

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:

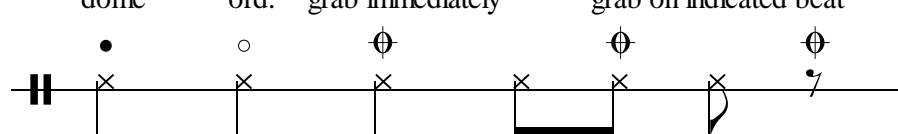
Bass Drums: small and large
Thunder Sheet: very large and loud
Tam Tam: large
Log/slit drum
Maracas

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.

dome ord. grab immediately grab on indicated beat

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.

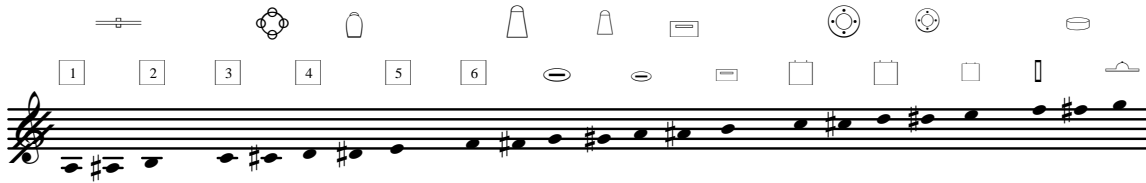
Brake Drums: The brake drums I used for experimenting were 10 and 8 inches in diameter, measured across the top. The relative pitches were a minor third apart, which is desirable in general but does not have to be precise.

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.

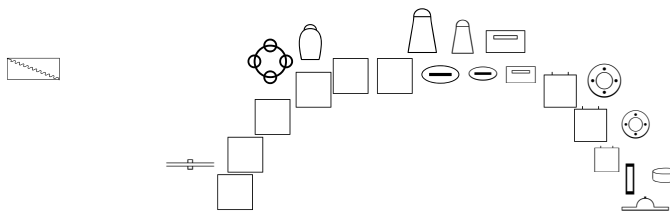
Soloist Instrument Setup and Timbre Staff Notation:



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)

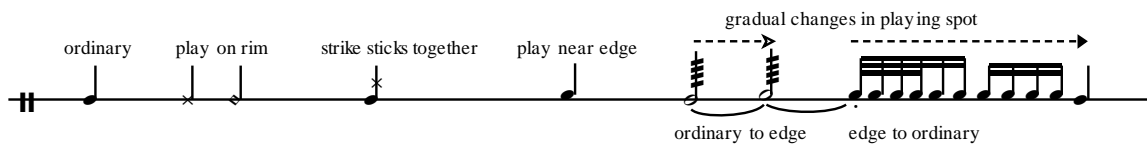
Note: enharmonic equivalents apply. For example, G sharp and A flat both refer to the higher of the two cowbells.

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.

what clarity?

DAVE HOLLINDEN

q = 44 **Introspective**

2 3 4

Soloist

Keyboards

Vibraphone 1

Vibraphone 2

Marimba 1
medium mallets, warm sound (unmeasured)
(solo)
mf

Marimba 2

Marimba 3
rute, strike edge of bar, secco
mf

Marimba 4

Timpani
light wood mallets, secco
mf

Percussion 1
q = 44 **Introspective**
Tambourine (small), near the shell
mp

Percussion 2

Percussion 3

Percussion 4

Mar. 1 *n*

Mar. 2 *mf* *n*

Mar. 3

Timp.

Perc. 1

wood sticks, snares on (move slightly toward center for each crescendo)

edge (edge)

Soloist *n* *mp* *pp/mp* *pp/mp* *pp/mp* *ppp*

A

Soloist 13 14 15 16 17

Vib. 1 *n* *mf* *n* *mf* *1/2 ped.* (unmeasured)

Vib. 2 *mf* *secco*

Mar. 2 *mf* *secco*

Mar. 3 *mf* *secco*

Mar. 4 *mf* *soft mallets, solo (unmeasured)*

Timp.

Perc. 1 *mp* *Tambourine (small), near the shell*

Perc. 2 *mp* *Tambourine (large), near the shell*

18 19 20 **forceful** 21

Vib. 1

Vib. 2

Mar. 1 *medium mallets* *mf*

Mar. 2

Mar. 3

Mar. 4

Timp.

Perc. 1 **forceful** *f* *center*

Perc. 2 *f* *center* *mp < mf*



poco accel. (q = 54)

22 *mf* *bow* *ord.* 23 *bow* *(solo)*

Vib. 1

Mar. 1 *mf*

Mar. 4 *mf*

B Thunderous, commanding

Soloist

24 25 26

sfz > p mf ff

Keys

Chimes, rawhide hammer

f p < mf

Vib. 1

ord. pp f p f p mf

Vib. 2

pp f p f p mf

Mar. 1

p f p f p mf

Mar. 2

p 3 f p f 3 p mf

Mar. 3

p 3 f p f 3 p mf

Mar. 4

p 3 f p f 3 p mf

Timp.

hard felt mallets

pp f mf

B Thunderous, commanding

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Crash Cymbal (small), wood sticks

pp f

Bass Drum (large), hard felt mallets

mf f pp

A tempo, rubato

Soloist

27 *p* *ffff* 28 *ffff* 29 *ppp* 30 *n < pp n < p n < mp n < mf /pp* *mf n < f*

Keys

Vib. 1

Vib. 2

Mar. 1

Mar. 2

Mar. 3

Mar. 4

Timp.

f ff

Frustrated, defensive

A tempo, rubato

Perc. 1

Perc. 2

Perc. 3
Chinese Cymbal (large) \oplus

Perc. 4

mf ff

mf ff

mf ff

p f

Soloist

31 *pp* *f* 32 *n < f* *n < f* *p* *f*

Soloist

33 *pp* *ff* 34 *pp* 35 *ff* *sffz* *pp* *f*

extreme edge (press roll) mid shaft end (near bead)

(end) --- mid --- end --- mid --- end --- bead on rim

Soloist

Soloist

38 pp n < mf n < f

39 (bead) 3 mid 3 (Lay stick on rim, rub side to side.) end

p / mf p

Vib. 1

bow n mf

Timp.

soft mallets (distant murmur) n mf n

C Sobering, with gravity (q = 50)

Vib. 1

40 41 bow p 42 43 ord., very soft mallet 3 3 p

Vib. 2

bow p ord., very soft mallet 3 p

Mar. 3

pp < p pp < p pp < p pp < mp

Mar. 4 (solo) mf

Timp.

pp < p pp < p pp < p pp < p

C Sobering, with gravity (q = 50)

Perc. 1

Chinese Cymbal (medium), wire brushes n < mp

Sizzle Cymbal

Chinese Cymbal (small) n < mp

Perc. 2

Crash Cymbal (medium), soft mallets n < mp

Crash Cymbal (small) n < mp

pp

Perc. 3

Tam Tam, soft beater p

wood stick, near edge 3

soft beater, ord.

wood sticks, near edge p 3 mp

Perc. 4

Bass Drum (large), large, soft beater p

A tempo

Vib. 1 44 45 46

Vib. 2

Mar. 3

Mar. 4 *Conversational, expressive, poco rubato*
(solo)

Timp.

A tempo

Perc. 1 *(flick)*

Perc. 2

Perc. 3 *soft beaters, ord.*

Perc. 4



Vib. 1 47 48 49 *medium mallets, near node (dry, edgy)*

Mar. 4 *f* *mf* *mp*

Glockenspiel, light metal beaters

50 Chimes, hard yarn mallet

51 3

Keys { *p* *p* *mf*

Vib. 1 { *p* *mf* 6 ord.

Vib. 2 { *p* *mf* 6 ord.
medium mallets, near node (dry, edge)

Mar. 1 { *mf* 6 medium yarn mallets

Mar. 2 { *mf* medium yarn mallets

Mar. 3 { *p* *mf* ord.
medium mallets, near node (dry, edge)

Mar. 4 { *mp* medium yarn mallets

Timp. { *p* *p* 6 light wood mallets
hard felt mallet

Perc. 1 { *p* *mf* 6 Triangle (medium)
Sizzle Cymbal, light metal beater

D Majestic, commanding

(ord.)

Soloist 52 *n* < *f* *n* < *f* 53 *n* < *f* *f* *sfp* < *f*

Keys Chimes, rawhide hammers *f* 6

Vib. 1-2 *ff* 6 6

Mar. 1 *ff* 6 6

Mar. 2 *ff* 6 6

Mar. 3 *ff* 6 6

Mar. 4 *ff* 6 6

Timp. *f*

Perc. 1 **D** Majestic, commanding *ff*



Soloist 54 *p* < *f* *p* 55 *f* *p* < *f* / *p* < *f*

Keys 6 3

Vib. 1-2 6 3

Mar. 1 6 3

Mar. 2 6 3

Mar. 3 6 3

Mar. 4 6 3

10

accel. < e = q >

Soloist

56 $\overset{3}{\text{trill}}$ $\overset{3}{\text{trill}}$ $\overset{3}{\text{trill}}$ $\overset{3}{\text{trill}}$ 57 $n < f$ $n < f$ $n < ff$ $n < ff$ $n < ff$

pp $\xrightarrow{\quad}$ f

Keys

Crash Cymbal (medium), soft mallets

pp

Timp.

p



E q = 96 Resolute, determined

Soloist

58 f 59 (stick shot) 60 (free hand rim shots)

Keys

ff

Vib. 1-2

hard yarn mallets

ff

6 3

Mar. 1-4

hard yarn mallets

ff

6 3

Timp.

f

Perc. 1-3

Marimba, hard yarn mallets

ff

6 3

Perc. 4

Marimba, hard yarn mallets

ff

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

3

Mar. 1-4

3

Timp.

Perc. 1-3

3

Perc. 4

3



Soloist

64 65 66

6

p f p f p f

Keys

Vib. 1-2

Mar. 1-4

Timp.

Perc. 1-3

Perc. 4

Soloist

67 68 69

mf *f* *f*

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

72 3 73 74 6 5

Keys { Chimes, hard mallets on top of bar
mf

Vib. 1-2

Mar. 1-4

Timp.

Perc. 1-3

Perc. 4



Soloist

75 F 76 pp 3

Keys { Xylophone
f

Vib. 1-2

Mar. 1-4

Timp.

Perc. 1-3

Perc. 4

Soloist 77 3 78 6 3 79 (stick shots, moving stick on head) edge center 3 3

Keys

Vib. 1-2 6 6

Mar. 1-4 6 6

Timp.

Perc. 1-3 (stick accent) 6 6

Perc. 4 Bass Drum (small), soft beater f



Soloist 80 3 3 81 6 82 5

Keys

Vib. 1-2 ff

Mar. 1-3 ff

Mar. 4 ff

Timp. gliss. p mf p gliss. gliss.

Perc. 1 Chinese Cymbal (medium), soft mallets p mf p

molto rit. - - - - -

83

Soloist

84

mp

ff

85

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

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

Soloist

Keys

Vib. 1

Vib. 2

Mar. 1

Mar. 2

Mar. 3

Mar. 4

Timp.

G q = 44 With great commotion

Perc. 1

Perc. 2

Perc. 3

Perc. 4

87

Soloist

Keys

Vib. 1

Vib. 2

Mar. 1

Mar. 2

Mar. 3

Mar. 4

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

3 6 6 3 6 3

mf 6 6

Crotales, bowed

fff

Crash Cymbal (medium), medium mallets

mf fff

Crash Cymbal (large), medium mallets

mf fff

Crash Cymbal (small)

mf fff

fff mf fff

Detailed description: This is a page of a musical score, page 17, starting at measure 87. The score is arranged in a system with ten staves. The Soloist part features a complex rhythmic pattern with triplets and sextuplets. The Keys, Vib. 1, Vib. 2, Mar. 1, Mar. 2, Mar. 3, and Mar. 4 parts are mostly silent, with some initial notes and dynamic markings. The Timp. part has a few notes and a sextuplet. The Percussion parts (Perc. 1-4) are highly active, featuring various cymbal crashes and dynamic markings like mf and fff. Perc. 1 includes a section for Crotales, bowed. The score uses various musical notations including beams, slurs, and dynamic markings.

88

6 6 3 3 (press roll)

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

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

Detailed description: This is a page of a musical score for page 18. It features a soloist part with sixteenth-note runs, some marked with '6' and '3' (likely sextuplets and triplets) and a 'press roll' section. The accompaniment includes keys, two vibraphones, four maracas, a timpani, and four percussion parts. Percussion 1 uses castanets. Percussion 2 uses a splash cymbal. Percussion 3 uses a large Chinese cymbal. Percussion 4 uses a thunder sheet, shaken with hands and struck with a mallet. Dynamics range from *mf* to *fff*. Pedal markings are present for the vibraphones and keys.

89

Soloist

Keys

Vib. 1

Vib. 2

Mar. 1

Mar. 2

Mar. 3

Mar. 4

Timp. (all flams are popped)

Perc. 1 fff Tambourine mf fff

Perc. 2 mf fff

Perc. 3 Ratchet fff

Perc. 4 Bass Drums, hard felt mallets mf ff mf

Detailed description: This page of a musical score, numbered 19, contains measures 89 through 92. The score is arranged in a vertical stack of staves. At the top, a Soloist part features a complex, rapid rhythmic pattern of sixteenth notes with accents. Below this are the Keys, which play a sparse accompaniment. The next four staves are for Vibraphone 1 and 2, and Maracas 1, 2, 3, and 4, all playing sustained chords with vibrato. The Timpani part includes a note with the instruction '(all flams are popped)'. The Percussion section consists of four parts: Perc. 1 (Tambourine) with dynamics fff, mf, and fff; Perc. 2 with mf and fff; Perc. 3 (Ratchet) with fff; and Perc. 4 (Bass Drums, hard felt mallets) with dynamics mf, ff, and mf. A dashed arrow at the top indicates a tempo or performance change.

90

Soloist

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

Perc. 1 Chinese Cymbal (small), metal beaters mf

Perc. 2

Perc. 3 Ratchet fff

Perc. 4 (all flams are popped) ff

Detailed description: This page of a musical score features ten staves. The Soloist staff begins with a tempo marking of 90 and contains a complex rhythmic pattern of sixteenth notes. The Keys staff includes a performance instruction to 'gradually progress to harder, brighter mallets throughout section G' and a 'ped. ad lib.' marking with a right-pointing arrow. Vib. 1 and Vib. 2 staves also have 'ped. ad lib.' markings with arrows. The four Maracas (Mar. 1-4) staves show sustained chords with some movement. The Timp. staff has a dynamic range from mf to fff. Perc. 1 uses a 'Chinese Cymbal (small), metal beaters' with a dynamic of mf. Perc. 3 uses a 'Ratchet' with a dynamic of fff. Perc. 4 has a dynamic of ff and a note that '(all flams are popped)'. The score uses various musical notations including beams, slurs, and dynamic markings.

91

Soloist

Keys

Vib. 1

Vib. 2

Mar. 1

Mar. 2

Mar. 3

Mar. 4

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Crash Cymbal (medium), metal beaters

Chinese Cymbal (large), metal beaters

mf

The musical score for page 21 consists of nine staves. The Soloist staff (top) features a complex rhythmic pattern starting at measure 91, with multiple triplet markings (indicated by brackets with the number '3') over eighth and sixteenth notes. The Keys staff contains sparse harmonic accompaniment. The Vib. 1 and Vib. 2 staves play sustained chords. The Mar. 1, 2, 3, and 4 staves feature rhythmic patterns with some triplet markings. The Timp. staff shows a triplet of notes followed by a sixteenth-note triplet, with a *mf* dynamic marking. The Percussion section includes four staves: Perc. 1 has a *fff* dynamic and a triplet of notes; Perc. 2 uses a Crash Cymbal (medium) with a *mf* to *fff* crescendo and a triplet of notes; Perc. 3 uses a Chinese Cymbal (large) with a *mf* to *fff* crescendo and a triplet of notes; Perc. 4 is currently silent.

This musical score page (numbered 22) features the following parts and markings:

- Soloist:** Starts at measure 92 with sixteenth-note patterns. Includes sixteenth-note sextuplets (marked '6') and triplet sixteenth-note groups (marked '3').
- Keys:** Includes the instruction *(ped. ad lib.)* with a right-pointing arrow.
- Vib. 1 and Vib. 2:** Includes the instruction *(ped. ad lib.)* with a right-pointing arrow.
- Mar. 1-4:** Four mallet parts, each with a treble clef and a bass clef. They play sustained chords.
- Timp.:** Includes the instruction *fff* and markings for triplet sixteenth notes ('3') and a sixteenth-note sextuplet ('6').
- Perc. 1:** Labeled *Crotales, bowed*, includes the instruction *fff*.
- Perc. 2:** Labeled *Claves*, includes the instruction *fff* and a triplet marking ('3').
- Perc. 3:** Labeled *Wood blocks, hard mallets*, includes the instruction *fff* and a sixteenth-note sextuplet marking ('6').
- Perc. 4:** Remains silent.

93

Soloist

Keys

Vib. 1

Vib. 2

Mar. 1

Mar. 2

Mar. 3

Mar. 4

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Opera Gong (small), medium mallets

Thunder Sheet, shake/mallet

mf

fff

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
fff

Perc. 2
Opera Gong (large), medium mallets
mf fff

Perc. 3
Chinese Cymbal (large), medium mallets
mf

Perc. 4
Tam Tam
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)

Slap Stick (large)

Bass Drums, hard felt beaters

Musical score for measures 96-100, featuring Soloist, Keys, Vib. 1, Vib. 2, Mar. 1-4, Timp., and Perc. 1-4.

Soloist: Starts at measure 96 with a complex rhythmic pattern. Measure 100 features a triplet.

Keys: Starts at measure 96 with a sustained chord and melodic line. Includes the instruction *(ped. ad lib.)*. Measure 100 features a triplet. Dynamic: *fff*.

Vib. 1: Starts at measure 96 with a sustained chord. Includes the instruction *(ped. ad lib.)*. Measure 100 features a triplet. Dynamic: *fff*. Instruction: *very hard mallets*.

Vib. 2: Starts at measure 96 with a sustained chord and melodic line. Includes the instruction *(ped. ad lib.)*. Measure 100 features a triplet. Dynamic: *fff*.

Mar. 1: Starts at measure 96 with a sustained chord and melodic line. Measure 100 features a triplet. Dynamic: *fff*.

Mar. 2: Starts at measure 96 with a sustained chord and melodic line. Measure 100 features a triplet. Dynamic: *fff*.

Mar. 3: Starts at measure 96 with a sustained chord and melodic line. Measure 100 features a triplet. Dynamic: *fff*.

Mar. 4: Starts at measure 96 with a sustained chord and melodic line. Measure 100 features a triplet. Dynamic: *fff*.

Timp.: Starts at measure 96 with a rhythmic pattern. Includes the instruction *fff*. Measure 100 features a triplet.

Perc. 1: Starts at measure 96 with a rhythmic pattern. Includes a triplet in measure 100.

Perc. 2: Starts at measure 96 with a rhythmic pattern. Includes a quintuplet (5) and a triplet (3) in measure 100.

Perc. 3: Starts at measure 96 with a rhythmic pattern. Includes a triplet (3) in measure 100. Instruction: *Crash Cymbal (large), metal beaters*. Dynamic: *mf*.

Perc. 4: Starts at measure 96 with a rhythmic pattern. Measure 100 features a triplet.

This musical score page, numbered 27, contains the following parts and details:

- Soloist:** Starts at measure 97 with a melodic line featuring sixteenth-note runs and slurs. It includes two sixteenth-note sextuplets (labeled '6') and a triplet (labeled '3').
- Keys:** Provides a harmonic accompaniment with a few notes in the right hand.
- Vib. 1:** Features a melodic line with a sixteenth-note sextuplet (labeled '6') and a triplet (labeled '3').
- Vib. 2:** Plays a sustained chord with a long slur.
- Mar. 1:** Plays a sustained chord with a long slur.
- Mar. 2:** Features a melodic line with a triplet of eighth notes (labeled '3') and a triplet of quarter notes (labeled '3').
- Mar. 3:** Features a melodic line with a triplet of eighth notes (labeled '3') and a triplet of quarter notes (labeled '3').
- Mar. 4:** Features a melodic line with a triplet of eighth notes (labeled '3') and a triplet of quarter notes (labeled '3').
- Timp.:** Features a melodic line with a dynamic marking that starts at *mf* and crescendos to *fff*. It includes a sixteenth-note sextuplet (labeled '6').
- Perc. 1:** Plays Chinese Cymbals and metal beaters with a dynamic marking of *fff*. It includes a triplet of eighth notes (labeled '3').
- Perc. 2:** Plays Crash Cymbals and metal beaters with a dynamic marking of *fff*.
- Perc. 3:** Features a melodic line with a dynamic marking of *fff*.
- Perc. 4:** Remains silent throughout the page.

98

Soloist

Keys
(ped. ad lib.)

Vib. 1
(ped. ad lib.)

Vib. 2
(ped. ad lib.)
very hard mallets
fff

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

6

3

3

3

3

3

3

3

3

3

3

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

This musical score page includes the following parts and markings:

- Soloist:** Starts at a tempo of 100. Features complex rhythmic patterns with triplets and sextuplets.
- Keys:** Includes a pedaling instruction: *(ped. ad lib.)*.
- Vib. 1:** Includes a pedaling instruction: *(ped. ad lib.)*.
- Vib. 2:** Includes a pedaling instruction: *(ped. ad lib.)*.
- Mar. 1-4:** Four mallet parts with various rhythmic patterns.
- Timp.:** Timpani part with complex rhythmic patterns.
- Perc. 1:** Includes the instruction *metal beaters* and a dynamic marking of *fff*.
- Perc. 2:** Includes a dynamic marking of *mf* at the bottom of the page.
- Perc. 3:** Includes the instruction *Bass Drums, hard felt beaters*.
- Perc. 4:** Includes the instruction *Bass Drums, hard felt beaters*.

101 3 3 3 6 102 explosive

Soloist *n* < *fff*

Keys (ped.)

Vib. 1 (ped.)

Vib. 2 (ped.)

Mar. 1 3 3 3

Mar. 2 3 3 3

Mar. 3 3 3 3

Mar. 4 3 3 3

Timp. 3 3 explosive *fff*

Perc. 1 5

Perc. 2 3

Perc. 3 3 3 6

Perc. 4 *fff* 3 3

rit. - - - - -

103 104 105 106 medium felt mallets

Soloist *n* <

Mar. 4 medium mallets, dark sound 3 *p* — *mf* — *p*

Timp. *n* < *fff* 6 5 3 3 *p*

H q = 32 Spent, vulnerable

107 *legato, expressive* 108

Soloist *mp* *p* *mf* *p* *mf* *pp* *mp*

Mar. 4

Timp. *n* *mf*

light felt mallets

109 110 111

Soloist *p* *mf* *p*

Mar. 4 *p* *mf* *p*

Timp. *n* *mf*

111

Soloist *mf* *p*

Mar. 4 *mf* *p*

Timp. *p*

112 113

Soloist *mf* *p* *mf* *pp*

Vib. 1 *p*

Mar. 4 *mf* *p*

Timp. *mf* *p*

I 114 115 *Delicate (very light metal beaters)*

Soloist *Sotto voce, tender, with some sadness (motor on, slow)* *p* *mp* *p* *mf* *p*

Vib. 1 *damp each pitch when the next pitch is struck, Gamelan style (ped sempre)*

Mar. 4 *mf*

Timp. *mf*

116 117

Soloist *p* *mf* *mp* *p* *mf* *p*

Vib. 1

Mar. 4

Timp.



118 119

Soloist *mf* *p* *mf* *n* *mf*

Vib. 1

Mar. 4

Timp.



120 121

Soloist *p* *mf* *p* *mp* *p*

Vib. 1

Mar. 4

Timp.



122 123 124 125

Soloist *p* *mf* *pp* *mf* *p* *mf* *p* *mf* *mf* *bow*

Vib. 1 *p* (*ped.*)

Mar. 4 *p* *3*

Timp. *p* *3*

J q = 48 Sober, solemn

Chimes, rawhide hammer

126 127 128 129 130 131

Keys { *mf* *mf* *mf*

Vib. 1 { hard yarn mallets (motor off) *mf* *mf* *mf*

Vib. 2 { medium mallets *n* *mf* *n* *mf* *n* *mf*

Mar. 1 { medium mallets *n* *mf* *n* *mf* *n* *mf*

Mar. 2 { medium mallets *n* *mf* *n* *mf* *n* *mf*

Mar. 3 { medium mallets *n* *mf* *n* *mf* *n* *mf*

Mar. 4 { medium mallets *pp* *mf* *mf* *f* *mp*

Timp. { *n* *mp*



132 133 134 135

Vib. 1 { hard mallets *p* **7/16**

Vib. 2 { hard mallets *p* **7/16**

Mar. 1 { hard yarn mallets *p* **7/16**

Mar. 2 { hard yarn mallets *p* **7/16**

Mar. 3 { hard yarn mallets *p* **7/16**

Mar. 4 { Expressive, with longing *3* *3* *3* **7/16**

K q = 88 Bracing, with a sudden burst of energy

136 137 138 139 140 141 142 143

Soloist

Keys { Xylophone, hard mallets
ff

Vib. 1 { ff

Vib. 2 { ff

Mar. 1 { ff

Mar. 2 { ff

Mar. 3 { ff

Mar. 4 { hard yarn mallets
ff

Timp. { hard, staccato mallets
ff

K q = 88 Bracing, with a sudden burst of energy

Perc. 1 { Tambourine (small)
ff

Perc. 2

Perc. 3 { wood sticks
ff

Perc. 4

L

The score is divided into two systems. The first system covers measures 144 to 147. The Soloist part begins at measure 144 with a rest, then enters at measure 145 with a triplet of eighth notes. At measure 146, the Soloist plays a dense sixteenth-note pattern marked *ff* and labeled "wood sticks". The percussion section includes four mallet parts (Perc. 1-4) and a Timp. part. Perc. 2 and Perc. 3 play triplets of eighth notes, with Perc. 2 marked *mf* and Perc. 3 marked *ff*. Perc. 1 and Timp. have rests in measures 146 and 147. The second system covers measures 148 to 151. Perc. 1 and Perc. 3 play eighth-note patterns, with Perc. 3 marked *ff*. Perc. 2 and Timp. have rests in measures 148 and 149. A second "L" rehearsal mark is placed above measure 150. The Soloist part is not visible in the second system.

This musical score page features a Soloist part at the top, followed by staves for Keys, Vib. 1, Vib. 2, Mar. 1, Mar. 2, Mar. 3, Mar. 4, Timp., Perc. 1, Perc. 2, Perc. 3, and Perc. 4. The Soloist part consists of two measures of sixteenth-note runs, with measure numbers 148 and 149 indicated above the staff. The other instruments are marked with rests, indicating they are silent during this passage.

This musical score page covers measures 150, 151, and 152. The Soloist part begins with a 16th-note tremolo in measure 150, followed by a melodic line in measure 151, and a triplet of eighth notes in measure 152. The Keys, Vib. 1, and Vib. 2 parts play a steady eighth-note accompaniment. The Mar. 1-4 parts play a rhythmic pattern of eighth notes. The Timp. part plays a series of eighth notes. Perc. 1, 2, 3, and 4 parts have specific rhythmic patterns, with Perc. 3 featuring a triplet of eighth notes in measure 152.

150 151 152 3 3 6

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

The image shows a page of a musical score for measures 153 through 159. The score is arranged in a system with ten staves. The top staff is for the Soloist, followed by Keys, Vib. 1, Vib. 2, Mar. 1, Mar. 2, Mar. 3, Mar. 4, Timp., Perc. 1, Perc. 2, Perc. 3, and Perc. 4. The Soloist part is in treble clef with a key signature of one flat and a time signature of 9/16. The other instruments are in various clefs (treble or bass) with the same key signature and time signature. The score includes various musical notations such as notes, rests, and dynamic markings. The measures are numbered 153 through 159 at the top of the page.

M rubber mallets, or rubber tipped wood sticks

Musical score for measures 160-164. The score includes parts for Soloist, Keys, Vib. 1, Vib. 2, Mar. 1, Mar. 2, Mar. 3, Mar. 4, Timp., Perc. 1, Perc. 2, Perc. 3, and Perc. 4. The Soloist part begins at measure 160 with a rest, followed by a melodic line starting at measure 161. The Keys, Vib. 1, and Vib. 2 parts feature a rhythmic pattern of eighth notes with accents, transitioning to a triplet of eighth notes at measure 161. The Mar. 1-4 parts play a similar eighth-note pattern with accents. The Timp. part features a melodic line with accents, transitioning to a triplet of eighth notes at measure 161. The Perc. 1-4 parts feature various rhythmic patterns, including eighth notes with accents and a Log/Slit Drum part at measure 163. The score includes dynamic markings such as *ff*, *p*, *mf*, and *ff*. The Soloist part has a dynamic marking of *ff* at measure 162 and *p* at measure 164. The Timp. part has a dynamic marking of *mf* at measure 161 and *ff* at measure 162. The Perc. 2 part has a dynamic marking of *mf* at measure 161 and *ff* at measure 162. The Perc. 3 part has a dynamic marking of *mf* at measure 161 and *ff* at measure 162. The Perc. 4 part has a dynamic marking of *ff* at measure 163 and *mf* at measure 164. The Soloist part has a dynamic marking of *ff* at measure 162 and *p* at measure 164. The Timp. part has a dynamic marking of *mf* at measure 161 and *ff* at measure 162. The Perc. 2 part has a dynamic marking of *mf* at measure 161 and *ff* at measure 162. The Perc. 3 part has a dynamic marking of *mf* at measure 161 and *ff* at measure 162. The Perc. 4 part has a dynamic marking of *ff* at measure 163 and *mf* at measure 164.

165 166 167

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 6 3 169 170 171 172 173 174 175

Soloist

Keys Chimes, plastic hammer
ff

Vib. 1 hard mallets (metallic sound)
ff

Vib. 2 hard mallets (metallic sound)
ff

Mar. 1 ff

Mar. 2 ff

Mar. 3 ff

Mar. 4 ff

Timp. hard felt mallets
f

Perc. 1 Chinese cymbal (medium), light metal beater
f Sizzle Cymbal

Perc. 2 Tambourine
f

Perc. 3

Perc. 4 light wood mallet
f

N

Soloist
176 *f* 3 177 3 3 3 3 3 3 3 178 *mp sub.* 179 3 3

Keys
Glockenspiel, brass mallets
(damp on rests and each new pitch, Gamelan style)
f 3 3

Vib. 1

Vib. 2

Mar. 1

Mar. 2

Mar. 3

Mar. 4
ff × × 3 3

Timp.

N

Perc. 1

Perc. 2

Perc. 3

Perc. 4

180 181 3 3 182 183 3 3 16

Soloist *f* *mp sub.* *f*

Keys Chimes, brass mallet, on top of the bar *ff*

Vib. 1 *ff*

Vib. 2 *ff*

Mar. 1 *ff*

Mar. 2 *ff*

Mar. 3 *ff*

Mar. 4 *ff*

Timp. *ff*

Perc. 1

Perc. 2 Triangle (large) *ff* Vibraslap *ff*

Perc. 3 Splash Cymbal, wood stick *ff* Chinese Cymbal, (large) light metal beater *f*

Perc. 4 Bass drums, hard beater *f* dead center

184 185 186

Soloist

Keys

Vib. 1

Vib. 2

Mar. 1

Mar. 2

Mar. 3

Mar. 4

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Tambourine (small)

ff

wood stick

ord.

light metal beater

O

187 188 189 190 191

Soloist

Keys
Xylophone, hard mallets
ff

Vib. 1
ff

Vib. 2
ff

Mar. 1
ff

Mar. 2
ff

Mar. 3
ff

Mar. 4
ff

Timp.
ff

O

Perc. 1
Slap Stick (small)
ff

Perc. 2
Chinese Cymbal (medium)
light metal beater
ff

Perc. 3
Crash Cymbal, (large)
wood sticks
ff

Perc. 4

192 193 194 3 195 **P** hard yarn mallets 196 3

Soloist

Keys

Vib. 1

Vib. 2

Mar. 1

Mar. 2

Mar. 3

Mar. 4

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

mf ff

P



197 6 198 3 3 3 199 6 6

Soloist

Keys

Vib. 1

Glockenspiel, brass mallets

hard mallets

f

Q Playful

200 201 202 203

Soloist *mf* *mf*

Keys *f*

Vib. 1 *f*

Vib. 2 *hard mallets* *f*

Mar. 1 *hard mallets* *f*

Mar. 2 *hard mallets* *f*

Mar. 3 *medium mallets (add lower octave on all f-flats in sections P, Q and S if available)* *f*

Mar. 4 *medium mallets* *f*

Timp. *medium mallets* \oplus *mf* \oplus *mf*

Q Playful

Perc. 1 $\frac{7}{16}$

Perc. 2 $\frac{7}{16}$

Perc. 3 $\frac{7}{16}$ *Cymbals, wood sticks* \oplus \bullet *mf*

Perc. 4 $\frac{7}{16}$

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

Detailed description: This page of a musical score covers measures 204 to 207. The Soloist part is in treble clef with a key signature of two flats and a 7/16 time signature. Measures 204 and 205 feature a steady eighth-note melody. Measure 206 is marked with a 3/8 time signature and contains a more complex rhythmic pattern. Measure 207 returns to 7/16 and ends with a quarter rest. The Keys, Vib. 1, and Vib. 2 parts are in treble clef, playing a dense, rhythmic accompaniment of eighth notes. Mar. 1 and Mar. 2 are in treble clef, playing a similar accompaniment. Mar. 3 and Mar. 4 are in bass clef, playing a simple eighth-note accompaniment. The Timp. part is in bass clef, playing a simple eighth-note accompaniment. The Perc. 1-4 parts are represented by vertical lines and rests on a grand staff, indicating specific percussion hits.

208 209 210 211 212

Soloist

Keys (damp) (damp bar with finger for staccato)

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

Detailed description of the musical score: The score is for measures 208-212. The Soloist part is in treble clef with a 7/16 time signature, featuring a melodic line with slurs and ties. The Keys part is in treble clef with a 7/16 time signature, starting with a rest and then playing chords. Vib. 1 and Vib. 2 are in treble clef with a 7/16 time signature, playing chords. Mar. 1 and Mar. 2 are in treble clef with a 7/16 time signature, playing chords. Mar. 3 and Mar. 4 are in bass clef with a 7/16 time signature, playing chords. Timp. is in bass clef with a 7/16 time signature, playing a rhythmic pattern. Perc. 1, 2, and 3 are in treble clef with a 7/16 time signature, showing rests. Perc. 4 is in treble clef with a 7/16 time signature, playing a bass drum part with a soft beater and a dynamic marking of mf. The score includes various musical notations such as notes, rests, slurs, ties, and dynamic markings.

213 214 215 6 216

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 mf

Cymbals, wood sticks

mf

Detailed description: This page of a musical score covers measures 213 to 216. The Soloist part begins with a sixteenth-note run in 2/4 time (measures 213-214), followed by a rest in 3/8 time (measure 214), and then a sixteenth-note run in 2/4 time (measures 215-216). Dynamics range from piano (p) to mezzo-forte (mf). The Keys, Vibraphone 1, Vibraphone 2, and three Maracas parts provide harmonic support with various rhythmic patterns. The Timpani part features a rhythmic pattern in 2/4 time, with a dynamic of mezzo-forte (mf). The Percussion section includes four parts: Perc. 1, 2, and 4 are mostly rests, while Perc. 3 plays cymbals and wood sticks with a dynamic of mezzo-forte (mf). Time signatures change from 2/4 to 3/8 and back to 2/4.

217 3 218 219 **R**

Soloist

Keys

Vib. 1

Timp.

Perc. 3

Perc. 4

p sub.

blend with vibraphone

ff

ff

R

Bass Drum (large), soft beater

mf



220 3 6 221 222

Soloist

Keys

Vib. 1

Vib. 2

Perc. 1

Perc. 2

Perc. 3

mf

pp

mf

f

f

f

Triangle

Triangle (large)

Cymbals, wood sticks

mf

[S]

223 224 225 226 227 228 3 3 3

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)

Woodblocks, hard mallets

Bass Drum (small) hard beater

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

Soloist *p* *ff*

Keys *ff*

Vib. 1 *ff*

Vib. 2 *ff*

Mar. 1 *ff*

Mar. 2 *ff*

Mar. 3 *cresc.* *ff*

Mar. 4 *cresc.* *ff*

Timp. *cresc.* *ff*

T Apprehensive, distressed

Perc. 1 *p* *cresc.* *ff*

Perc. 2 *ff*

Perc. 3 *cresc.* *ff*

Perc. 4 *Tam Tam* *p* *cresc.* *f*

Chimes, hard hammers

Tambourine (large)

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

Detailed description: This page of a musical score covers measures 238 to 243. The score is arranged in a grand staff format with multiple parts. The Soloist part is in treble clef, 9/16 time, with a key signature of two flats. Measures 238-239 are in 9/16 time, measure 240 is in 5/16 time, and measures 241-243 are in 3/8 time. The Keys part is in treble clef, 9/16 time, with a key signature of two flats. Measures 238-239 are in 9/16 time, measure 240 is in 5/16 time, and measures 241-243 are in 3/8 time. Vib. 1 and Vib. 2 are in treble clef, 9/16 time, with a key signature of two flats. Measures 238-239 are in 9/16 time, measure 240 is in 5/16 time, and measures 241-243 are in 3/8 time. Mar. 1, Mar. 2, Mar. 3, and Mar. 4 are in treble and bass clefs, 9/16 time, with a key signature of two flats. Measures 238-239 are in 9/16 time, measure 240 is in 5/16 time, and measures 241-243 are in 3/8 time. Timp. is in bass clef, 9/16 time, with a key signature of two flats. Measures 238-239 are in 9/16 time, measure 240 is in 5/16 time, and measures 241-243 are in 3/8 time. Perc. 1 is in treble clef, 9/16 time, with a key signature of two flats. Measures 238-239 are in 9/16 time, measure 240 is in 5/16 time, and measures 241-243 are in 3/8 time. Perc. 2 is in treble clef, 9/16 time, with a key signature of two flats. Measures 238-239 are in 9/16 time, measure 240 is in 5/16 time, and measures 241-243 are in 3/8 time. Perc. 3 is in treble clef, 9/16 time, with a key signature of two flats. Measures 238-239 are in 9/16 time, measure 240 is in 5/16 time, and measures 241-243 are in 3/8 time. Perc. 4 is in treble clef, 9/16 time, with a key signature of two flats. Measures 238-239 are in 9/16 time, measure 240 is in 5/16 time, and measures 241-243 are in 3/8 time. The Bass Drum part is in treble clef, 9/16 time, with a key signature of two flats. Measures 238-239 are in 9/16 time, measure 240 is in 5/16 time, and measures 241-243 are in 3/8 time. The score includes various musical notations such as notes, rests, beams, and dynamic markings like 'ff'.

Murky

244 245 246 247

Vib. 1 *mf*

Vib. 2 *mf*

Mar. 3 *mf* (solo) *f* 3 3 3 3

Mar. 4 *mf* soft mallets *f*

Timp. *mf*



248 249 250 251 252

Soloist *pp* soft yarn mallets 3 3 *mf* 3 *p* 5 *mf*

Mar. 3 *dim. poco a poco*

Mar. 4 *dim. poco a poco*

Timp. soft mallets *mf*

Perc. 4 soft mallets *mf*



253 254 255

Soloist *p* 3 5 *mf* *p* *p* *mf* *p* *mf*

Mar. 3 *pp*

Mar. 4 *pp*

Timp.

Perc. 4

256 257 258 259 260

Soloist *p* *mf* *p*

Mar. 4

Timp. *poco dim.* *mp*

Perc. 4 *poco dim.* *mp* (to Marimba 4)



U Anxious, demanding

261 262 263 264

Vib. 1-2 *ff*

Mar. 1-2 *ff*

Mar. 3 *mf*

Mar. 4 (dead stroke/mallet staccato) *mf*

U Anxious, demanding

Perc. 1 Marimba *mf*

Perc. 2 Marimba (dead stroke/mallet staccato) *mf*

Perc. 3 Marimba (ossia, play all f-flats one octave higher) *ff*

Perc. 4 Marimba *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

Vib. 1-2

Mar. 1-2

Mar. 3

Mar. 4

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

hard mallets, very resonant

ff

V Persistent, determined

wood sticks

Soloist

278 279 280 281 282 283

Timp.



Soloist

284 285 286 287 288 289

Timp.



Soloist

290 291 292

Timp.



Soloist

293 294 295

Timp.



Soloist

296 297 298

Timp.

299 • • • • • 300 ◦ • 301 ◦ • 302 ◦ • 303 ◦ - - - - - 6 6 6

Soloist

Timp.



W Mischievous, teasing

rubber mallets or rubber coated wood sticks

304 ◦ 305 ◦ 306 307

Soloist

Vib. 1

Vib. 2

Timp.

hard mallets
ff

hard mallets
ff



308 309 310 311

Soloist

Vib. 1

Vib. 2



312 313 314

Soloist

Vib. 1

Vib. 2

315 316

Soloist

Keys

Vib. 1

Vib. 2

Mar. 1
medium mallets
f

Mar. 2
medium mallets
f

Mar. 3
medium mallets
f

Mar. 4
medium mallets
f

Timp.

Perc. 1

Perc. 2

Perc. 3
Splash Cymbal, wood sticks
mf

Perc. 4
Maracas, swirling motion (legato)
mf

X

317 318 319 320

Soloist *p* *f*

Keys

Vib. 1 *ff*

Vib. 2 *ff*

Mar. 1

Mar. 2

Mar. 3

Mar. 4

Timp.

Perc. 1

Perc. 2

Perc. 3 ϕ

Perc. 4

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

Perc. 3 { Wood blocks, hard mallets
mf

Perc. 4 { Maracas, swirling motion (legato) in/out motion (staccato)
mf

324 325 wood sticks 6

The musical score is arranged in a system with 13 staves. The Soloist part (top) begins at measure 324 with a rest, then at measure 325 plays a sixteenth-note pattern with wood sticks, marked *ff*. The Keys part (second staff) plays a rhythmic accompaniment of eighth notes, also marked *ff*. Vib. 1 (third staff) plays a sixteenth-note pattern, marked *ff*. Vib. 2 (fourth staff) plays a sixteenth-note pattern, marked *ff*. Mar. 1 (fifth staff) plays a rhythmic accompaniment of eighth notes, marked *ff*. Mar. 2 (sixth staff) plays a rhythmic accompaniment of eighth notes, marked *ff*. Mar. 3 (seventh staff) plays a rhythmic accompaniment of eighth notes, marked *ff*. Mar. 4 (eighth staff) plays a rhythmic accompaniment of eighth notes, marked *ff*. Timp. (ninth staff) has a rest. Perc. 1 (tenth staff) has a rest, marked *ff*. Perc. 2 (eleventh staff) plays a rhythmic accompaniment of eighth notes, marked *ff*, with the instruction "fist in center". Perc. 3 (twelfth staff) plays a rhythmic accompaniment of eighth notes, marked *ff*. Perc. 4 (thirteenth staff) plays a rhythmic accompaniment of eighth notes, marked *ff*, with the instruction "in/out motion".

Y Puzzled

Soloist $\overset{326}{\text{6}}$ $\overset{6}{\text{6}}$ $\overset{327}{\text{6}}$ $\overset{6}{\text{6}}$ $\overset{328}{\text{6}}$ $\overset{6}{\text{6}}$

Keys

Vib. 1 *ff*

Vib. 2 *ff*

Mar. 1 *ff*

Mar. 2 *ff*

Mar. 3 *ff*

Mar. 4 *ff*

Timp. *f*

Y Puzzled

Perc. 1

Perc. 2 *ff* Slap stick (large)

Perc. 3 *ff*

Perc. 4

Alarmed

329 330 331

Soloist

Keys
Chimes, hard mallets
ff

Vib. 1
ff

Vib. 2
ff

Mar. 1

Mar. 2

Mar. 3

Mar. 4

Timp.

Alarmed

Crotales, heavy metal beaters
x (dead stroke)
ff

Perc. 1

Shaker 3
ff

Perc. 2

Cymbals, light metal beater
ff

Perc. 3

Bass Drum (large), hard beater
ff

Perc. 4

Z q = 108 Spirited

332 333 334

Soloist *f*

Keys Glockenspiel, brass mallets *f*

Vib. 1 *f*

Vib. 2 *f*

Mar. 1 *f*

Mar. 2 *f*

Mar. 3 *f*

Mar. 4 *f*

Timp. *p* *f*

Z q = 108 Spirited

Perc. 1 Tambourine *f*

Perc. 2 Splash Cymbal, wood sticks *f*

Perc. 3 Chinese Cymbal (large), wood sticks *f*

Perc. 4

335 336 337 338

Soloist

Keys

Vib. 1

Vib. 2

Mar. 1

Mar. 2

Mar. 3

Mar. 4

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Xylophone, hard mallets

Sizzle Cymbal

Vibraslap

Woodblocks, hard mallets

Maracas (swish)

339 340 3 3 3 341

Soloist

Keys

Vib. 1

Vib. 2

Mar. 1

Mar. 2

Mar. 3

Mar. 4

Timp.

Perc. 1 Glockenspiel, light beaters

Perc. 2 Triangle

Perc. 3 Cymbals, wood sticks

Perc. 4 sim.

15 16 15 16 15 16 15 16 15 16 15 16 15 16 15 16 15 16

Detailed description: This page of a musical score contains 13 staves. The Soloist staff (top) features a melodic line with triplets and rests, marked with measure numbers 339, 340, and 341. The Keys staff is mostly silent, with some rests. Vib. 1 and Vib. 2 have melodic lines with slurs and accents. Mar. 1, 2, 3, and 4 have various rhythmic patterns, some with slurs and accents. Timp. has a simple rhythmic pattern. Perc. 1 (Glockenspiel) has a melodic line starting at measure 340. Perc. 2 (Triangle) has a rhythmic pattern starting at measure 340. Perc. 3 (Cymbals, wood sticks) has a rhythmic pattern starting at measure 340. Perc. 4 (sim.) has a rhythmic pattern starting at measure 340. The score is divided into measures 15, 16, 15, 16, 15, 16, 15, 16, 15, 16, 15, 16, 15, 16, 15, 16, 15, 16.

AA

342 343 344 345 346 347 348

Soloist

Keys
Chimes, hard mallets
ff

Vib. 1
ff

Vib. 2
ff

Mar. 1
mf ff mf ff

Mar. 2
mf ff mf ff

Mar. 3
ff

Mar. 4
ff

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

Xylophone, hard mallets

Triangle, heavy beater

ff

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

Perc. 3 { Crash Cymbal (large),
yam mallets
p ff

Perc. 4 { Maracas
f

Detailed description: This page of a musical score covers measures 358 to 361. The Soloist part is in treble clef, 5/8 time, with a key signature of one flat. Measures 358-359 are in 5/8 time, and measure 360 is in 16/16 time. The percussion section includes four mallet percussion parts (Vib. 1, Vib. 2, Mar. 1, Mar. 2) and four drum parts (Mar. 3, Mar. 4, Timp., Perc. 1-4). Percussion 2 features a Tambourine with a dynamic marking of *mf* and a *cresc:* leading to *ff*. Percussion 3 features a Crash Cymbal with a dynamic marking of *p* and *ff*. Percussion 4 features Maracas with a dynamic marking of *f*. The score includes various musical notations such as slurs, accents, and dynamic markings.

BB Precise, confident

362 363 364 365

Soloist

Keys

Vib. 1

Vib. 2

Mar. 1

Mar. 2

Mar. 3

Mar. 4

Timp.

BB Precise, confident

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Tambourine (small), fist

Claves

Cymbals, light metal beaters

Bass Drum (large), large, soft beater

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

This musical score page contains measures 366, 367, and 368. The Soloist part is in treble clef with a key signature of one flat and a 5/4 time signature. Measures 366 and 367 are in 5/4, while measure 368 is in 4/4. The Soloist part features a complex rhythmic pattern with many sixteenth notes and rests. The Keys part is in treble clef with a key signature of one flat and a 5/4 time signature, featuring chords and some rests. The Vib. 1 and Vib. 2 parts are in treble clef with a key signature of one flat and a 5/4 time signature, featuring chords and some rests. The Mar. 1, Mar. 2, Mar. 3, and Mar. 4 parts are in treble and bass clefs with a key signature of one flat and a 5/4 time signature, featuring chords and some rests. The Timp. part is in bass clef with a key signature of one flat and a 5/4 time signature, featuring chords and some rests. The Perc. 1, Perc. 2, Perc. 3, and Perc. 4 parts are in common time with a key signature of one flat, featuring various rhythmic patterns and rests.

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

Musical score for measures 373-376. The score includes parts for Soloist, Keys, Vib. 1, Vib. 2, Mar. 1, Mar. 2, Mar. 3, Mar. 4, Timp., Perc. 1, Perc. 2, Perc. 3, and Perc. 4. The Soloist part features melodic lines with triplets and accents. The Keys part has chords with accents. The Vib. 1 and Vib. 2 parts play chords with accents. The Mar. 1-4 parts play chords with accents. The Timp. part plays chords with accents. The Perc. 1-4 parts play rhythmic patterns with accents. The score is in 3/8 time, changing to 7/4 time at measure 376, and then to 4/4 time at the end of the page.

377
Soloist
improvise cadenza

378
ff

Keys

Vib. 1

Vib. 2

Mar. 1

Mar. 2

Mar. 3

Mar. 4

Timp.

Perc. 1

Perc. 2
Tambourine (large), fist

Perc. 3

Perc. 4