Vib. 1
Vib. 2
Mar. 1
Mar. 2
Mar. 3
Mar. 4
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Sand paper blocks
mf
Cymbals, light wood sticks (dome)
mf

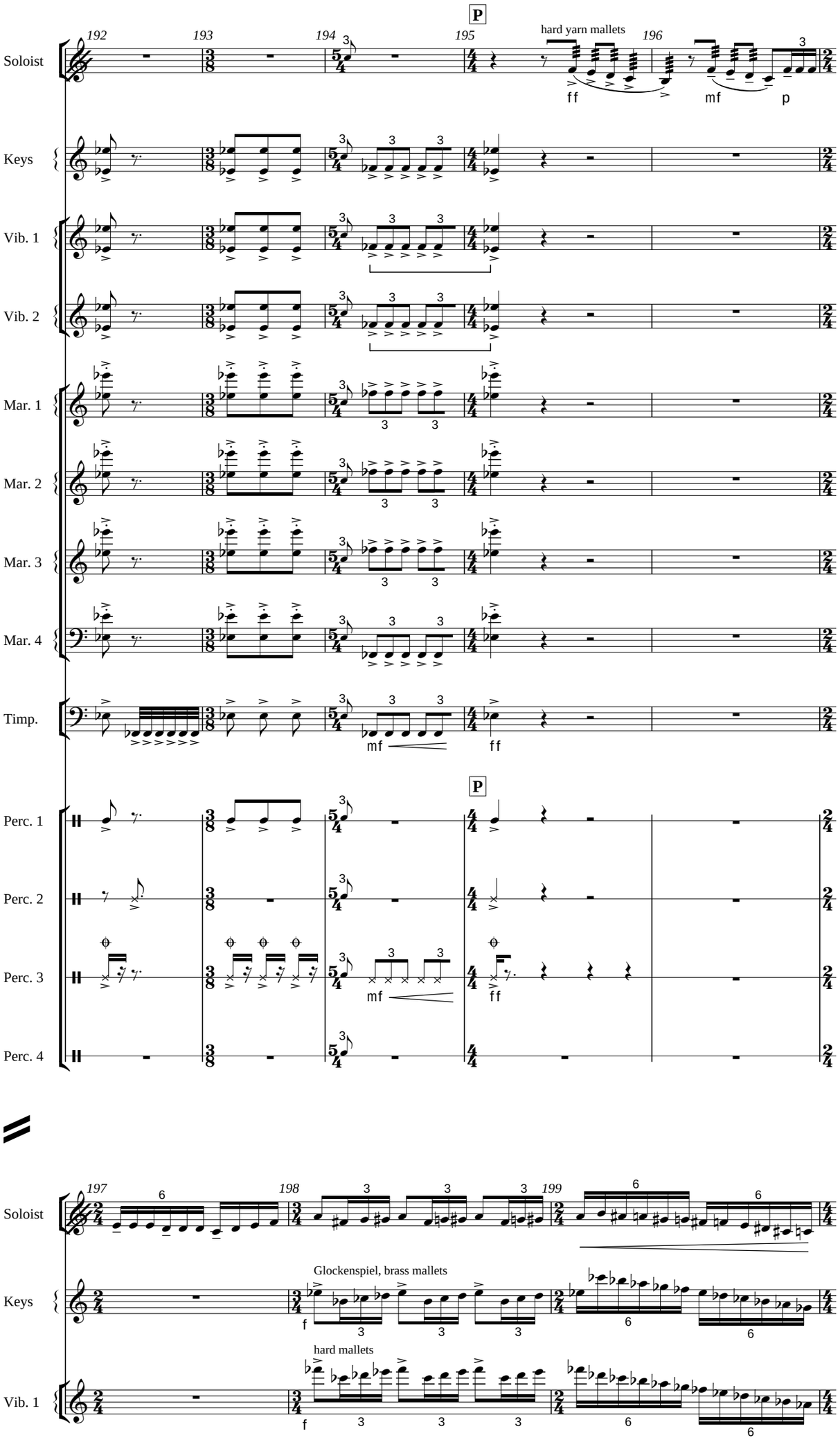

168
169
170
171
172
173
174
175
Soloist
Keys
Chimes, plastic hammer
Vib. 1
hard mallets (metallic sound)
Vib. 2
hard mallets (metallic sound)
Mar. 1
Mar. 2
Mar. 3
Mar. 4
Timp.
hard felt mallets
Perc. 1
Chinese cymbal (medium), light metal beater
Sizzle Cymbal
Perc. 2
Tambourine
Perc. 3
Perc. 4
light wood mallet

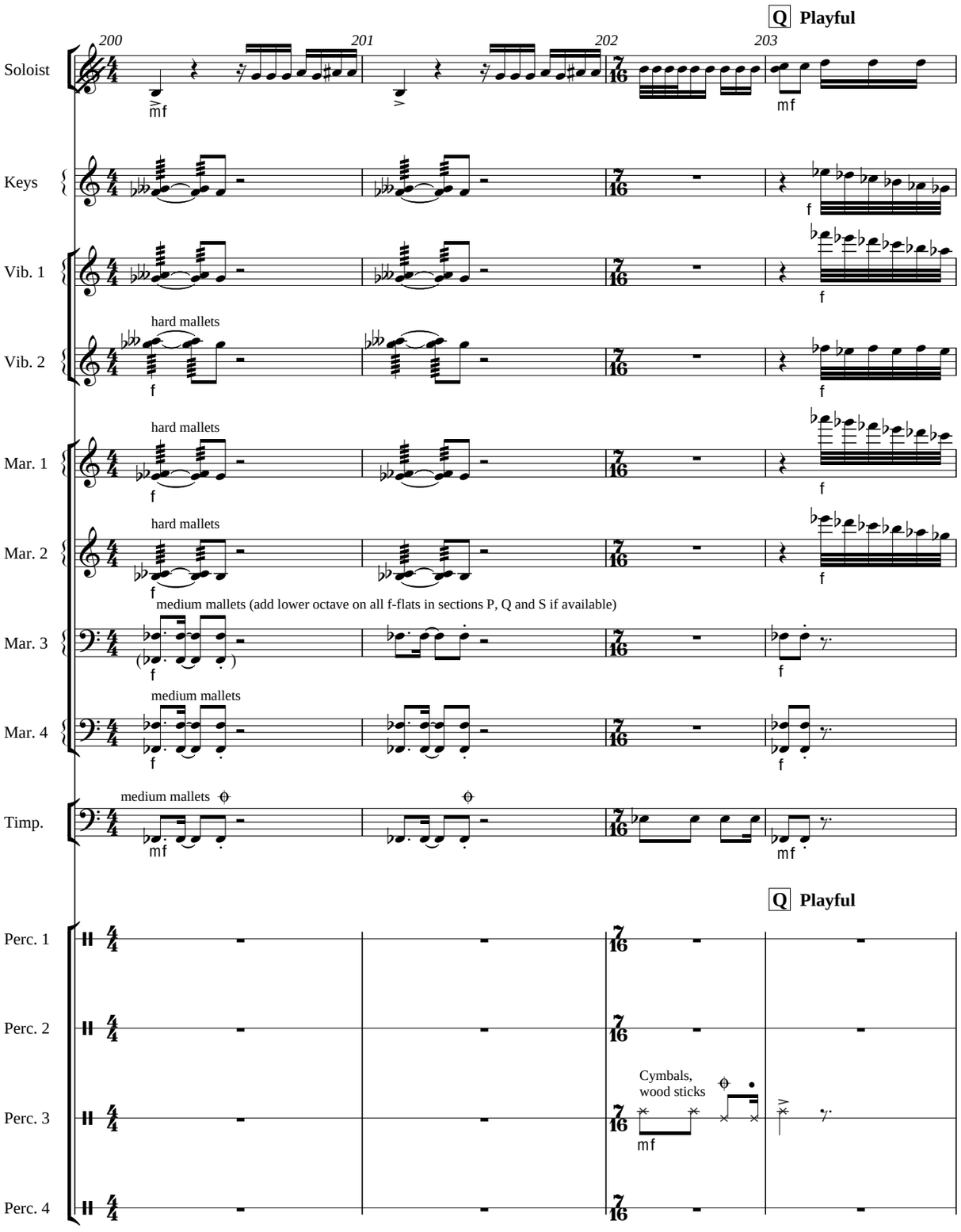

176
177
178
179
N
Soloist
f
mp sub.
Glockenspiel, brass mallets
(damp on rests and each new pitch, Gamelan style)
Keys
f
Vib. 1
Vib. 2
Mar. 1
Mar. 2
Mar. 3
Mar. 4
ff
Timp.
N
Perc. 1
Perc. 2
Perc. 3
Perc. 4

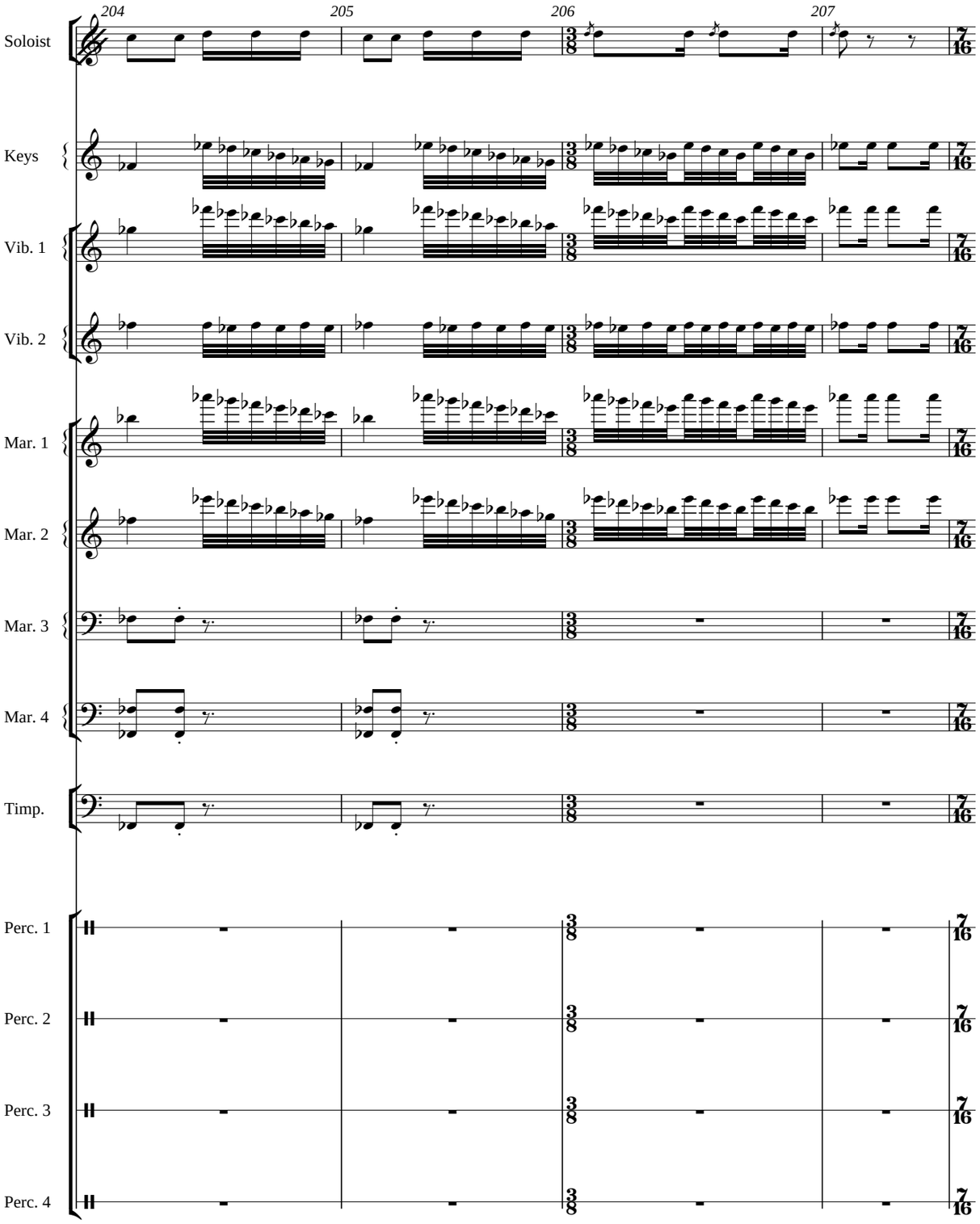

180
181
182
183
Soloist
Keys
Vib. 1
Vib. 2
Mar. 1
Mar. 2
Mar. 3
Mar. 4
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Chimes, brass mallet, on top of the bar
mp sub.
Triangle (large)
Splash Cymbal, wood stick
Chinese Cymbal, (large) light metal beater
Vibraslap
dead center
Bass drums, hard beater

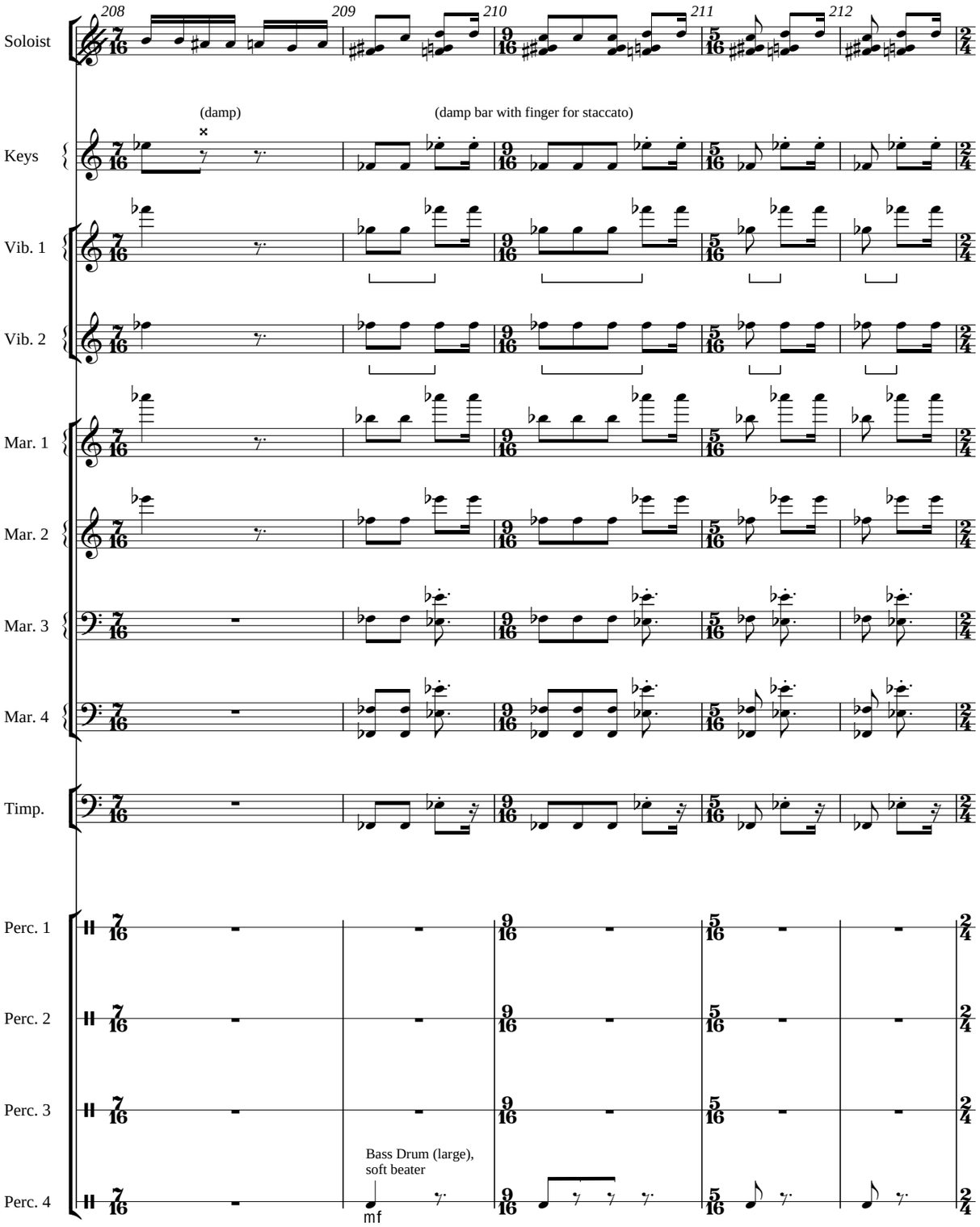

184
185
186
Soloist
Keys
Vib. 1
Vib. 2
Mar. 1
Mar. 2
Mar. 3
Mar. 4
Timp.
Tambourine (small)
ff
Perc. 1
Perc. 2
wood stick
wood stick
Perc. 3
light metal beater
ord.
Perc. 4

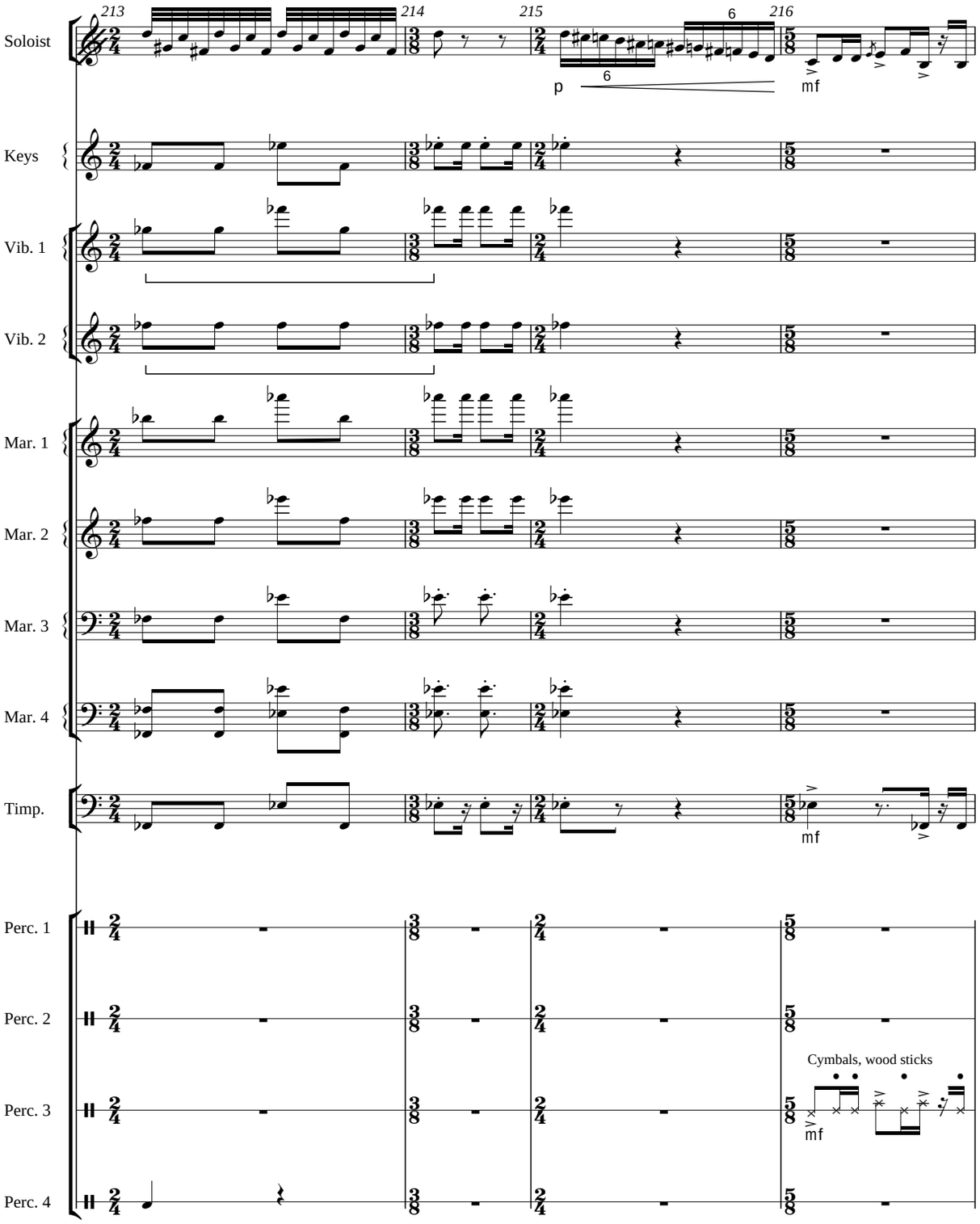

O
187
188
189
190
191
Soloist
Keys
Xylophone, hard mallets
ff
Vib. 1
Vib. 2
Mar. 1
Mar. 2
Mar. 3
Mar. 4
Timp.
O
Slap Stick (small)
Perc. 1
Perc. 2
Chinese Cymbal (medium)
light metal beater
Perc. 3
Crash Cymbal, (large)
wood sticks
Perc. 4

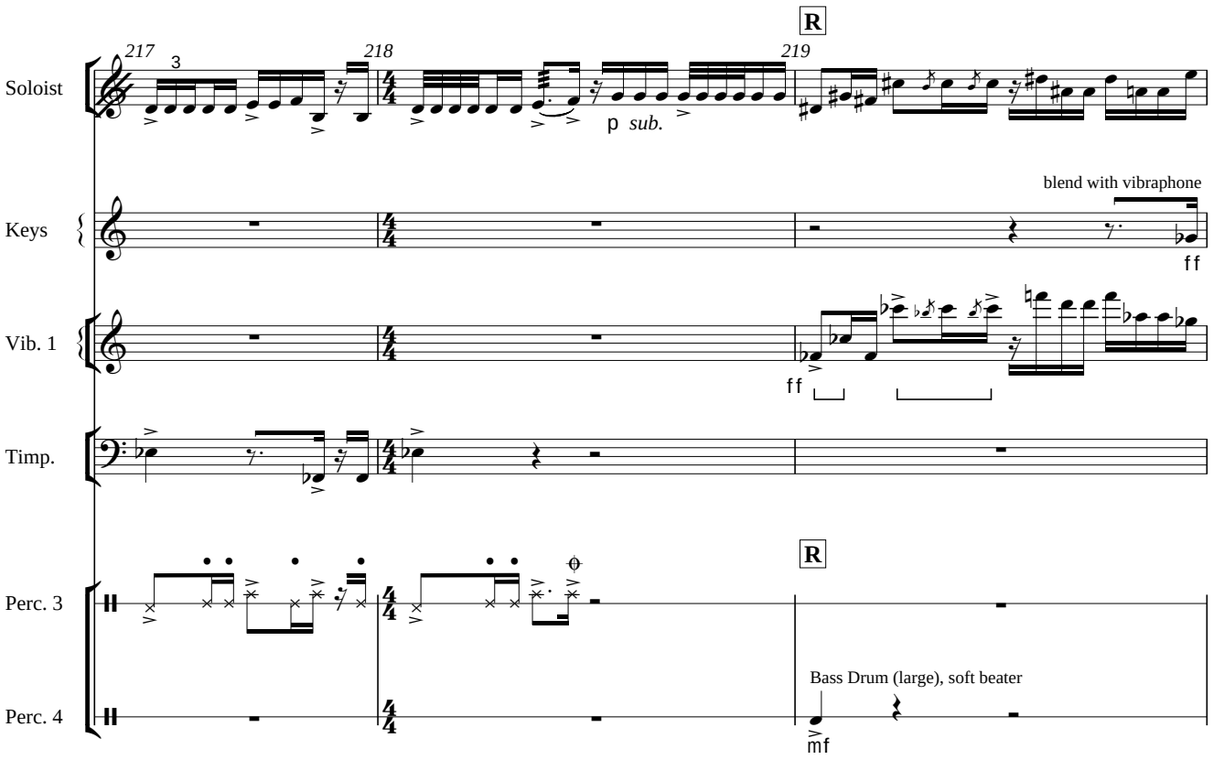

192
193
194
195
196
197
198
199
P
hard yarn mallets
ff
mf
p
Soloist
Keys
Vib. 1
Vib. 2
Mar. 1
Mar. 2
Mar. 3
Mar. 4
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Glockenspiel, brass mallets
hard mallets
f

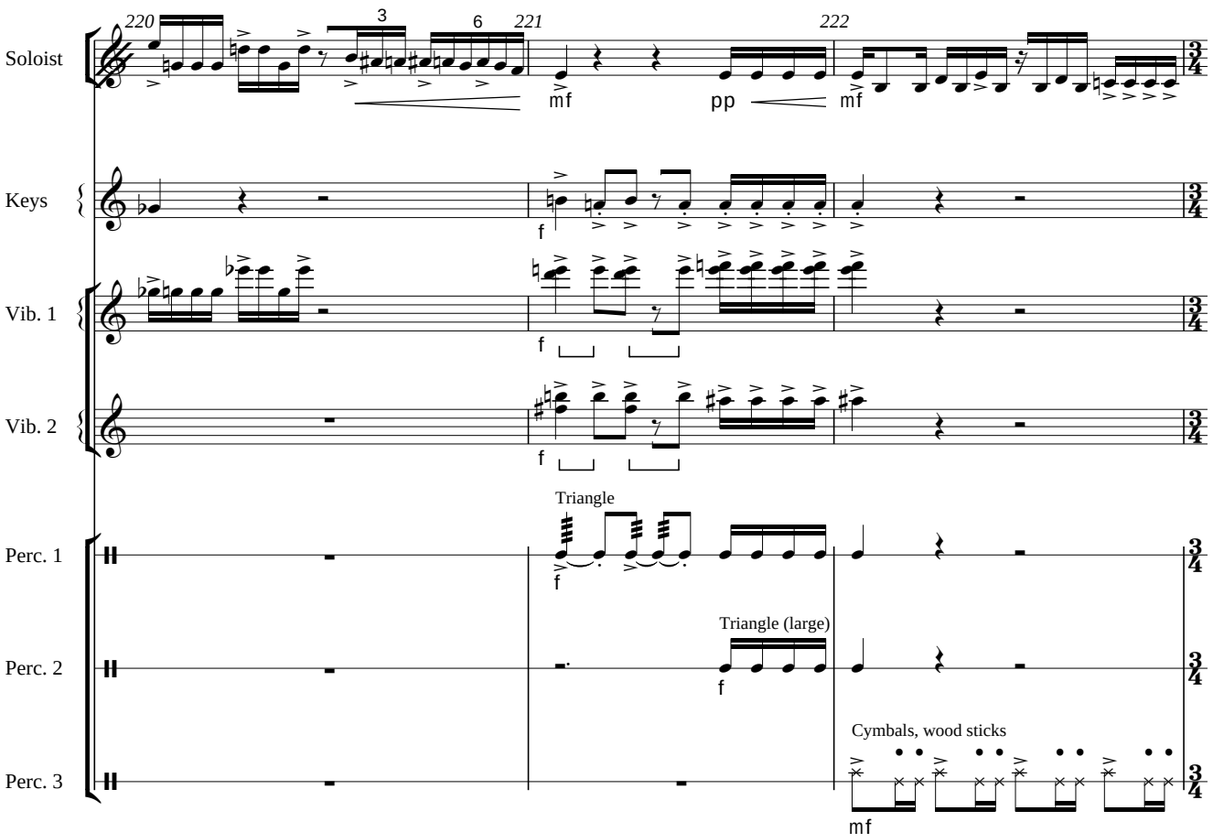

Q Playful
200
201
202
203
Soloist
Keys
Vib. 1
Vib. 2
hard mallets
Mar. 1
hard mallets
Mar. 2
hard mallets
medium mallets (add lower octave on all f-flats in sections P, Q and S if available)
Mar. 3
medium mallets
Mar. 4
medium mallets
Timp.
Q Playful
Perc. 1
Perc. 2
Perc. 3
Cymbals,
wood sticks
Perc. 4

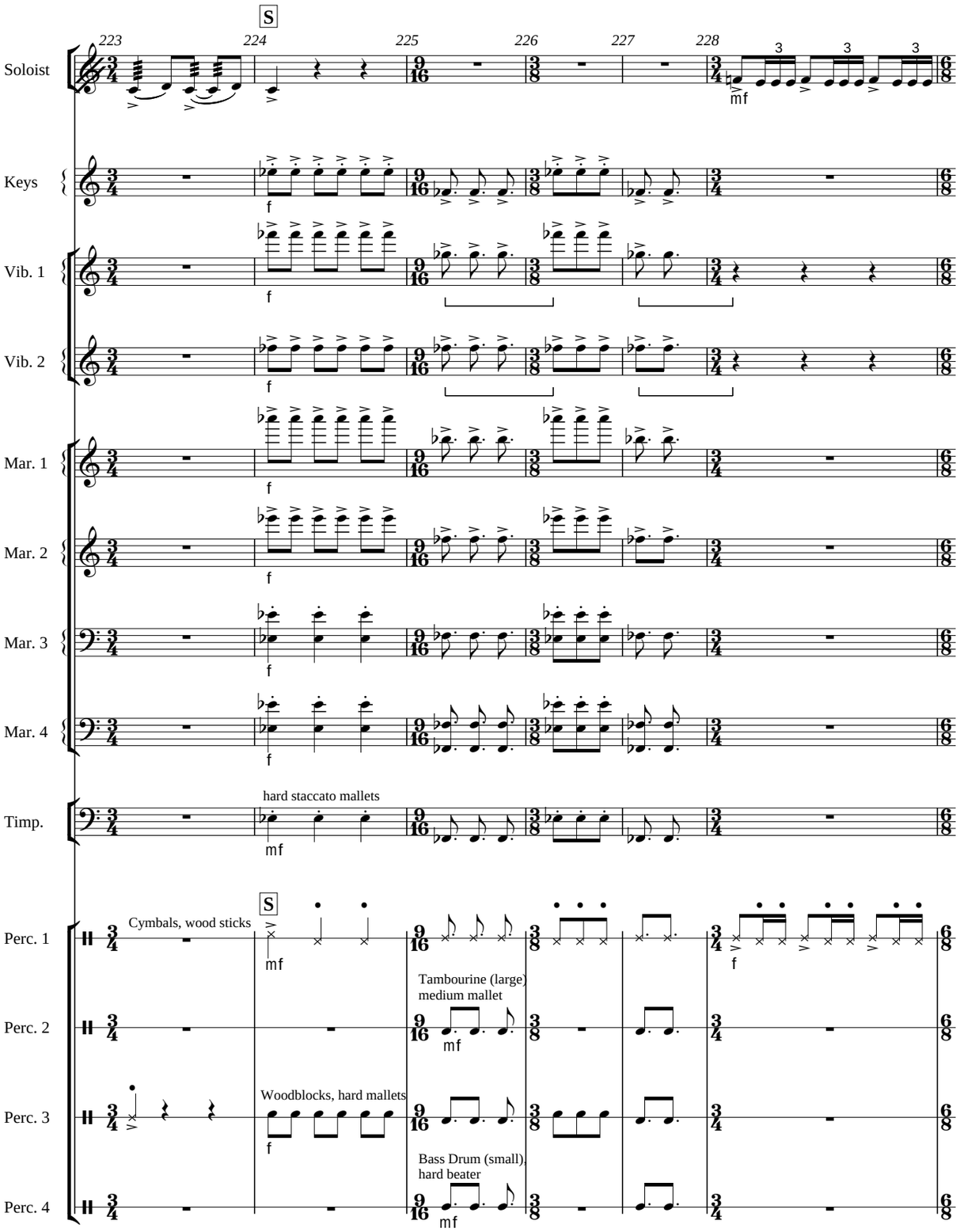

204
205
206
207
Soloist
Keys
Vib. 1
Vib. 2
Mar. 1
Mar. 2
Mar. 3
Mar. 4
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4

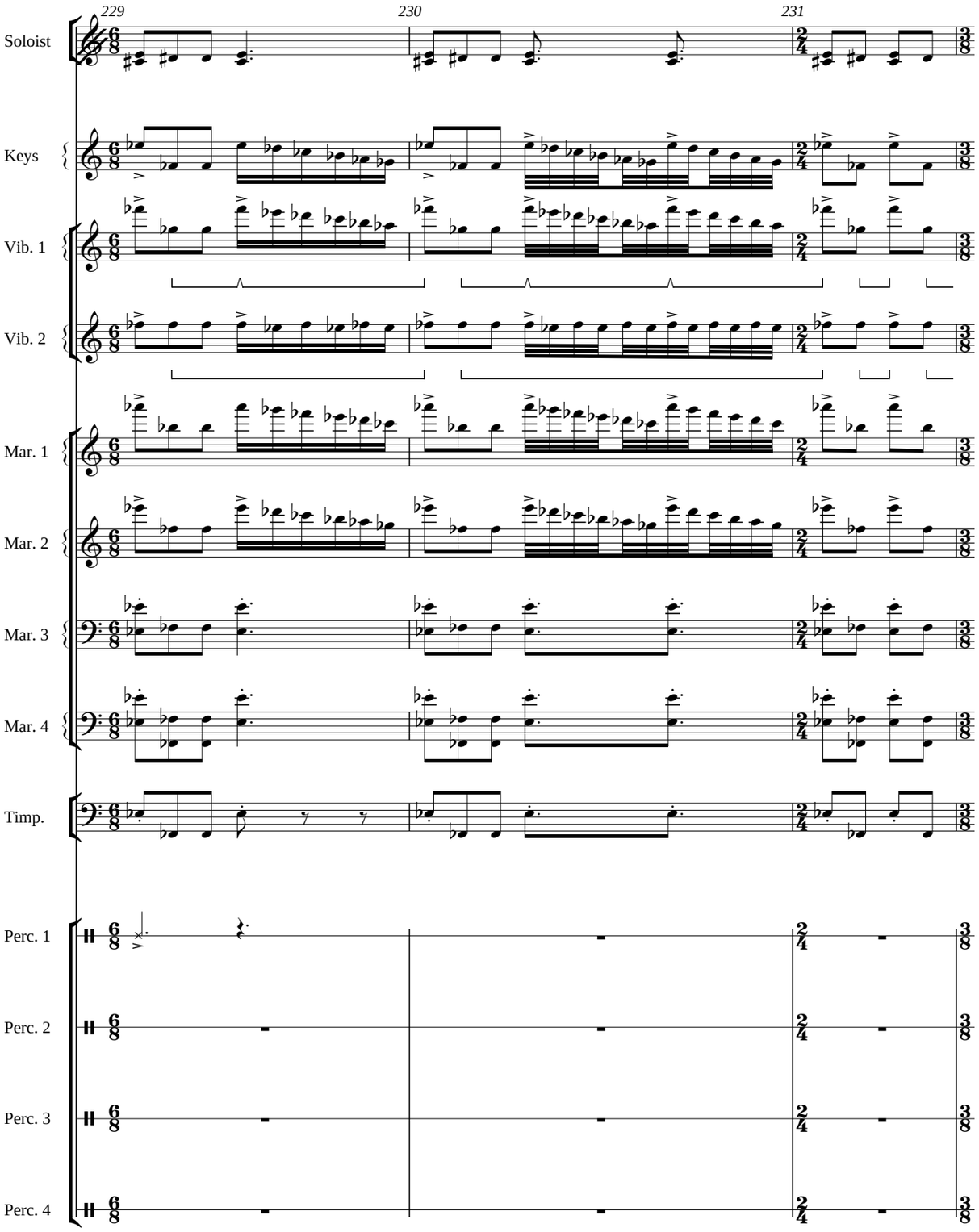

208
209
210
211
212
Soloist
(damp)
(damp bar with finger for staccato)
Keys
Vib. 1
Vib. 2
Mar. 1
Mar. 2
Mar. 3
Mar. 4
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Bass Drum (large),
soft beater
mf

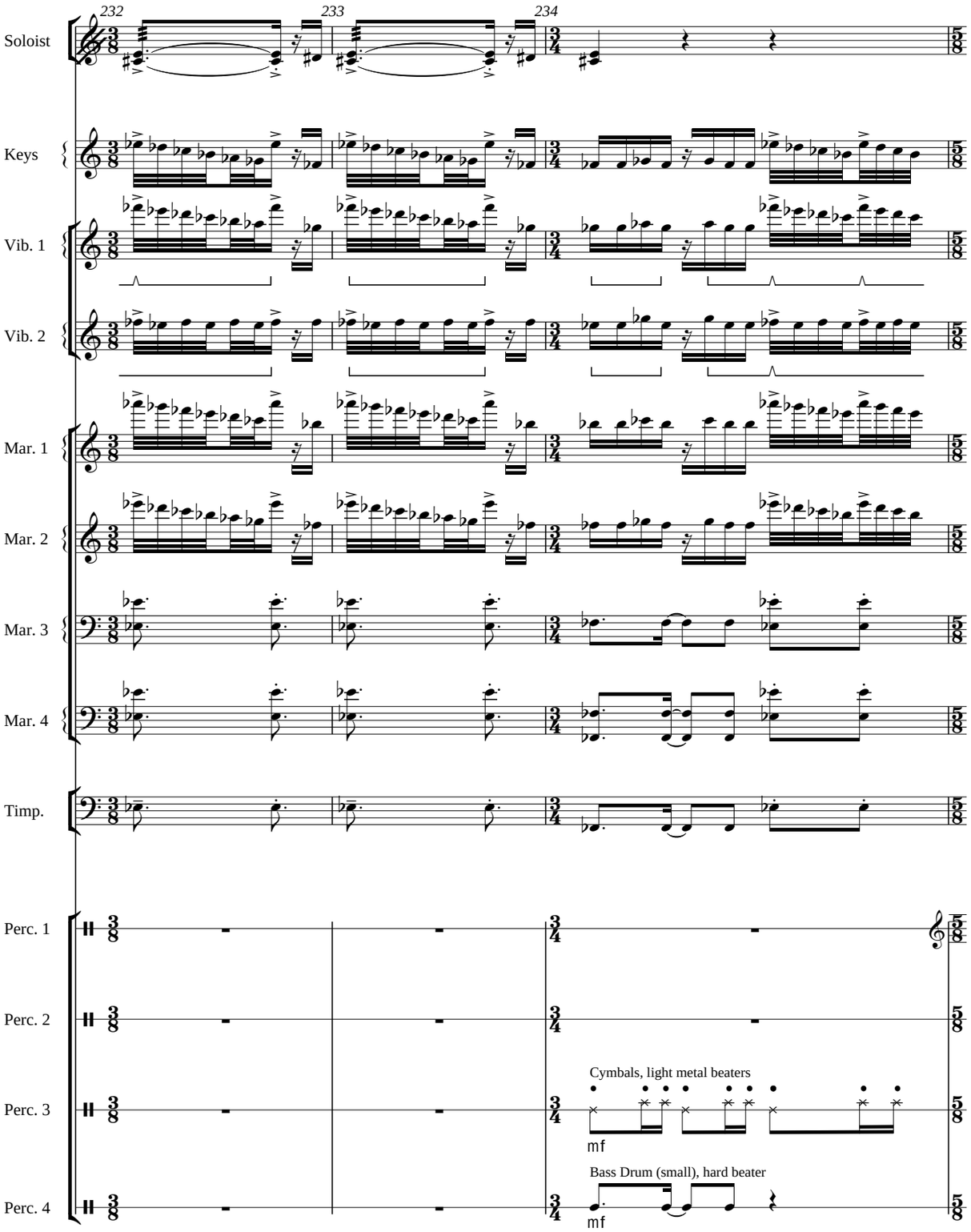

213
214
215
216
Soloist
Keys
Vib. 1
Vib. 2
Mar. 1
Mar. 2
Mar. 3
Mar. 4
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
p
6
6
mf
mf
mf
Cymbals, wood sticks

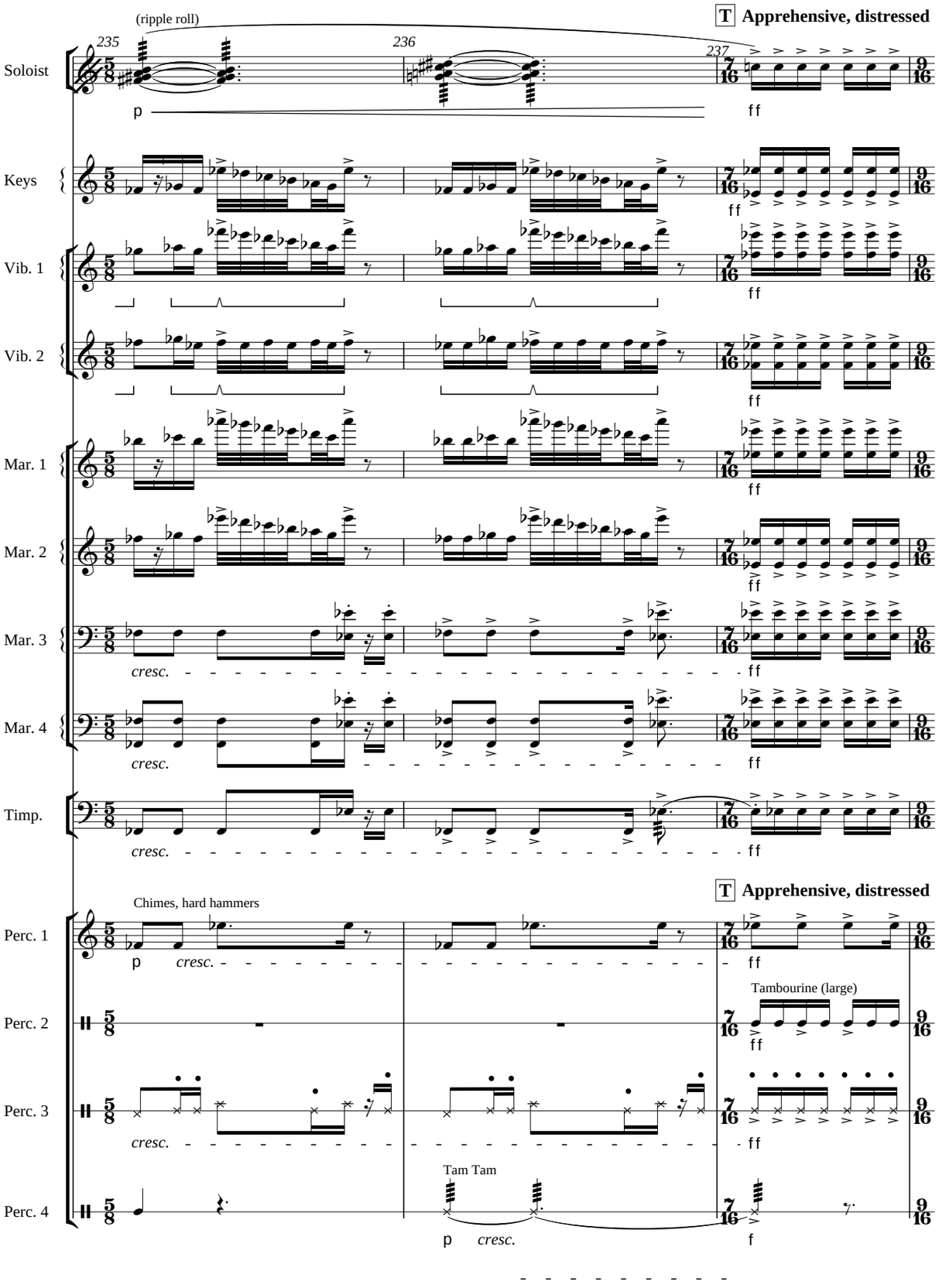

217
218
219
R
Soloist
p sub.
Keys
blend with vibraphone
ff
Vib. 1
ff
Timp.
R
Perc. 3
Perc. 4
Bass Drum (large), soft beater
mf

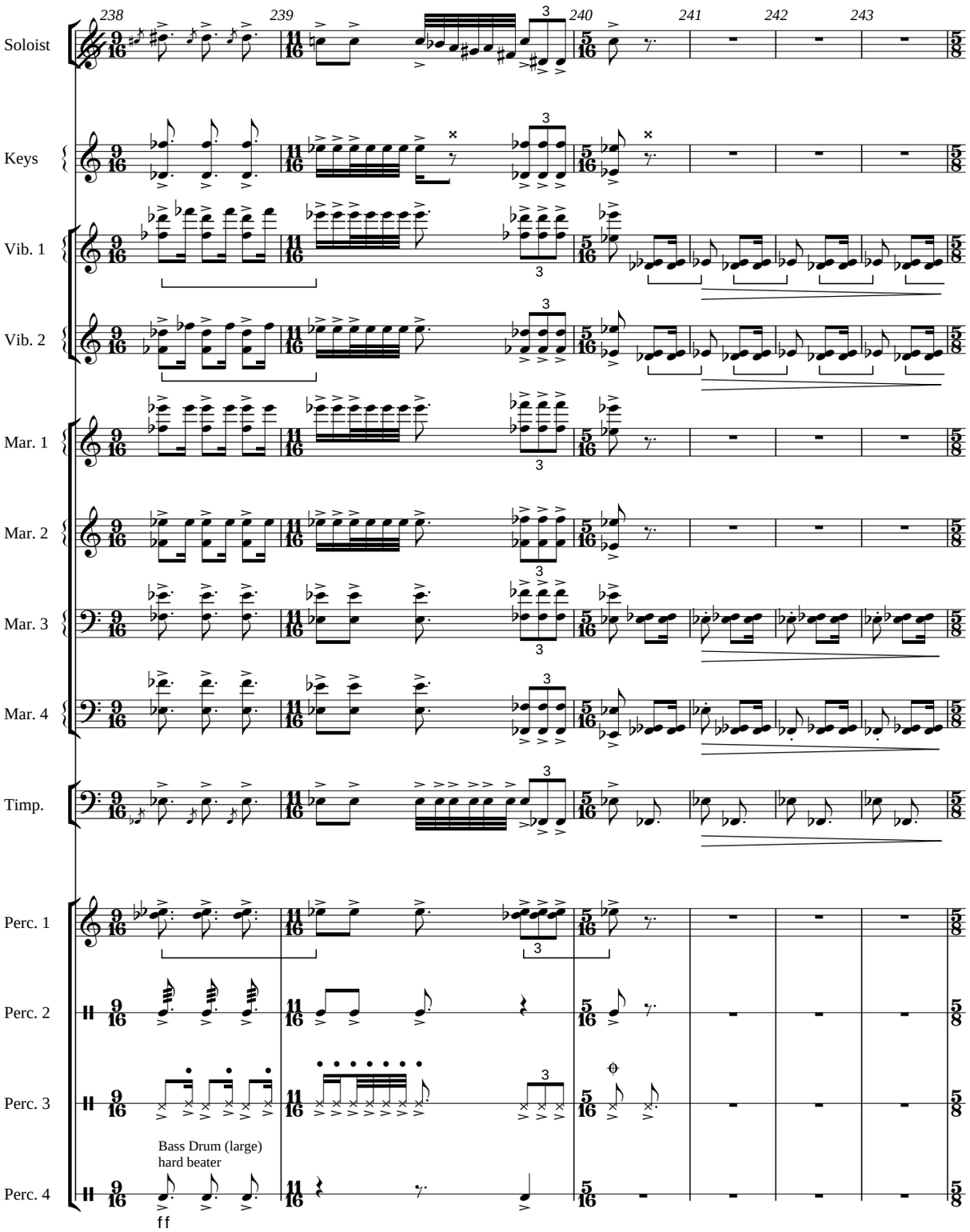

220
221
222
Soloist
mf
pp
mf
Keys
f
Vib. 1
f
Vib. 2
f
Triangle
Perc. 1
f
Triangle (large)
Perc. 2
f
Cymbals, wood sticks
Perc. 3
mf

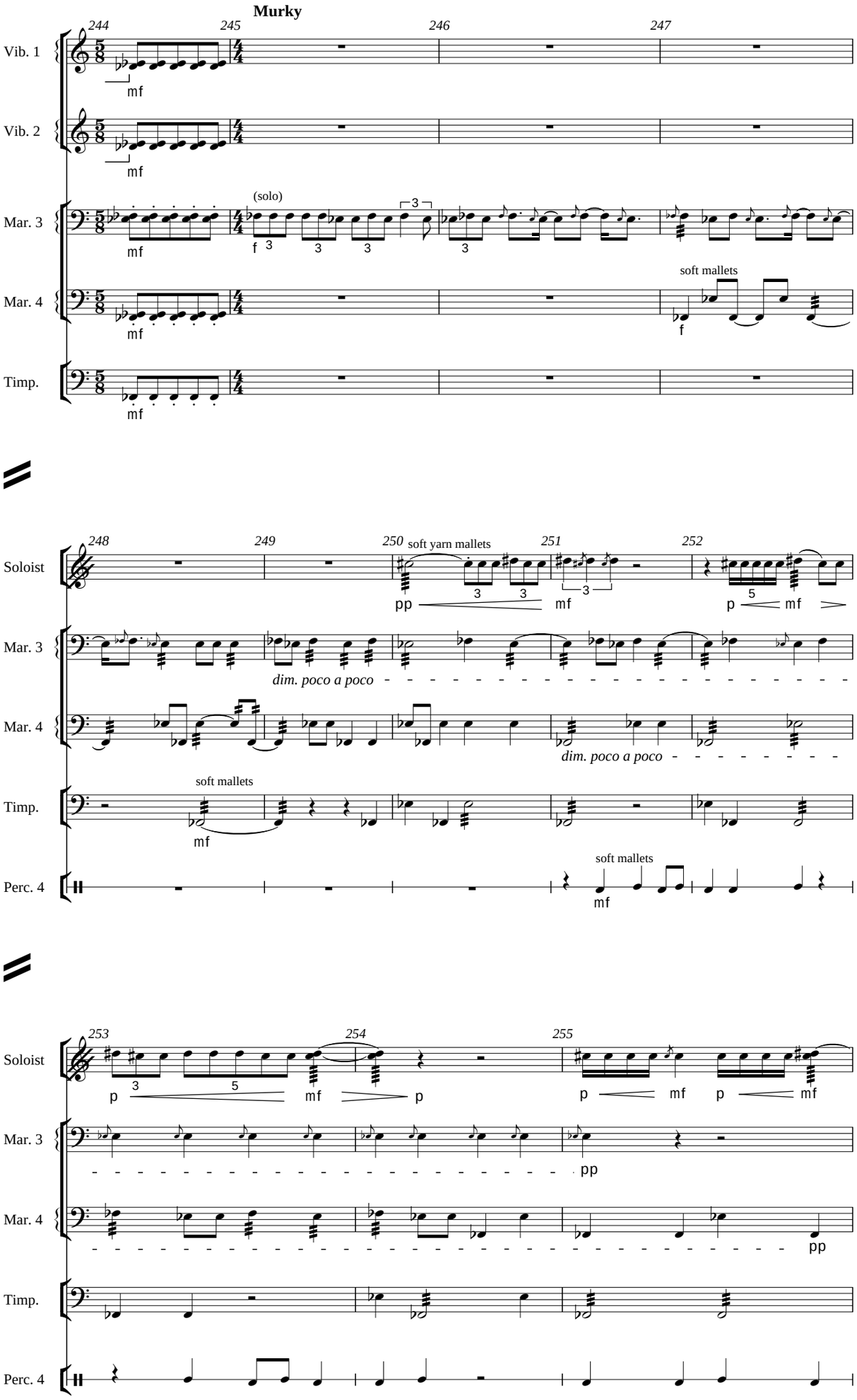

S
223
224
225
226
227
228
Soloist
Keys
Vib. 1
Vib. 2
Mar. 1
Mar. 2
Mar. 3
Mar. 4
Timp.
hard staccato mallets
Perc. 1
Cymbals, wood sticks
Tambourine (large)
medium mallet
Perc. 2
Perc. 3
Woodblocks, hard mallets
Bass Drum (small)
hard beater
Perc. 4

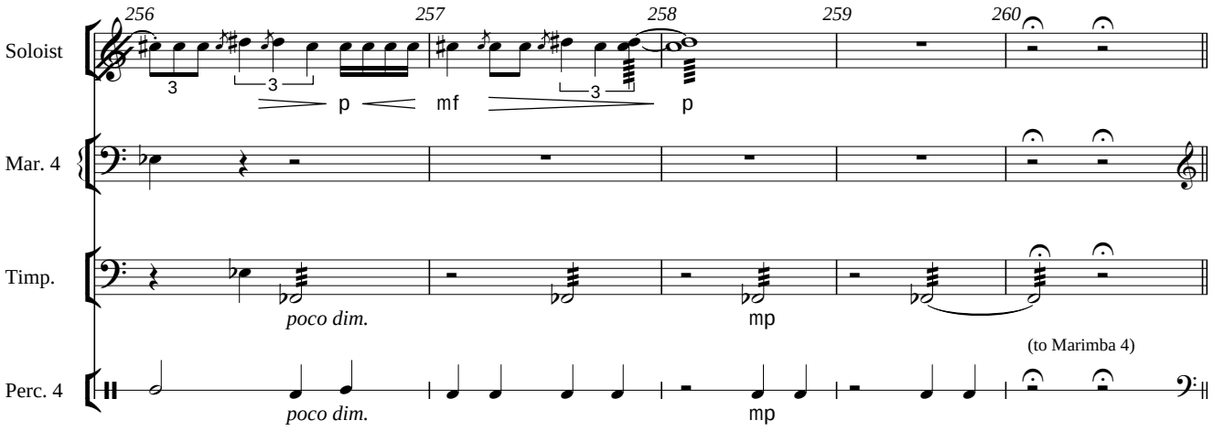

229
230
231
Soloist
Keys
Vib. 1
Vib. 2
Mar. 1
Mar. 2
Mar. 3
Mar. 4
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4

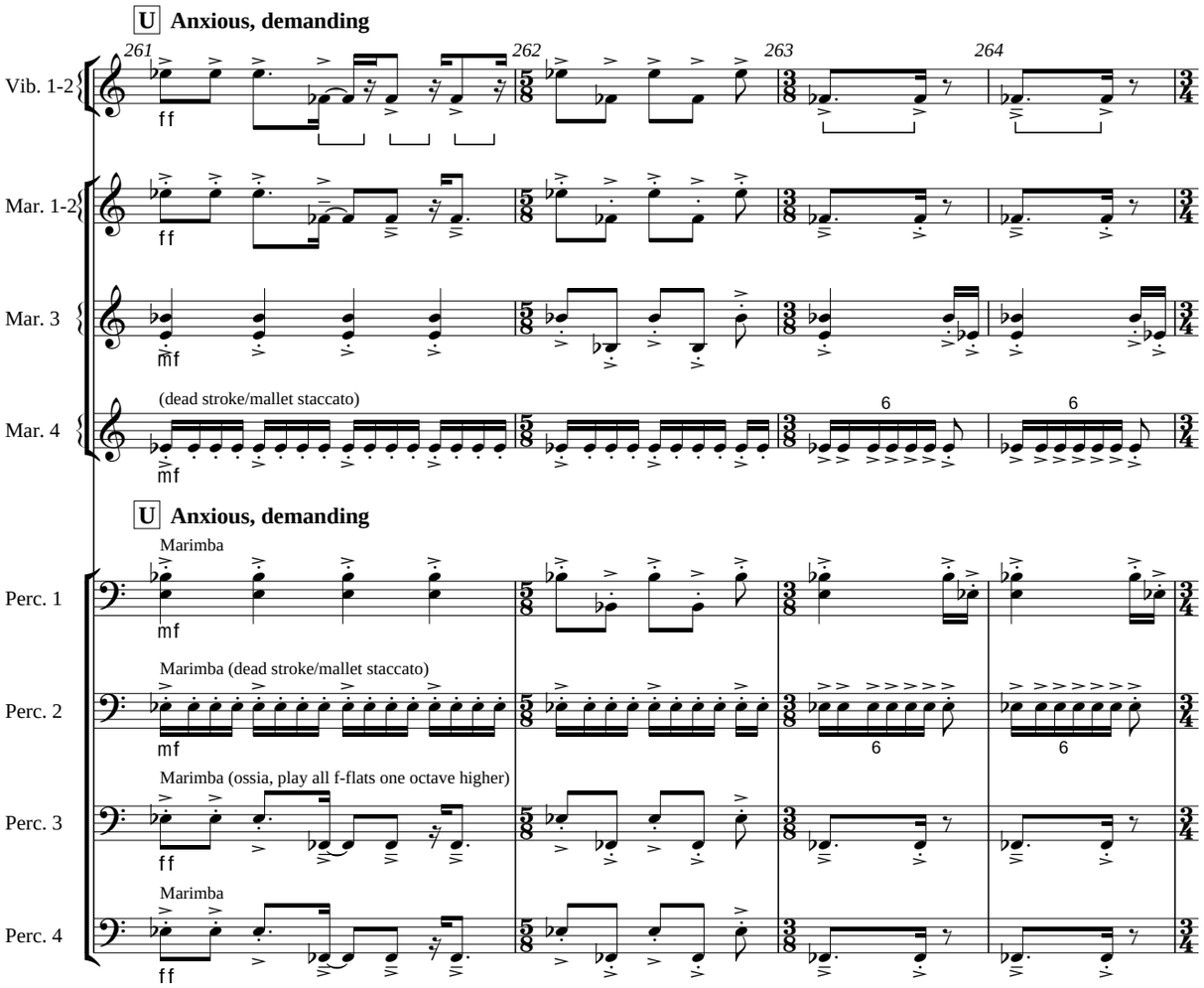

232
233
234
Soloist
Keys
Vib. 1
Vib. 2
Mar. 1
Mar. 2
Mar. 3
Mar. 4
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Cymbals, light metal beaters
mf
Bass Drum (small), hard beater
mf

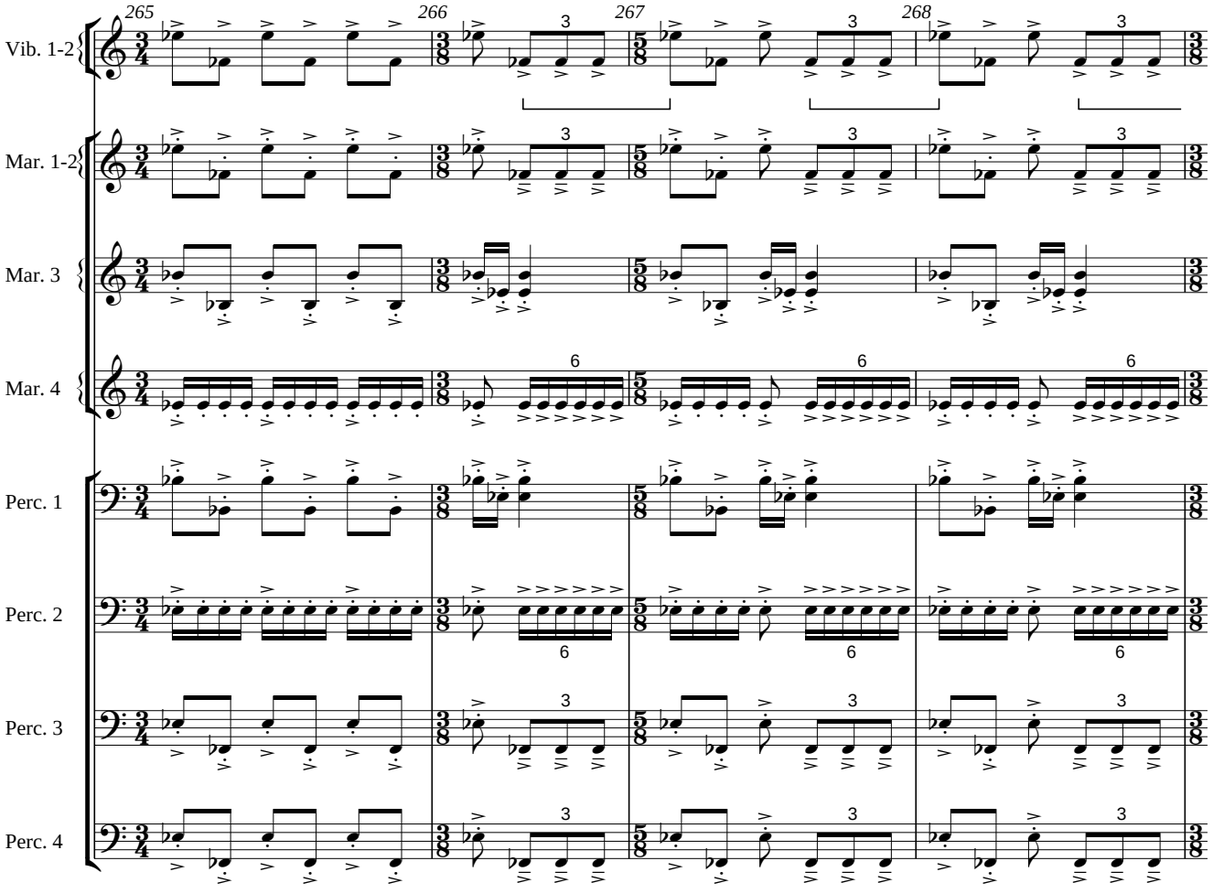

(ripple roll)
T Apprehensive, distressed
235
236
237
Soloist
Keys
Vib. 1
Vib. 2
Mar. 1
Mar. 2
Mar. 3
Mar. 4
Timp.
p
ff
cresc.
Chimes, hard hammers
Tambourine (large)
Tam Tam
Perc. 1
Perc. 2
Perc. 3
Perc. 4
f

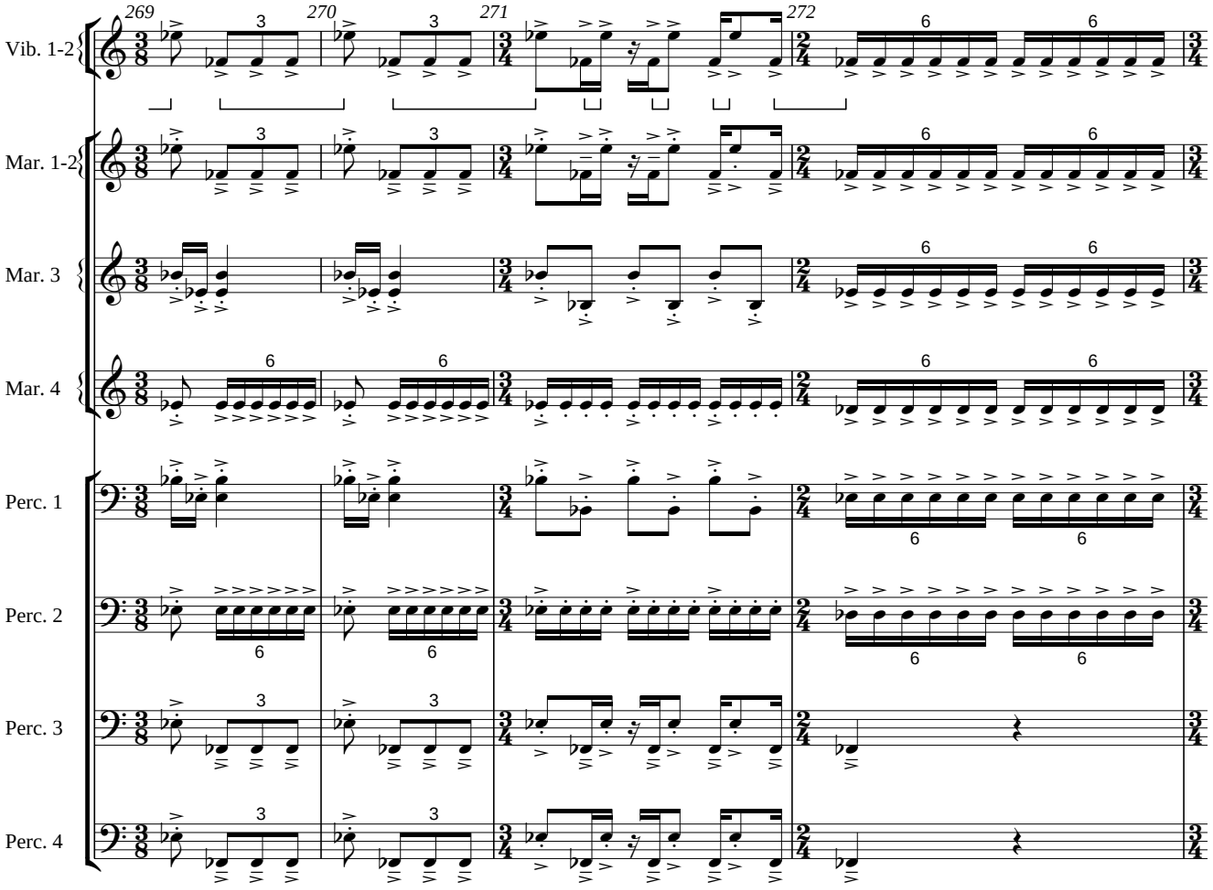

238
239
240
241
242
243
Soloist
Keys
Vib. 1
Vib. 2
Mar. 1
Mar. 2
Mar. 3
Mar. 4
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Bass Drum (large)
hard beater
ff

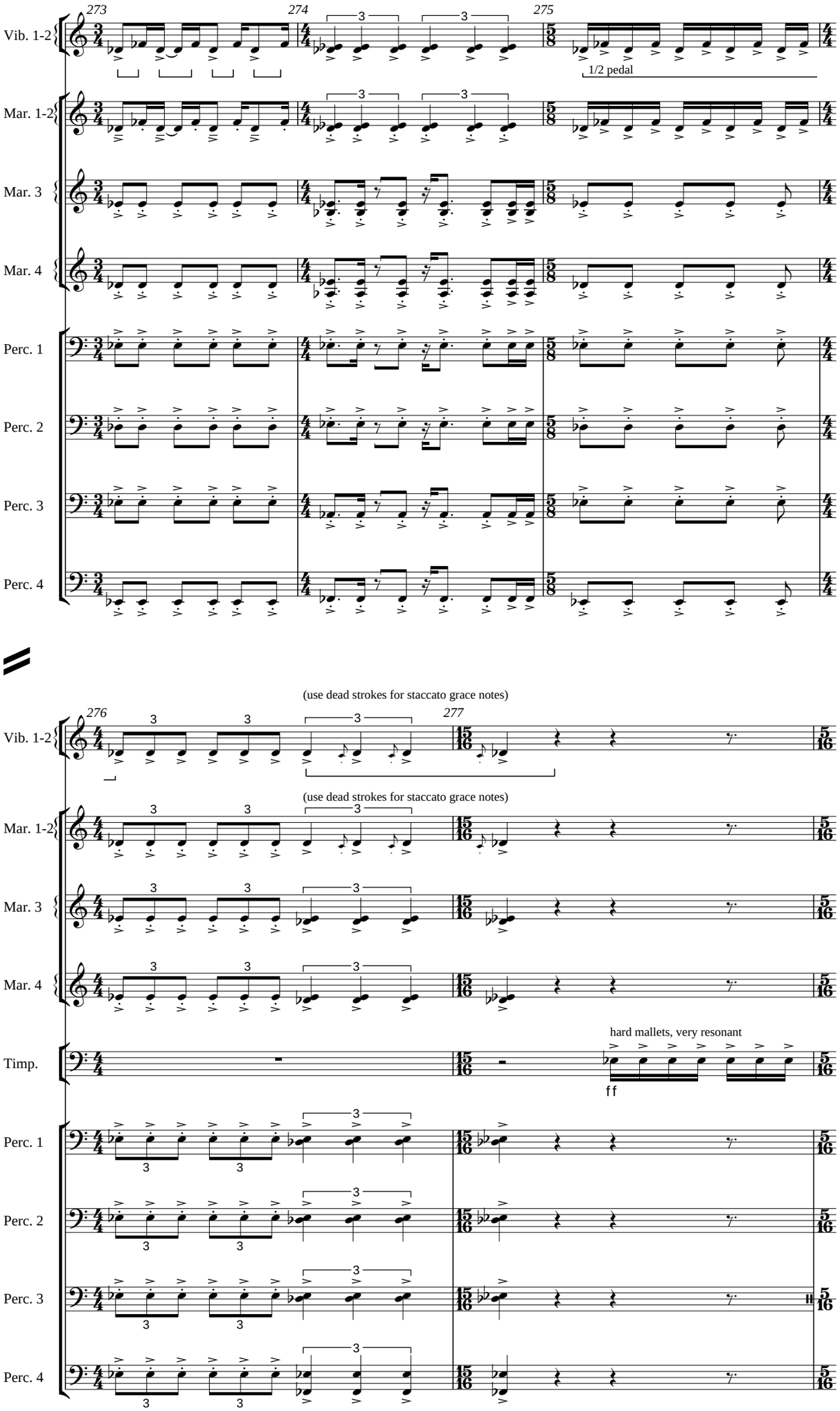

Murky
244
245
246
247
Vib. 1
Vib. 2
Mar. 3
Mar. 4
Timp.
mf
(solo)
f
soft mallets
248
249
250
251
252
Soloist
soft yarn mallets
pp
mf
p
dim. poco a poco
soft mallets
Perc. 4
253
254
255
pp


256
257
258
259
260
Soloist
Mar. 4
Timp.
Perc. 4
p
mf
p
poco dim.
mp
poco dim.
mp
(to Marimba 4)


U Anxious, demanding
261
262
263
264
Vib. 1-2
Mar. 1-2
Mar. 3
Mar. 4
ff
ff
mf
(dead stroke/mallet staccato)
mf
6
6
U Anxious, demanding
Marimba
Perc. 1
Marimba (dead stroke/mallet staccato)
Perc. 2
Marimba (ossia, play all f-flats one octave higher)
Perc. 3
Marimba
Perc. 4
mf
mf
6
6
ff
ff

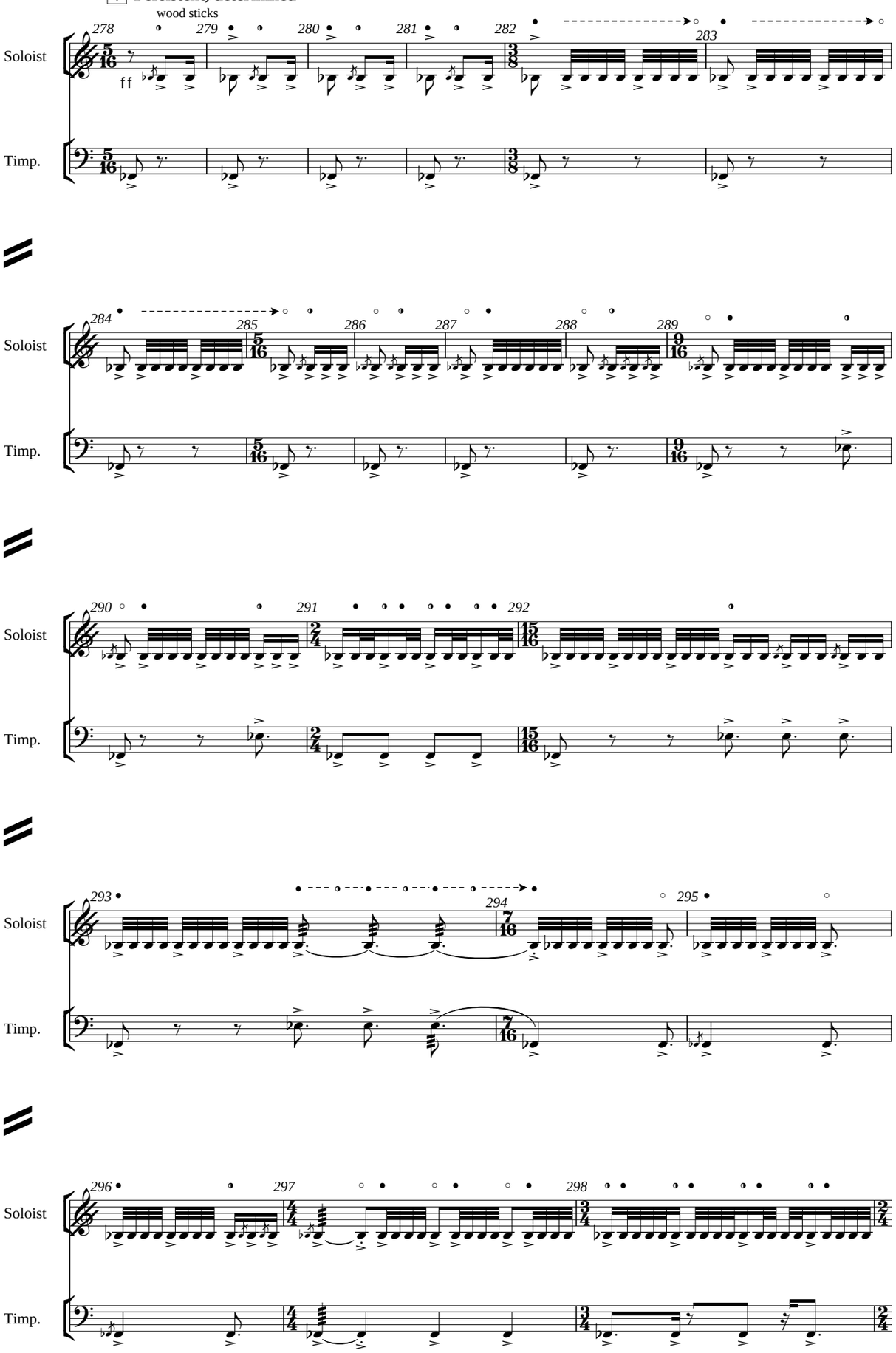

265
266
267
268
Vib. 1-2
Mar. 1-2
Mar. 3
Mar. 4
Perc. 1
Perc. 2
Perc. 3
Perc. 4

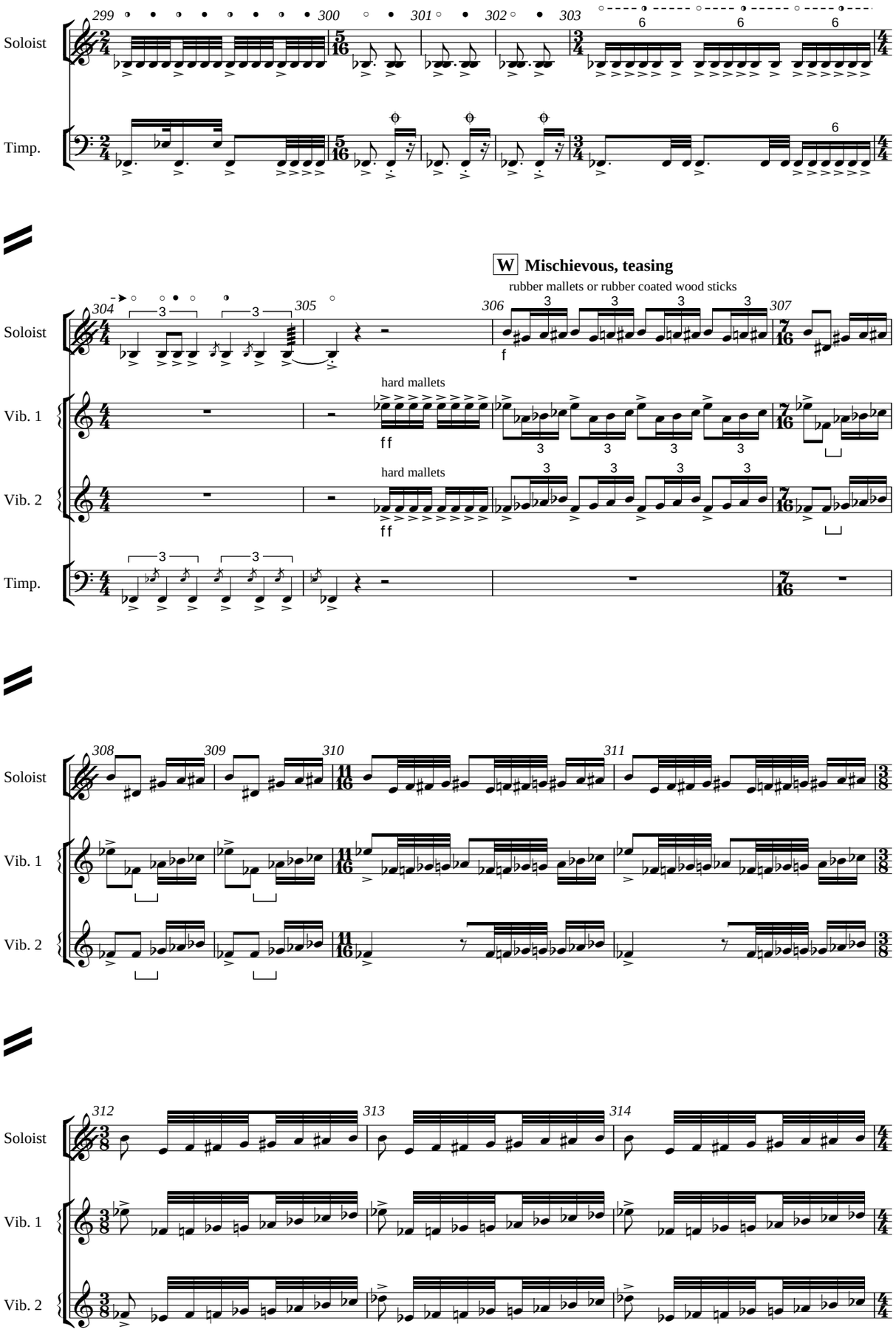

269
270
271
272
Vib. 1-2
Mar. 1-2
Mar. 3
Mar. 4
Perc. 1
Perc. 2
Perc. 3
Perc. 4

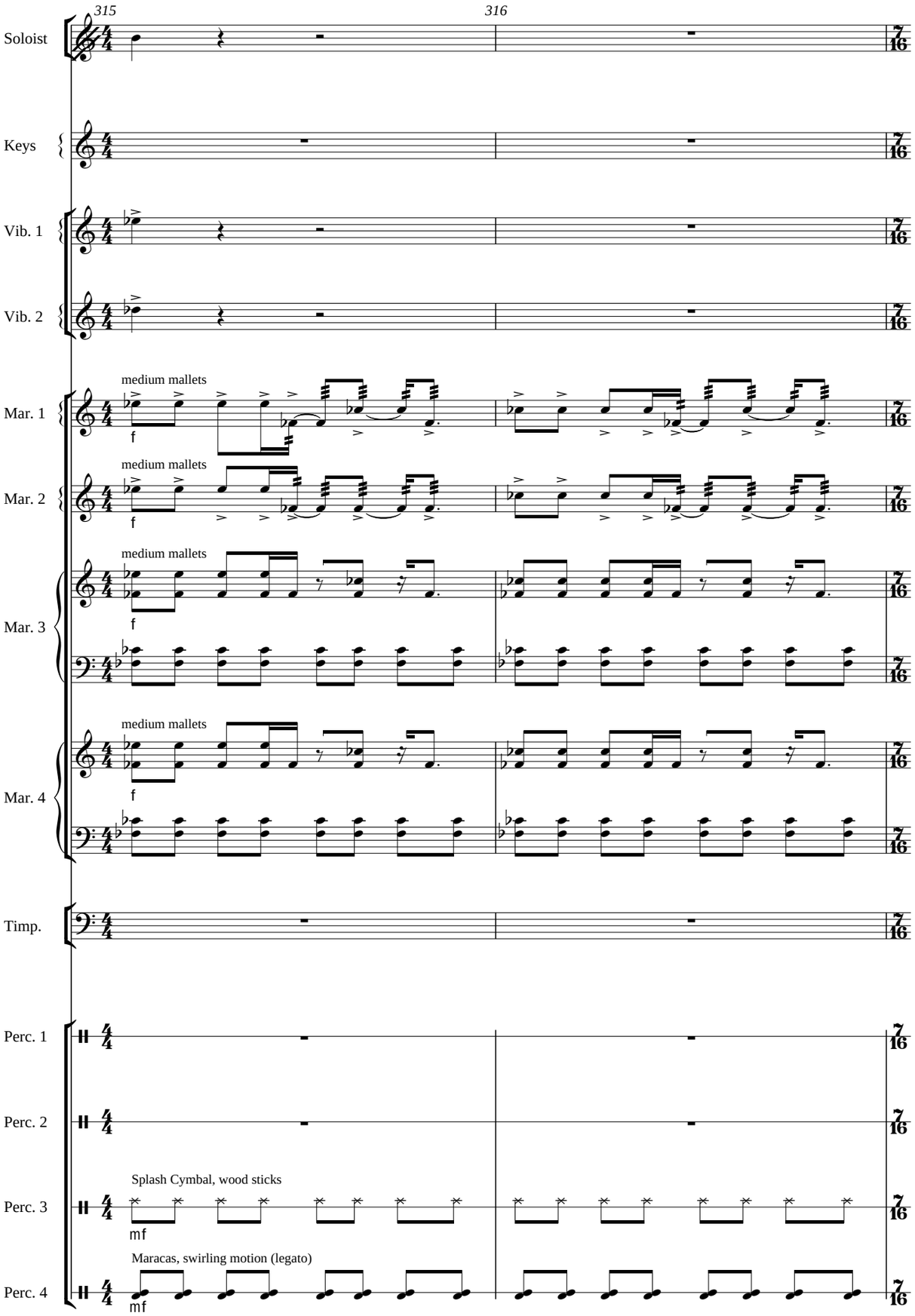

273
274
275
Vib. 1-2
Mar. 1-2
Mar. 3
Mar. 4
Perc. 1
Perc. 2
Perc. 3
Perc. 4
1/2 pedal
(use dead strokes for staccato grace notes)
276
277
(use dead strokes for staccato grace notes)
Timp.
hard mallets, very resonant
ff

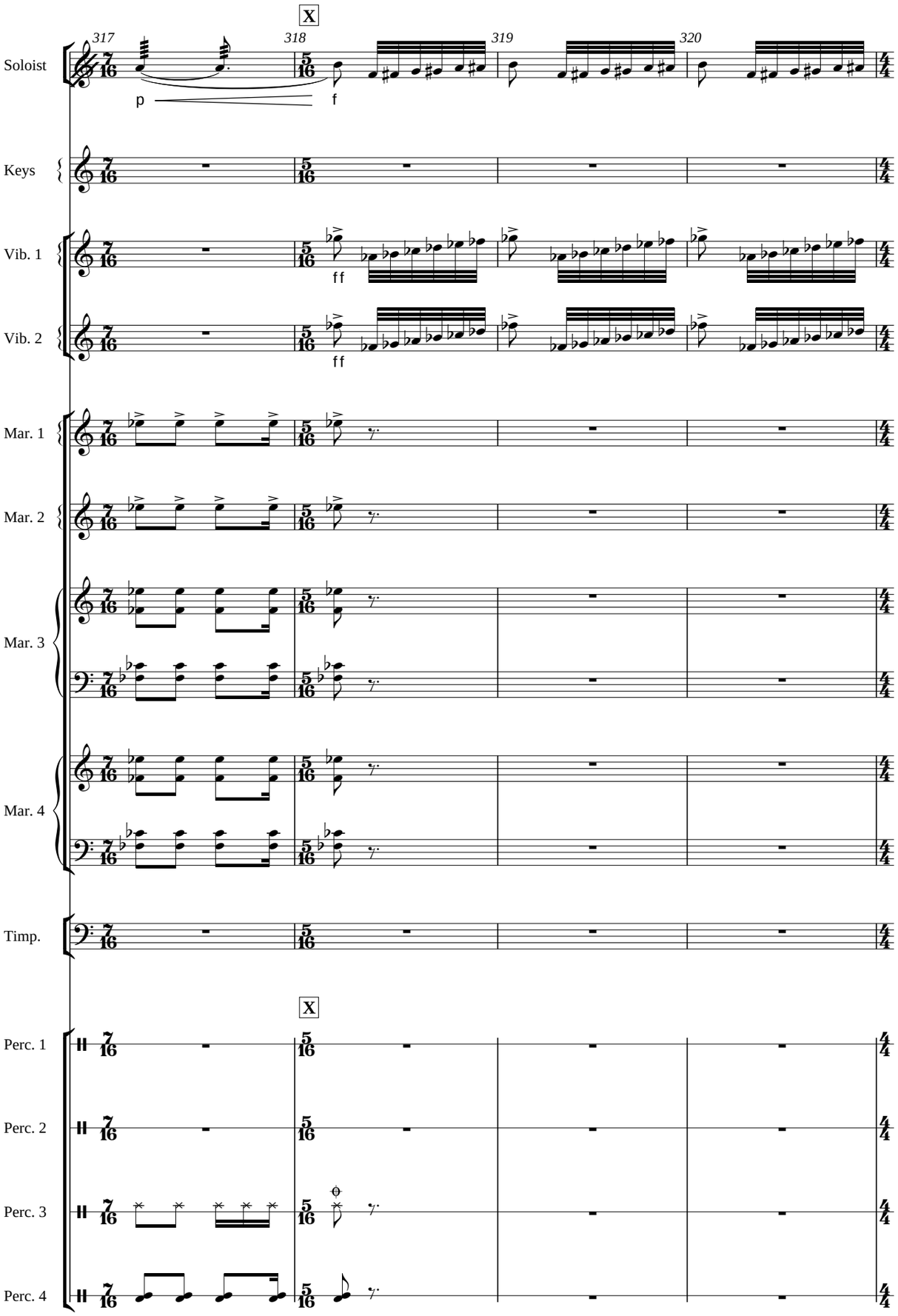
V Persistent, determined

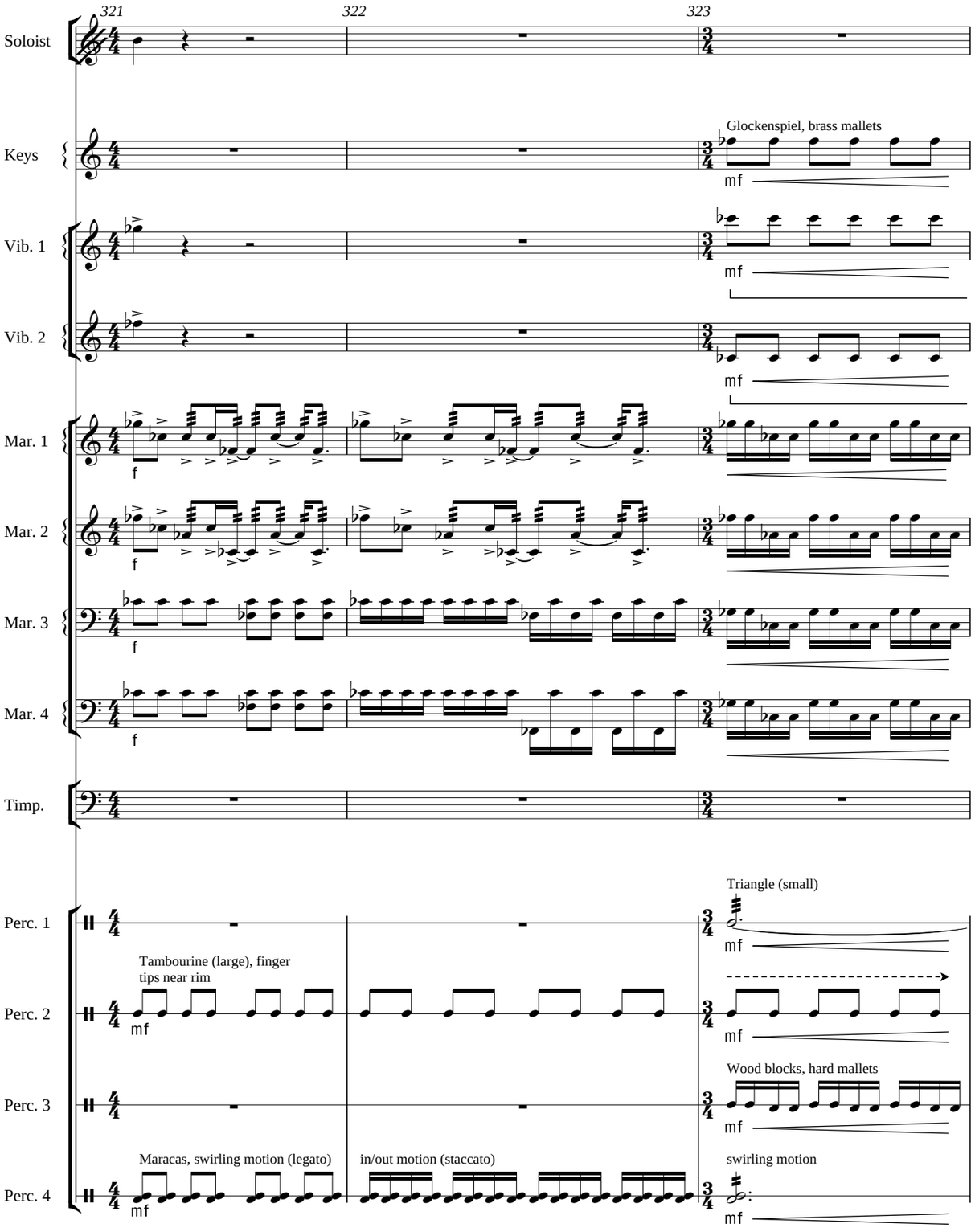
wood sticks

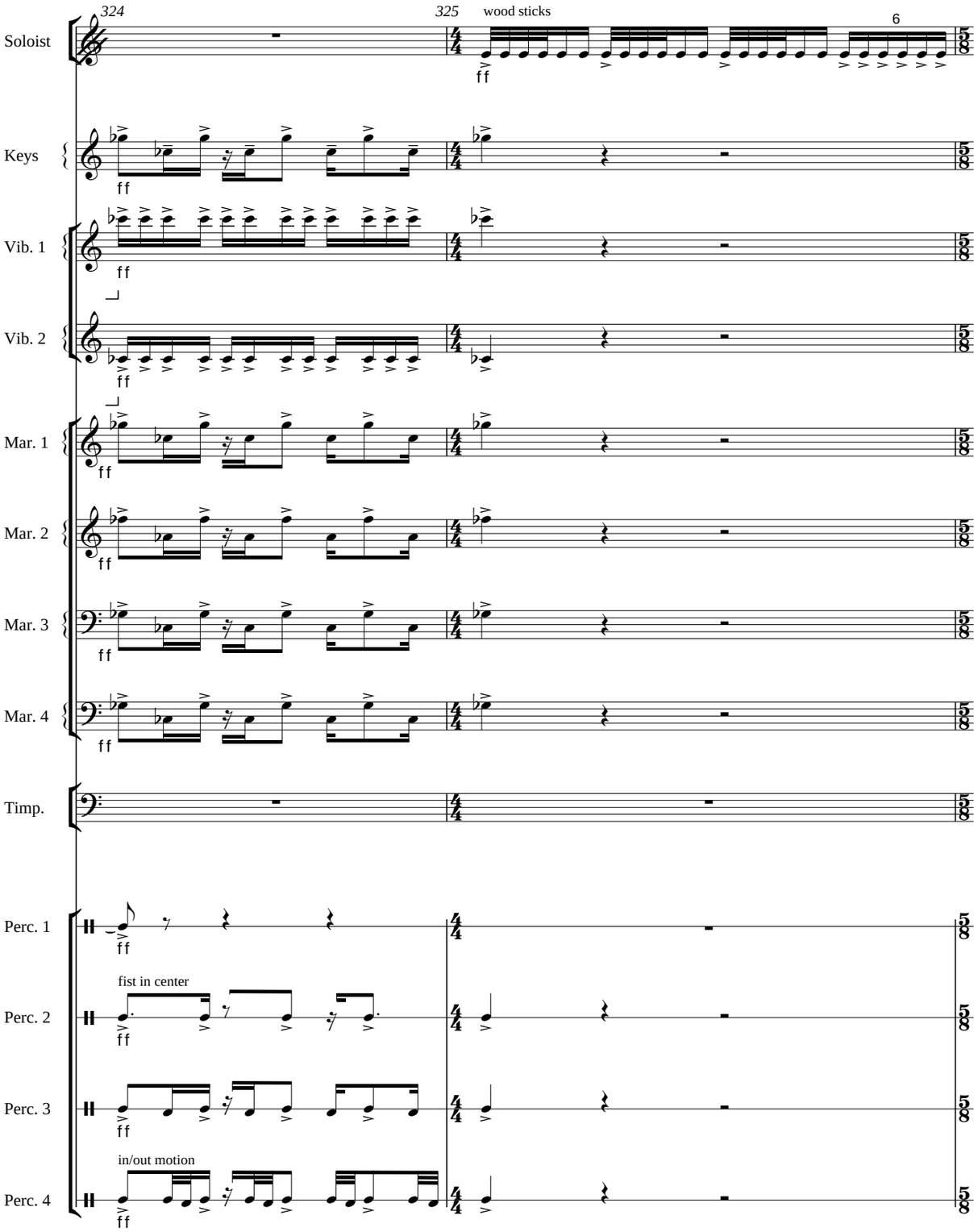


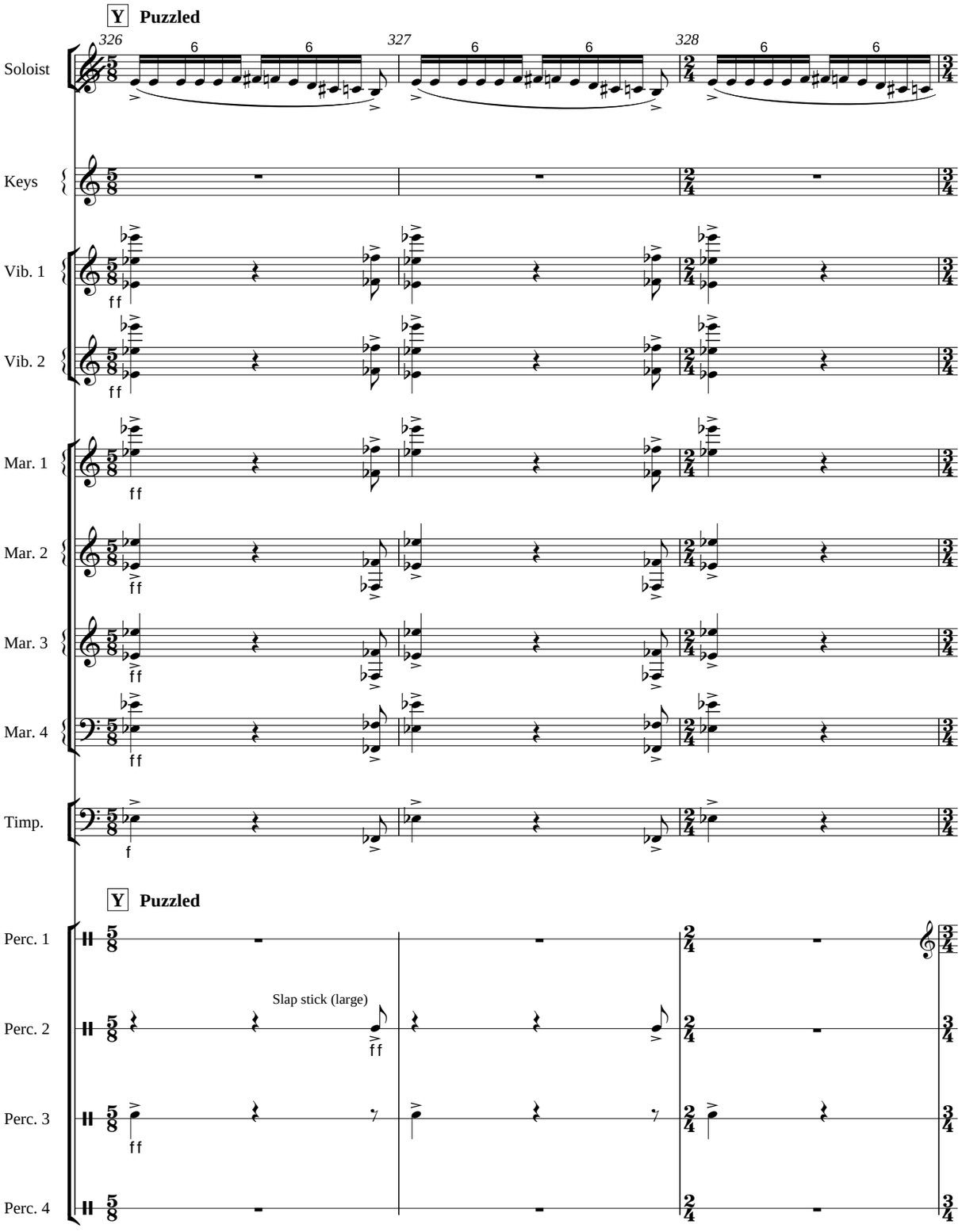

299
300
301
302
303
Soloist
Timp.
W Mischievous, teasing
rubber mallets or rubber coated wood sticks
304
305
306
307
f
Vib. 1
Vib. 2
hard mallets
ff
308
309
310
311
312
313
314

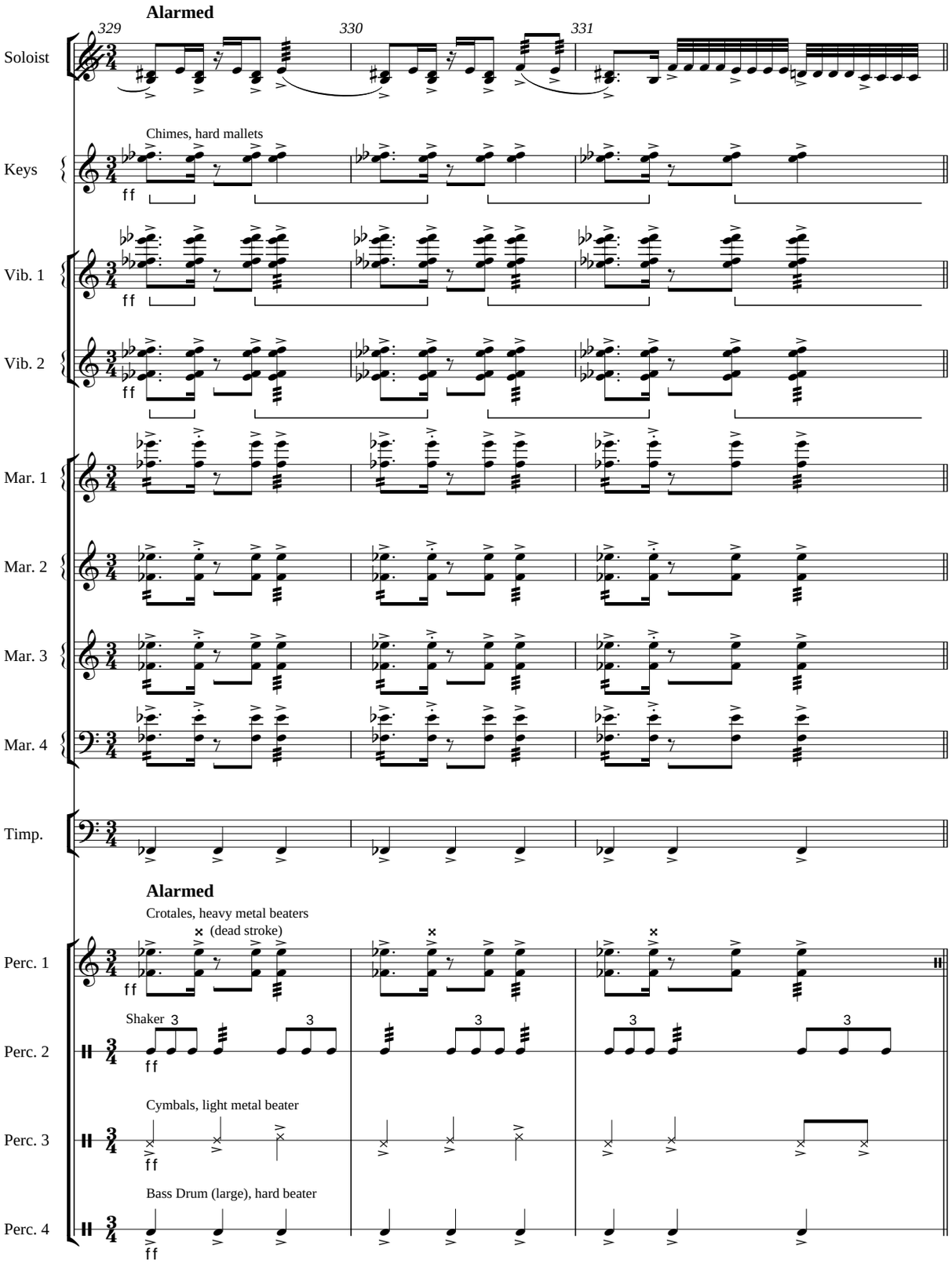

315
316
Soloist
Keys
Vib. 1
Vib. 2
medium mallets
f
Mar. 1
medium mallets
f
Mar. 2
medium mallets
f
Mar. 3
medium mallets
f
Mar. 4
Timp.
Perc. 1
Perc. 2
Splash Cymbal, wood sticks
mf
Perc. 3
Maracas, swirling motion (legato)
mf
Perc. 4

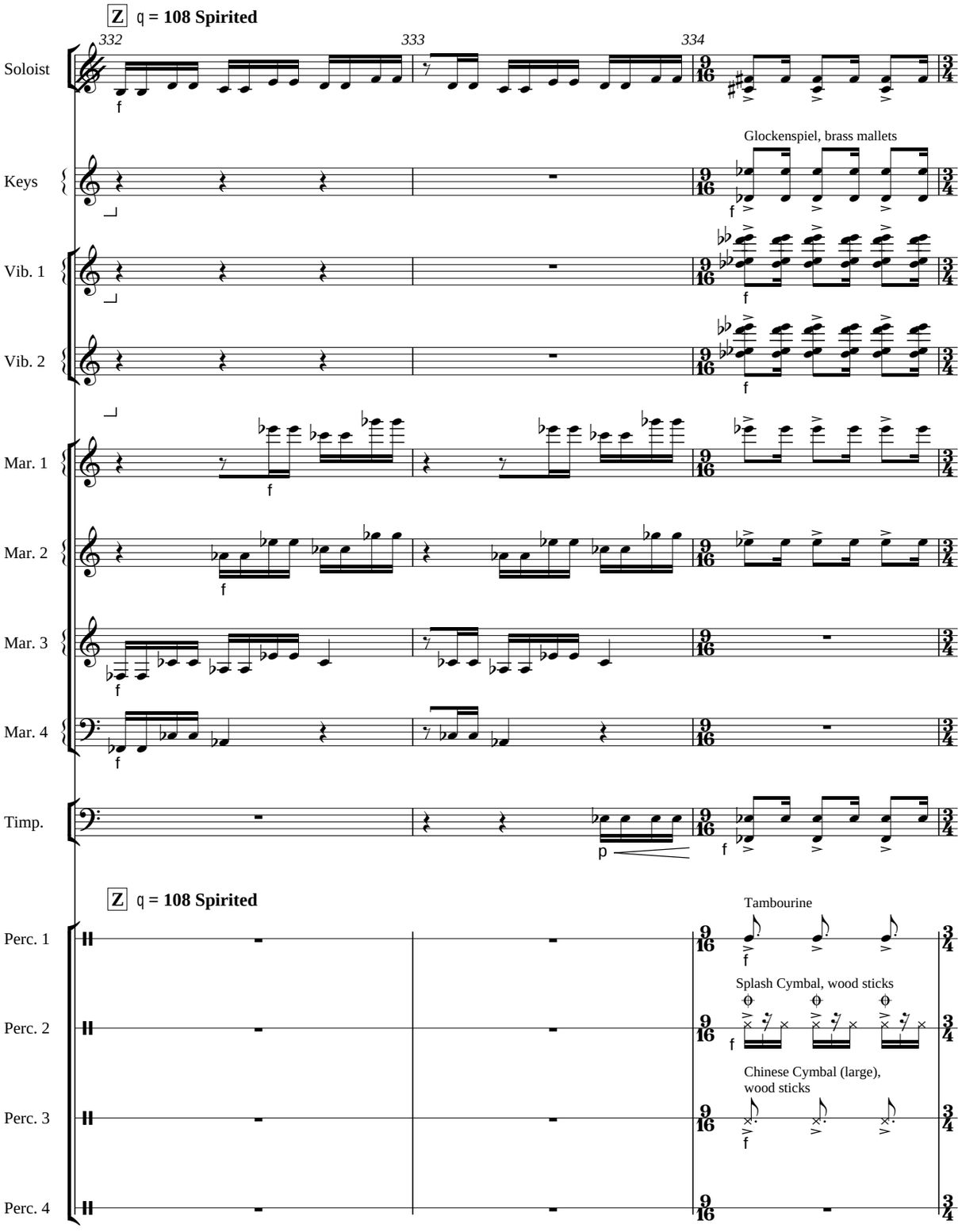

X
317
318
319
320
Soloist
Keys
Vib. 1
Vib. 2
Mar. 1
Mar. 2
Mar. 3
Mar. 4
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
p
f
ff
ff
X

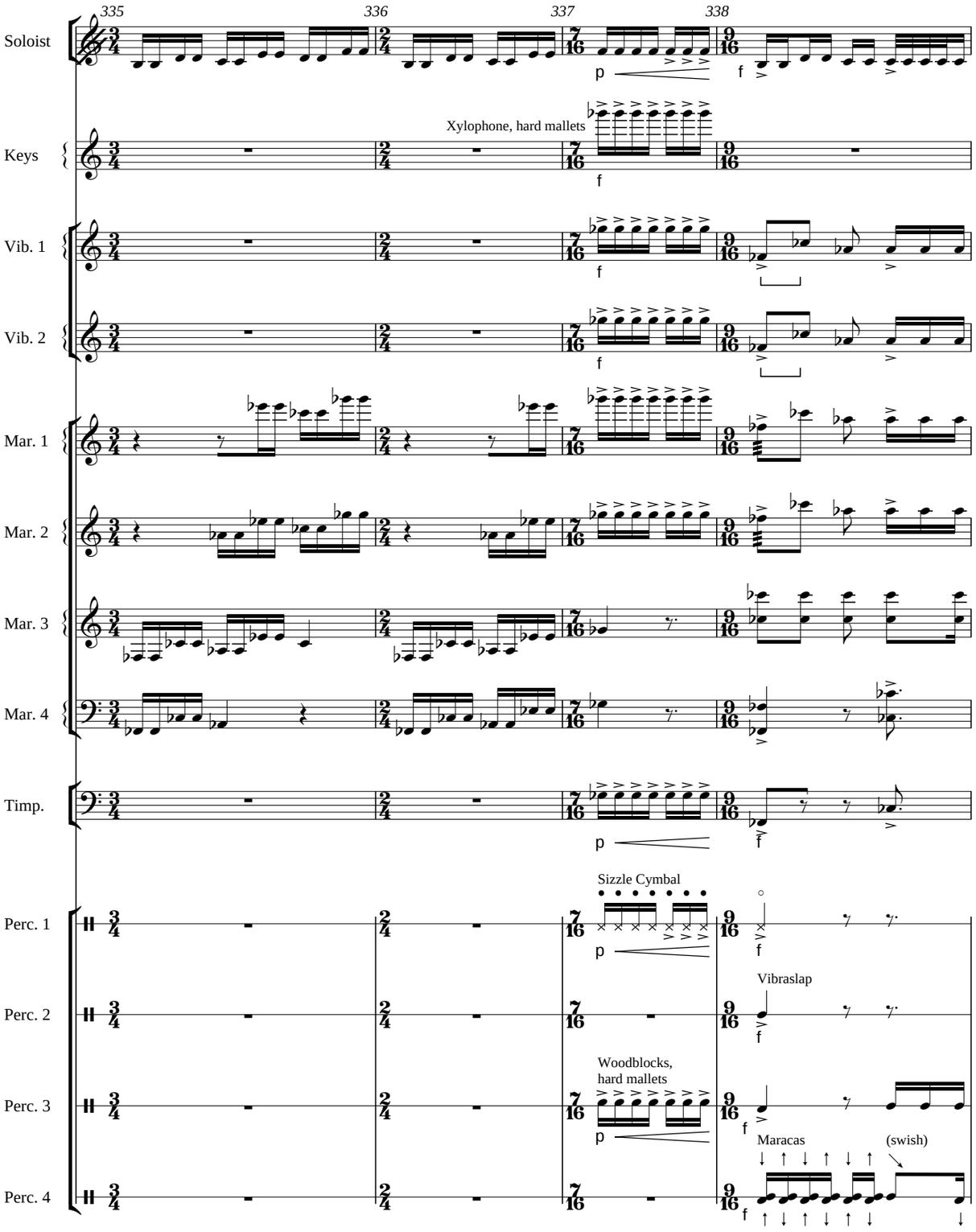

321
322
323
Soloist
Keys
Glockenspiel, brass mallets
mf
Vib. 1
mf
Vib. 2
mf
Mar. 1
f
Mar. 2
f
Mar. 3
f
Mar. 4
f
Timp.
Perc. 1
Triangle (small)
mf
Perc. 2
Tambourine (large), finger tips near rim
mf
mf
Perc. 3
Wood blocks, hard mallets
mf
Perc. 4
Maracas, swirling motion (legato)
mf
in/out motion (staccato)
swirling motion
mf

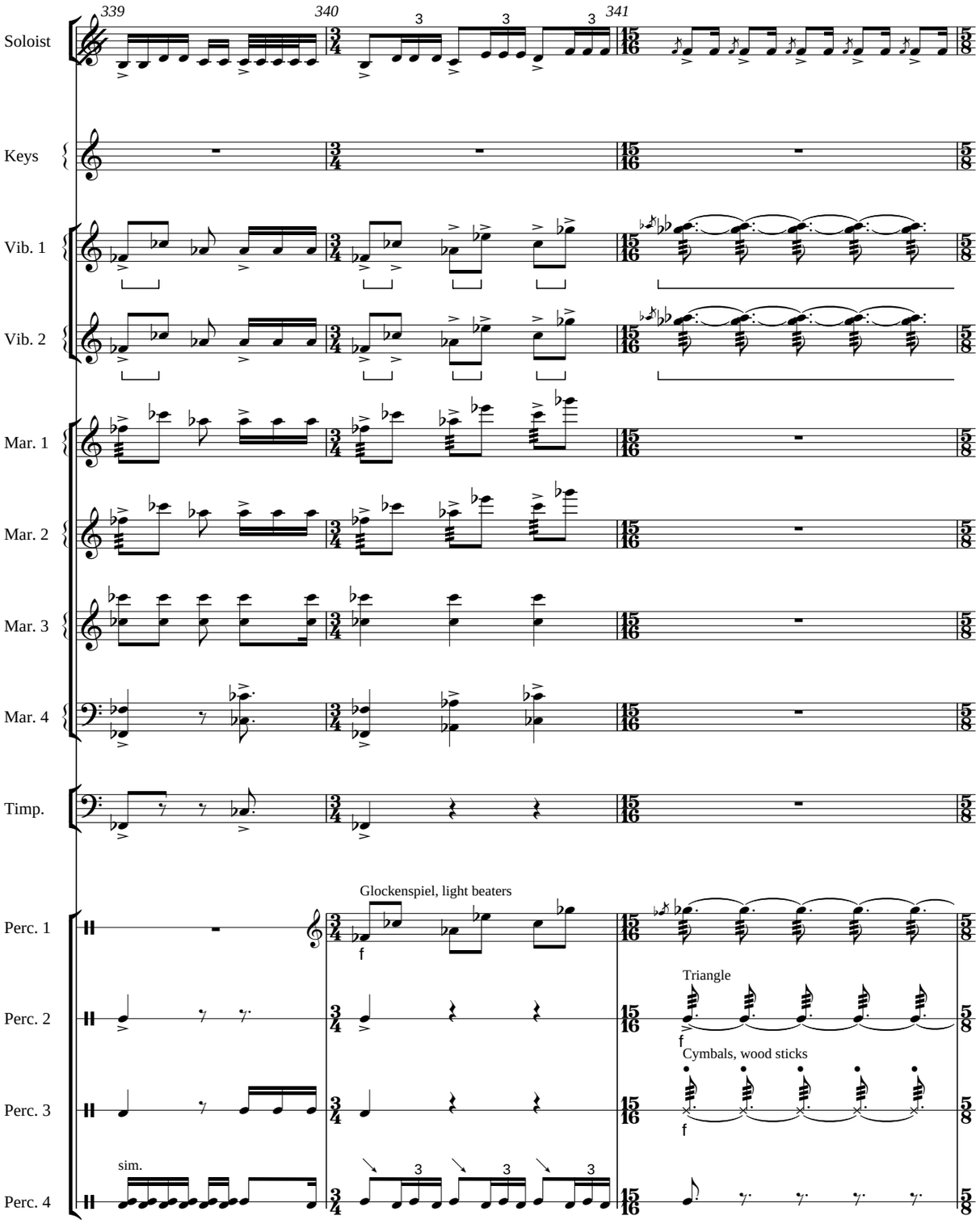

324
325
wood sticks
6
Soloist
Keys
Vib. 1
Vib. 2
Mar. 1
Mar. 2
Mar. 3
Mar. 4
Timp.
Perc. 1
Perc. 2
fist in center
Perc. 3
Perc. 4
in/out motion
ff

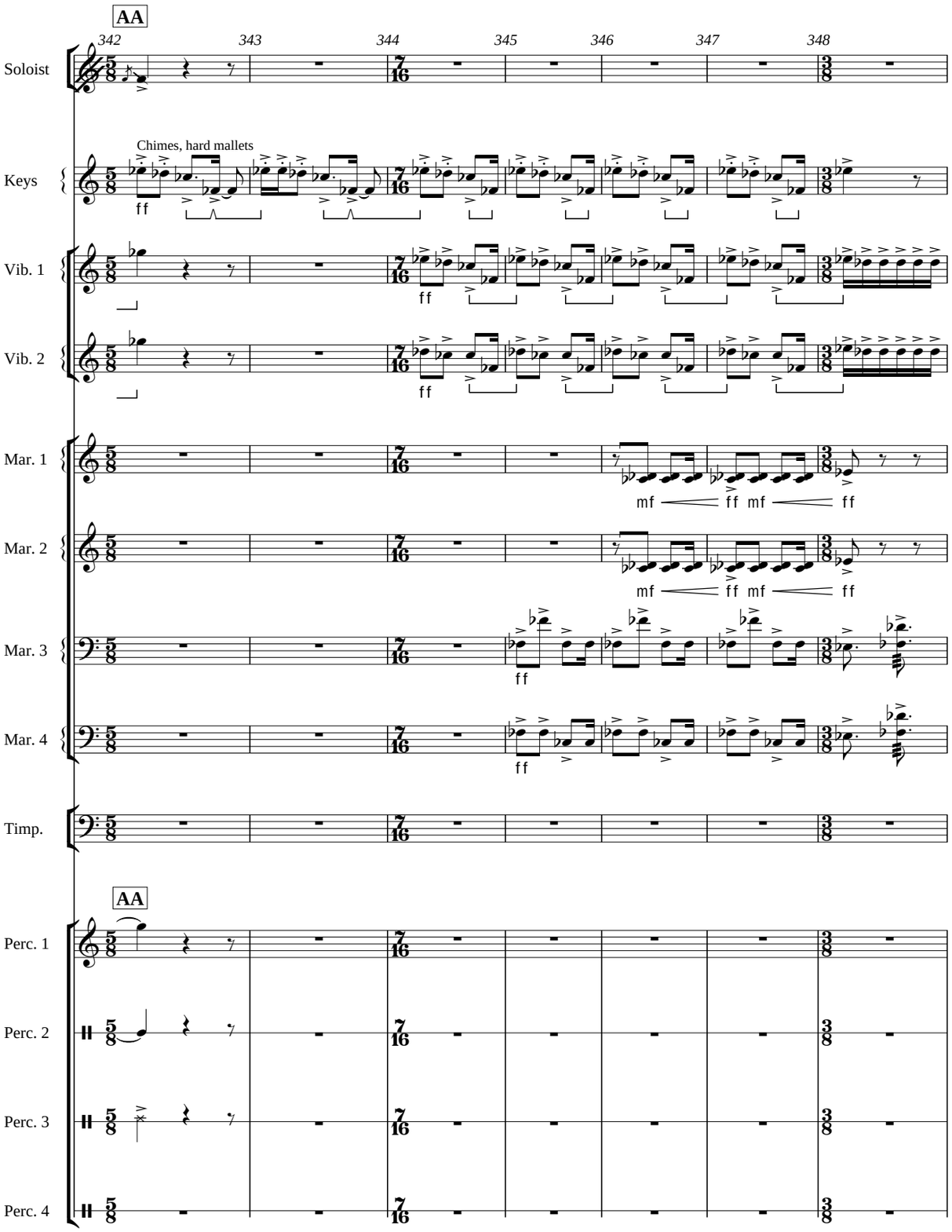

Y Puzzled
326
327
328
Soloist
Keys
Vib. 1
Vib. 2
Mar. 1
Mar. 2
Mar. 3
Mar. 4
Timp.
Y Puzzled
Perc. 1
Perc. 2
Slap stick (large)
Perc. 3
Perc. 4

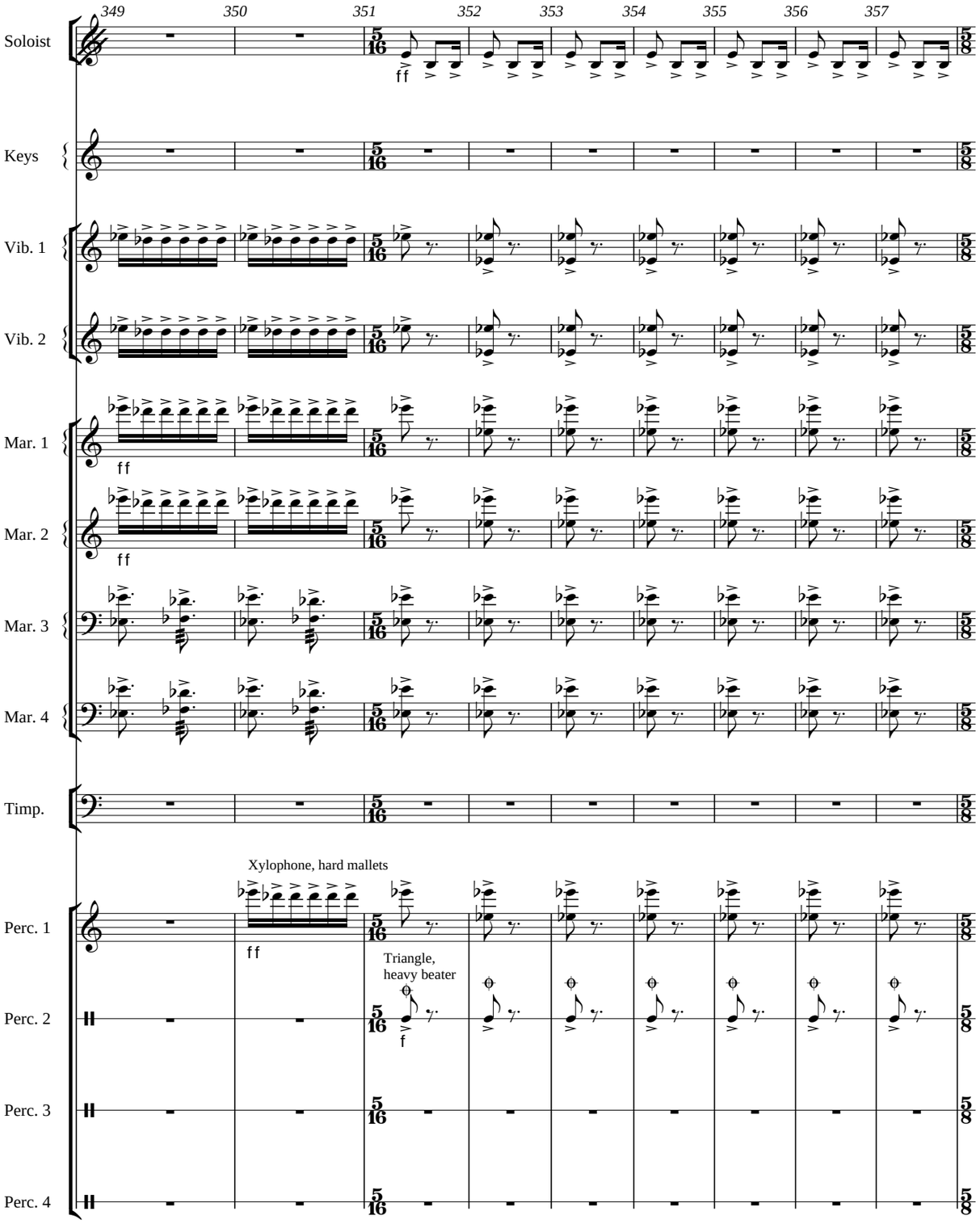

Alarmed
329
330
331
Soloist
Chimes, hard mallets
Keys
ff
Vib. 1
Vib. 2
Mar. 1
Mar. 2
Mar. 3
Mar. 4
Timp.
Alarmed
Crotales, heavy metal beaters
(dead stroke)
Perc. 1
Shaker
3
Perc. 2
Cymbals, light metal beater
Perc. 3
Bass Drum (large), hard beater
Perc. 4

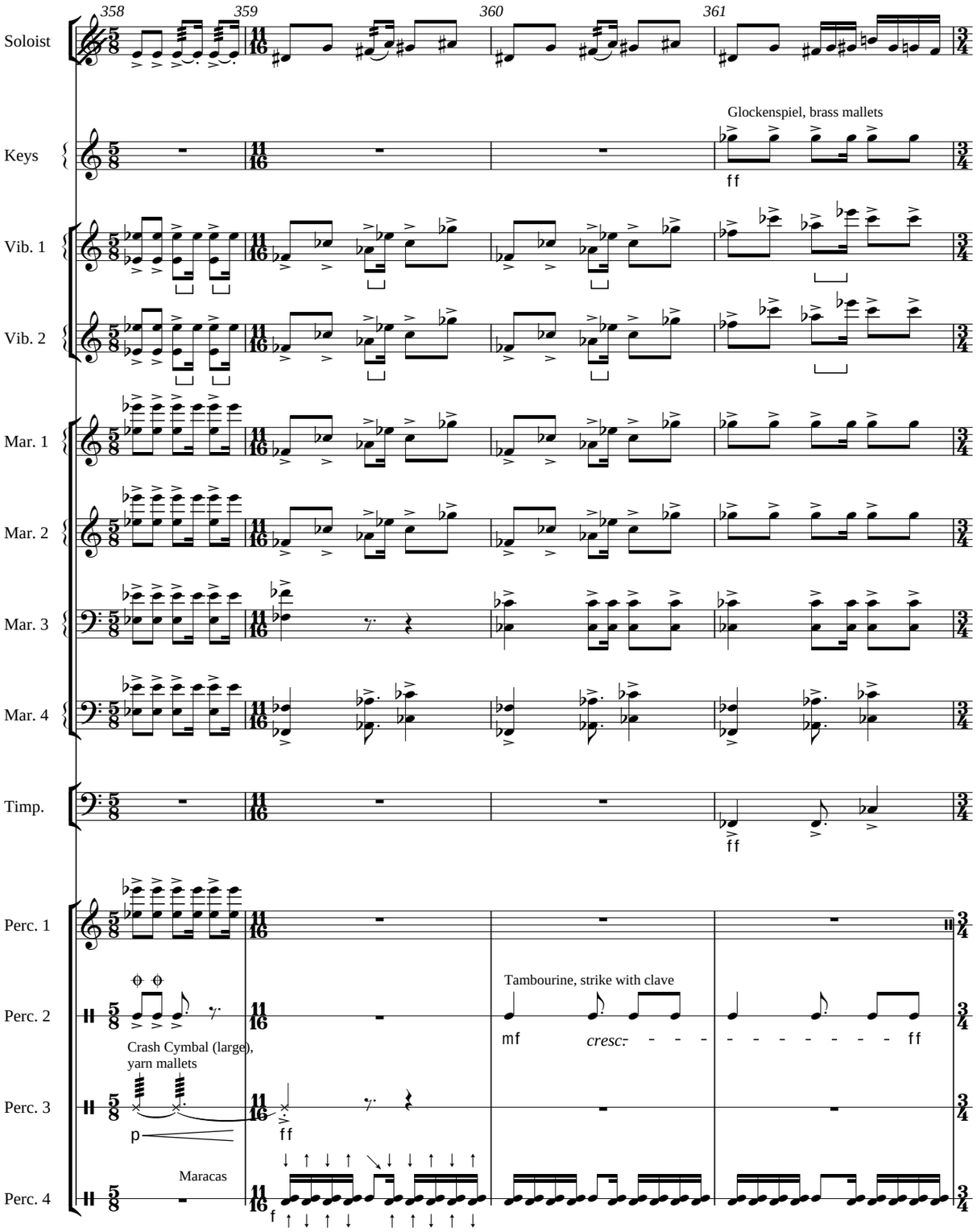

Z
♩ = 108 Spirited
332
333
334
Soloist
Keys
Glockenspiel, brass mallets
Vib. 1
Vib. 2
Mar. 1
Mar. 2
Mar. 3
Mar. 4
Timp.
Z
♩ = 108 Spirited
Perc. 1
Tambourine
Perc. 2
Splash Cymbal, wood sticks
Perc. 3
Chinese Cymbal (large),
wood sticks
Perc. 4

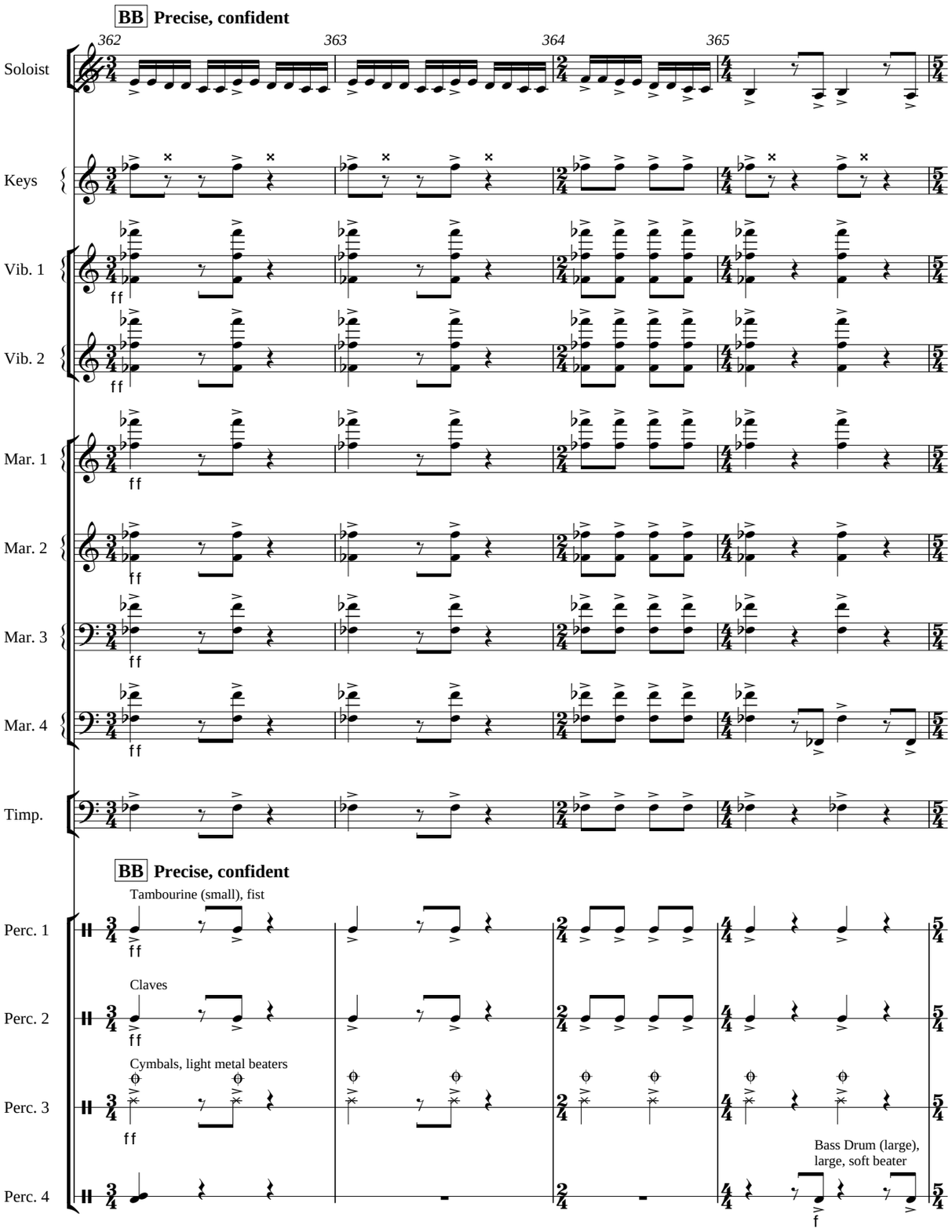

335
336
337
338
Soloist
Keys
Xylophone, hard mallets
Vib. 1
Vib. 2
Mar. 1
Mar. 2
Mar. 3
Mar. 4
Timp.
Sizzle Cymbal
Perc. 1
Vibraslap
Perc. 2
Woodblocks,
hard mallets
Perc. 3
Maracas
(swish)
Perc. 4

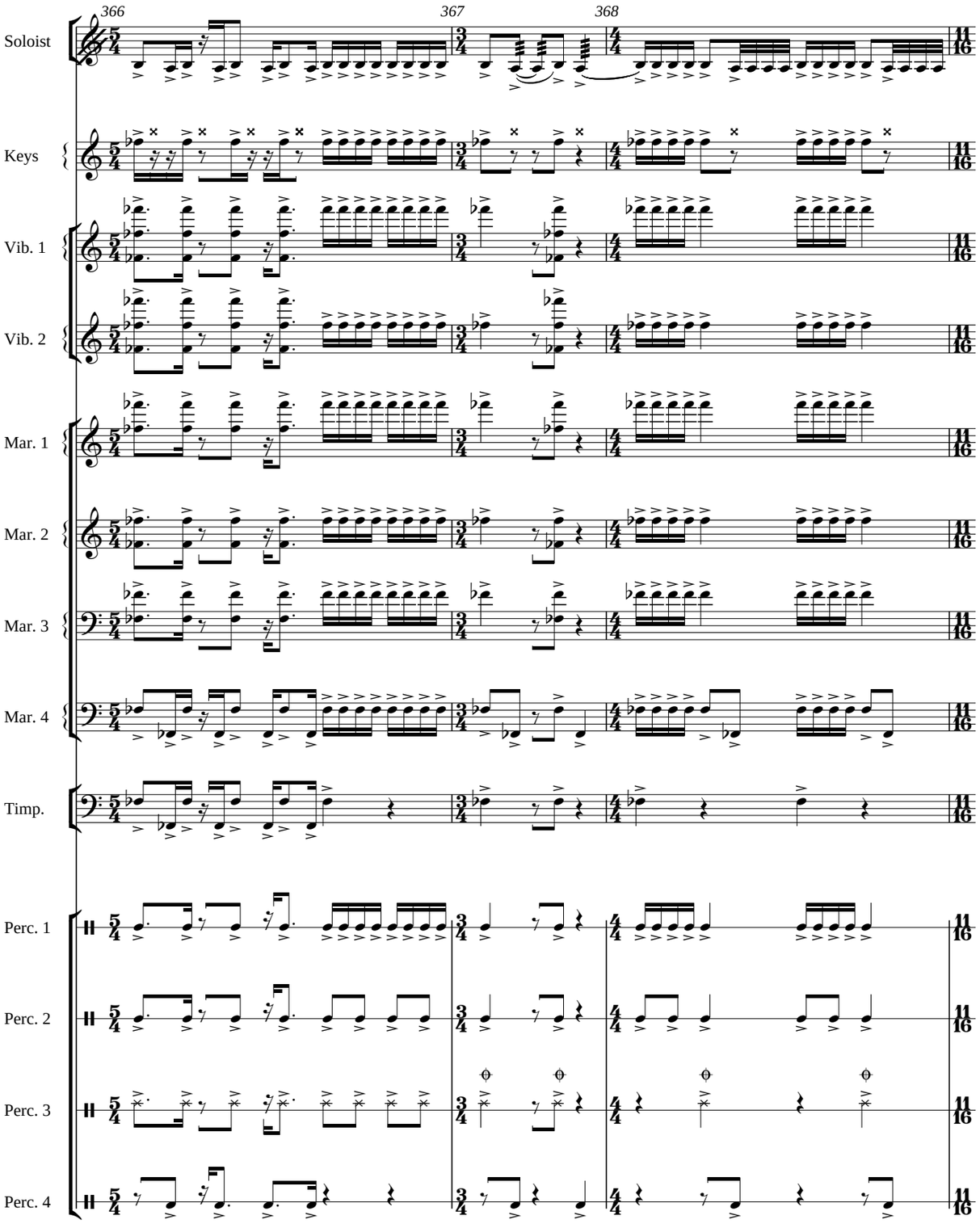

339
340
341
Soloist
Keys
Vib. 1
Vib. 2
Mar. 1
Mar. 2
Mar. 3
Mar. 4
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Glockenspiel, light beaters
f
Triangle
f
Cymbals, wood sticks
f
sim.
3
3
3

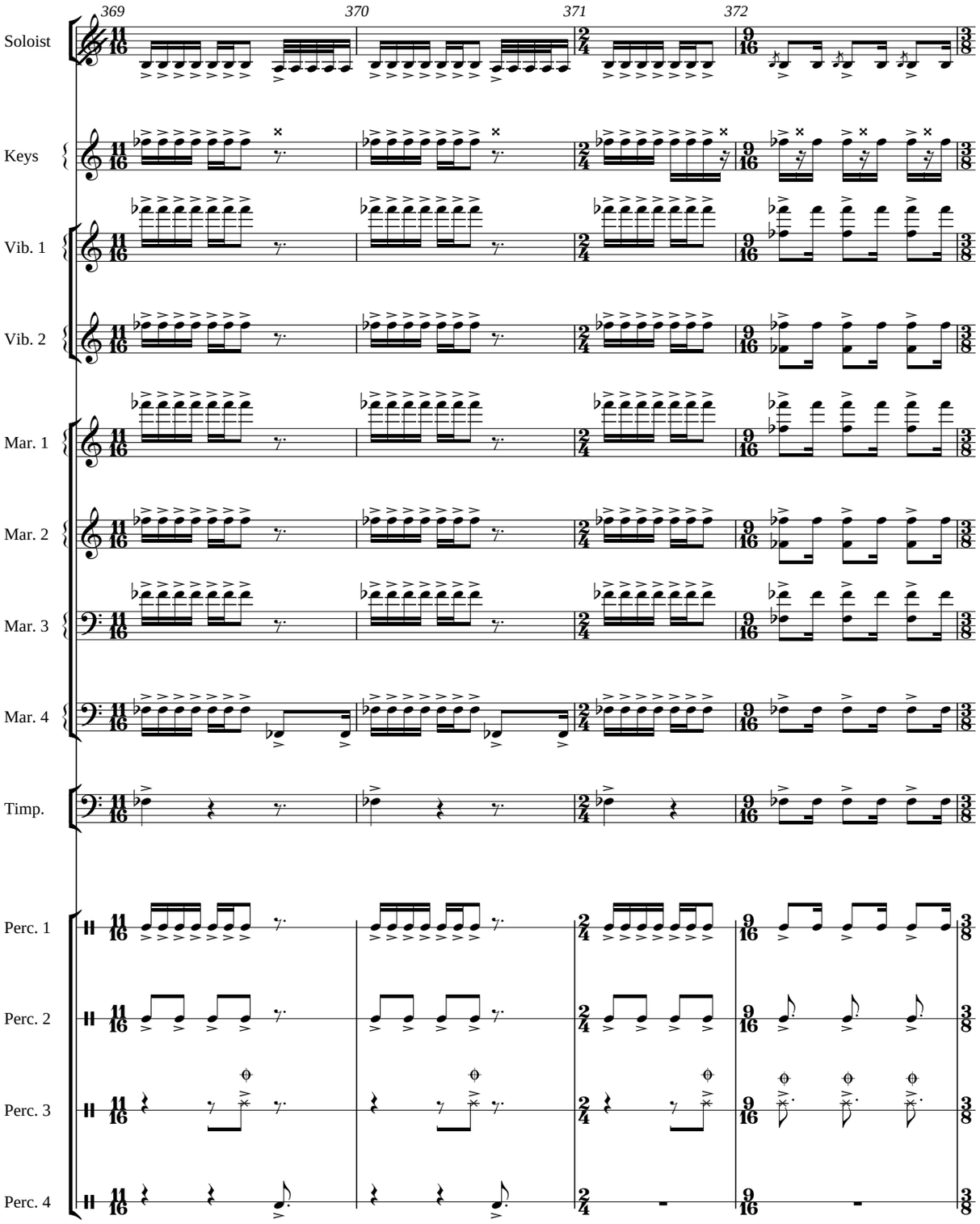

AA
342
343
344
345
346
347
348
Soloist
Keys
Chimes, hard mallets
ff
Vib. 1
Vib. 2
Mar. 1
Mar. 2
mf
ff mf
ff
Mar. 3
Mar. 4
Timp.
AA
Perc. 1
Perc. 2
Perc. 3
Perc. 4

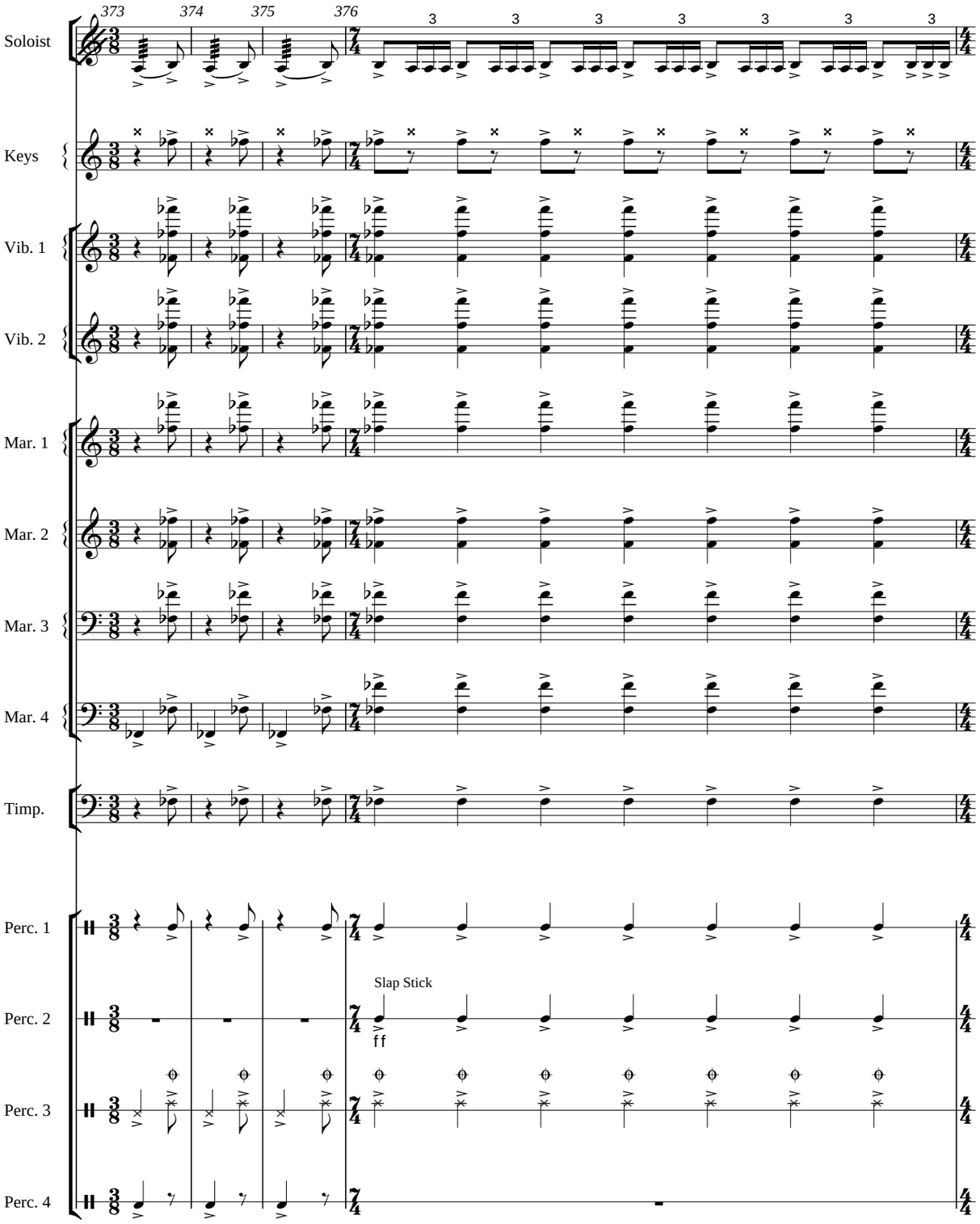

349
350
351
352
353
354
355
356
357
Soloist
Keys
Vib. 1
Vib. 2
Mar. 1
Mar. 2
Mar. 3
Mar. 4
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
ff
Xylophone, hard mallets
Triangle,
heavy beater
f

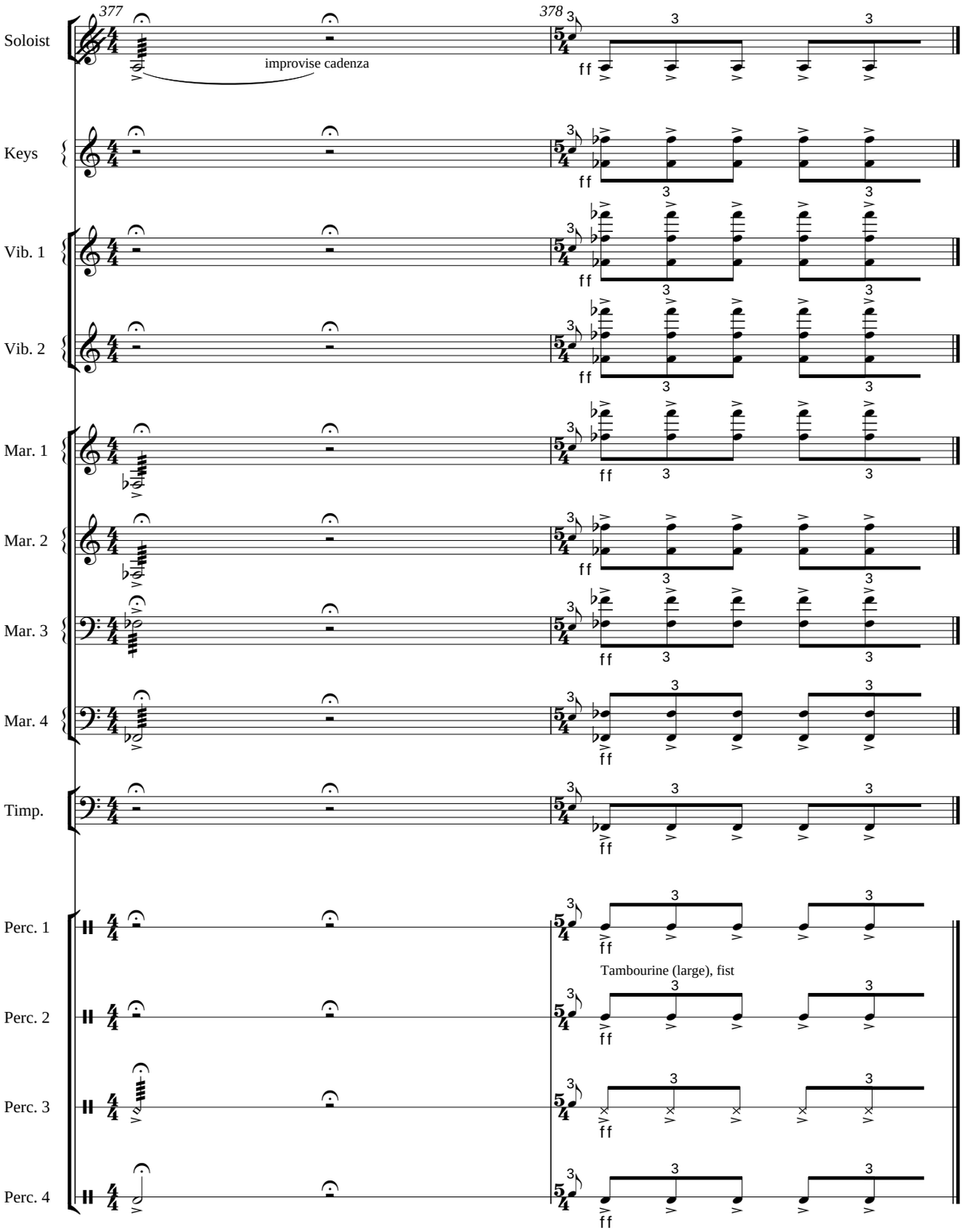

358
359
360
361
Soloist
Keys
Glockenspiel, brass mallets
ff
Vib. 1
Vib. 2
Mar. 1
Mar. 2
Mar. 3
Mar. 4
Timp.
ff
Perc. 1
Perc. 2
Tambourine, strike with clave
mf
cresc.
ff
Crash Cymbal (large), yarn mallets
p
Perc. 3
ff
Maracas
Perc. 4
f


BB Precise, confident
362
363
364
365
Soloist
Keys
Vib. 1
Vib. 2
Mar. 1
Mar. 2
Mar. 3
Mar. 4
Timp.
ff
BB Precise, confident
Tambourine (small), fist
Perc. 1
Claves
Perc. 2
Cymbals, light metal beaters
Perc. 3
Bass Drum (large), large, soft beater
Perc. 4
f


366
367
368
Soloist
Keys
Vib. 1
Vib. 2
Mar. 1
Mar. 2
Mar. 3
Mar. 4
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4


369
370
371
372
Soloist
Keys
Vib. 1
Vib. 2
Mar. 1
Mar. 2
Mar. 3
Mar. 4
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4


373
374
375
376
Soloist
Keys
Vib. 1
Vib. 2
Mar. 1
Mar. 2
Mar. 3
Mar. 4
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Slap Stick
ff


377
378
Soloist
improvise cadenza
Keys
Vib. 1
Vib. 2
Mar. 1
Mar. 2
Mar. 3
Mar. 4
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
ff
3
Tambourine (large), fist