

MATTHEW BARBER

KID STUFF

*five figments for piano
and percussion ensemble*

Duration: 23:00

2017

ROARING WIND MUSIC

KID STUFF

Five Figments for Piano and
Percussion Ensemble (6 Players)

- I. Chimera
- II. Night Owl
- III. Quench
- IV. Cuddleys
- V. Goofball

Duration — 23:00

Instrument List

Percussion 1

- Xylophone
- Medium Wind Gong (see note 1)
- 2 Zil Bells or Equivalent
- Unmounted Tam-Tam (see note 7)
- Steel String Guitar (see note 11)
- Balloon (see note 11)

Percussion 2

- Glockenspiel
- Steel Lead Pan
- 3 Congas
- Slapstick
- Finger Cymbals (shared with Perc. 5)

Percussion 3

- Drumset (see note 2)
 - Kick Drum
 - 3 Toms
 - Field Drum & Splash Cymbal
 - Hi-Hat
 - Ride Cymbal
 - China Cymbal
 - Sizzle Cymbal
- Aux.
 - 2 Splash Cymbals with straps, used as crash cymbals.
 - Cajon
 - Cardboard Tube (see note 11)
 - Rolling Popper Toy (see note 11)
 - Balloon (see note 11)

Percussion 4

- 5-octave Marimba
- 3 Gongs on Table (see note 3)
- Pair Crash Cymbals
- Suspended Cymbal
- Power Drill (see note 11)

Percussion 5

- 5 Timpani (see note 4)
- Log Drum (see note 5)
- Pandeiro
- Audio Player (see note 11)
- Finger Cymbals (shared with Perc. 2)

Percussion 6

Vibraphone
Large Tam-Tam (see note 1)
3 Wood Blocks (see note 6)
Frame Drum
Hardback book (see note 10)
Balloon (see note 11)

Communal Instruments (Upstage – see note 7)

Main

Large Bass Drum, laid sideways
Long Metal Pole or Pipe, laid across two tables (see note 9)
Large Wood Box (e.g. as for Mahler's 6th symphony)

General Notes about instruments:

1. Percussion 1's Wind Gong and Percussion 6's Tam-Tam should match as closely as possible in timbre when the Wind Gong is hit fortissimo and the Tam-Tam is bowed at fortissimo.
2. For Percussion 3's drumset. The kick drum should be very dry and punchy. Replacing the toms with various other drums (e.g. a surdo, a Chinese drum, and a timbale) is strongly encouraged – aim for variety rather than homogeneity. A field drum is used instead of a standard snare; a small splash cymbal with a strap is placed on the head and counts as a separate surface. This splash cymbal may be one of the pair used as small crash cymbals. Optionally, a Meinl drumbal may be used on the field drum instead of a splash cymbal. The ride cymbal should have the darkest timbre available, and the sizzle cymbal should be quite a bit higher in pitch than the China cymbal.
3. Percussion 4's 3 gongs are preferably Heng-style gongs. If those are unavailable, small tam-tams are acceptable, and tuned gongs should be used only as a last resort. In the latter case, find gongs that have the least amount of pitch.
4. Percussion 5's timpani part is very difficult, and may optionally be split between two players (a part for two players is available but not in the score). In general, favor articulate mallets unless something else is called for, even in pianissimo rolls.
5. For Percussion 5's log drum, a traditional West-African krin is to be preferred over a tongue drum. If only the latter are available, try to find an instrument with the least clear pitch.
6. Percussion 6's wood blocks should be the largest available, but do not use temple blocks.
7. Percussion 1's unmounted tam-tam is to be held and played with the same technique as a frame drum in *V. Goofball*. If a gong suitably loud enough to balance with the other instruments cannot be found, it may be mounted and played with hands and/or mallets.

Upstage Station:

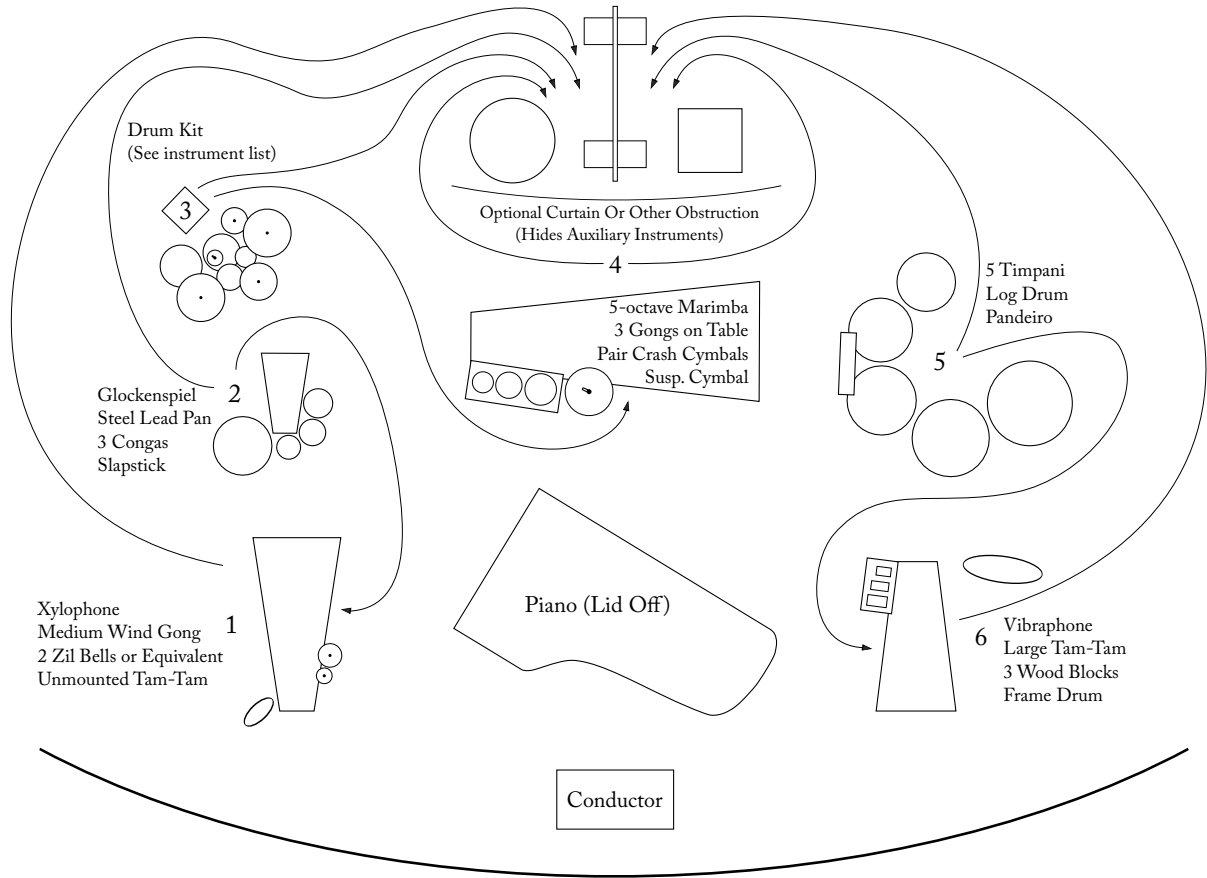
8. All of the players will occasionally be asked to move from their main instrument to an instrument upstage, and back. This should be done matter-of-factly, without any dramatic flair. The upstage instruments may be obscured by a curtain or other obstruction, in order to hide these instruments.
9. The metal pole or pipe should be laid horizontally across two tables, probably using towels. When hit with a standard carpenter's hammer, it should sound as close as possible to the "Mark VII Limited" hammer sound, which may be heard here: <https://www.youtube.com/watch?v=ODYS8aIBv7c> If no pole or pipe that can make this sound is available, any suitable piece of junk metal may be used; in this event anvils should be favored over brake drums.

Auxiliary Instruments:

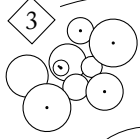
10. *I. Chimera* calls for Percussion 6 to play on a hardback book. This should be a textbook, and preferably not canvas bound like a library book or score. The manner of playing should be like nonchalantly practicing rudiments using the book as a drum pad, as one might have done in school outside of the band, orchestra, or practice room.
11. *III. Quench* calls for a number of toy or other instruments, to be played inconspicuously, save for the one described in C. below.
 - A. Percussion 1 strums a steel-string guitar, which needs to project over the ensemble. The exact tuning is notated in the score at the entrance (page 100).
 - B. Percussion 3 yells through a cardboard tube; this could be a regular paper-toweling tube, but a wrapping-paper tube might make a more interesting timbre if their voice can project through it.
 - C. Percussion 3 also vigorously rolls a toddler's popper toy. This gesture can be quite conspicuous – as a child playing with the toy – to the extent that the player has room and time to do so.
 - D. Percussion 4 plays a power drill. This is preferably one that takes a second or two to stop after the trigger is released. Optionally, the player may also mimic the sound of the drill with their voice, saying "yinnnnnnnnnnnn."
 - E. Percussion 5 plays a short audio sample through a loudspeaker. This can be done from a computer, CD player, or any other audio source. The sample is available with the score.
 - F. Percussion 1, 3, and 6 all use balloons at the end of the movement. These should be normal party balloons. Percussion 1's and 6's balloons are to be inflated quietly onstage. Percussion 3's two balloons should be inflated ahead of time. They are instructed to rub them together; if that does not produce a loud, uncomfortable sound, a single balloon can be rubbed with a hand instead.

Stage Diagram

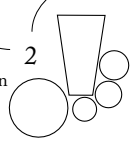
Communal Instruments:
 Large Bass Drum
 Large Wood Box
 Long Metal Pipe or Pole
 Auxiliary Instruments (see list)



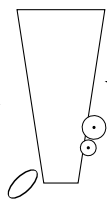
Drum Kit
 (See instrument list)



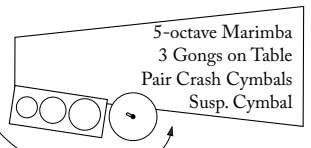
Glockenspiel
 Steel Lead Pan
 3 Congas
 Slapstick



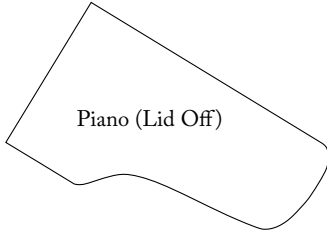
Xylophone
 Medium Wind Gong
 2 Zil Bells or Equivalent
 Unmounted Tam-Tam



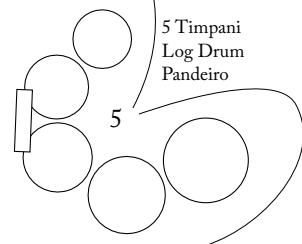
Optional Curtain Or Other Obstruction
 (Hides Auxiliary Instruments)



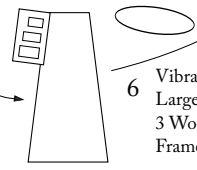
Piano (Lid Off)



5 Timpani
 Log Drum
 Pandeiro



6 Vibraphone
 Large Tam-Tam
 3 Wood Blocks
 Frame Drum



Conductor

Audience

Instrument Key

Percussion 1

2 zil bells (or equivalent) wind gong tam-tam "frame drum"

dum tak snap

Percussion 2

3 congas (or other skins) slapstick

bass tone slap or mallet sim. sim.

Percussion 3

kick toms field hi-hat ride china sizzle splash crash (pair) cajon

+splash X X X X X X X bass snare

⊙ = dome

Percussion 4

⊙ = center

3 table gongs (heng gongs or small tams) crash cymbals (pair) susp. cym.

Percussion 5

log drum pandeiro

thumb heel/toe slap

Percussion 6

wood blocks tam-tam frame drum

dum tak snap

Upstage

bass drum wood box metal pole (other aux. instruments are specified in score)

rute on rim

I. Chimera

♯ : arp. up or down ♩ = 108

Choose mallets with significant "thump" attack. The highest register sound should be about 60% pitch and 40% thump.

Percussion 1

Xylophone

f

Upstage

start upstage

Percussion 2

Glockenspiel

Steel Lead Pan

mf

ksh tssss - ksh tssss - ksh tssss - ksh tssss - ksh tssss -

(no accents)

Percussion 3

Pole with rattan

p (balance with Box)

♩ = 108

♯ : arp. up or down

(octave clef)

SOLO PIANO

depress silently

(C♯ D E F♯ G)

S_{ba} Sost. →

* Indicated articulation has little effect in this register, but is given to prepare similar touch in the lower registers in the following sections.

Upstage

start upstage

Percussion 4

Marimba

Bass Drum
rute on rim

slap mallet

mf

Upstage

start upstage

Percussion 5

Timpani

Initial Tuning

p (balance with Pole)

Choose mallets which produce a distant "doorknock" sound (no accents). May need a layer of towels to mute to the right dynamic.

Upstage

start upstage

Percussion 6

Vibraphone

Hardcover Book (dust cover removed, preferably not library canvas binding)
with wood pencils,
use rubber erasers as tip

mf accents = shaft across surface of book

1 Xyl. *(f)*

2 Upst. **Whisper** to Glockenspiel
Glock. ksh

3 Upst. **Pole** *(p)*

PNO. *(f)*
(Sost.) →

4 Upst. **Bass Drum** rute and slap *(mf)*

5 Upst. **Box** *(p)*

6 Upst. **Book** *(mf)*

3

4

The musical score for page 3 of "I. Chimera" includes the following parts and markings:

- 1 Xyl.:** Features a melodic line with a tempo change from 3/4 to 4/4. A box labeled "A" is placed above the staff at the beginning of the 4/4 section. The piece concludes with a *rit.* (ritardando) marking.
- 2 Glock.:** Remains silent throughout the page.
- 3 Upst.:** Provides a rhythmic accompaniment with eighth-note patterns.
- PNO.:** The piano part, consisting of two staves, features a complex texture with chords and melodic fragments. It includes a *rit.* marking and a tempo change to 4/4.
- 4 Upst.:** Features a sparse melodic line with rests.
- 5 Upst.:** Provides a rhythmic accompaniment with eighth-note patterns.
- 6 Upst.:** Provides a rhythmic accompaniment with eighth-note patterns.

5

6

1 Xyl. *(f)*

Choose mallets with significant "click" attack and very fast decay while still maintaining clear pitch. If a pedal glock. is employed, consider leaving pedal off entirely until rehearsal E.

2 Glock. *f*

Pole

3 Upst. *(p)*

PNO. *(f)*
(Sost.) →

4 Upst. Bass Drum
rute and slap *(mf)*

5 Upst. Box *(p)*

6 Vib. to Vibraphone

1 Xyl.

2 Glock.

3 Upst.

PNO.

4 Upst.

5 Upst.

6 Vib.

rit.

9

10

B ♩ = 72

1 Xyl. *(f)*

2 Glock. *(f)*

3 Upst. *(p)*

PNO. *(f)*

(Sost.) →

4 Upst. Bass Drum rufe and slap *(mf)*

5 Upst. Box *(p)*

6 Vib.

1 Xyl.

2 Glock.

3 Upst.

PNO.

4 Upst.

5 Upst.

Vibraphone

6 Vib.

Choose mallets with some slap sound in the attack, e.g. a softfish latex-wrapped mallet.

f (no Ped.)

13

14

rit. ----- $\text{♩} = 54$

1 Xyl. (f)

2 Glock. (f)

3 Upst. Pole (p)

PNO. (f)

rit. ----- $\text{♩} = 54$

(Sost.) →

4 Upst. Bass Drum rufe and slap (mf)

5 Upst. Box (p)

6 Vib. (f)

1 Xyl.

2 Glock.

3 Upst.

PNO.

4 Upst.

5 Upst.

6 Vib.

17

18

rit. -----

1 Xyl. *(f)* to Bass Drum upstage

2 Glock. *(f)*
Pole

3 Upst. *(p)*

PNO. *(f)*
(Sost.) →

4 Upst. Bass Drum *(mf)*
rute and slap

5 Upst. Box *(p)*

6 Vib. *(f)*

19 20

Detailed description: This is a page from a musical score for 'I. Chimera'. It features six percussion parts and a piano part. The percussion parts are: 1. Xyl. (Xylophone) with dynamics *(f)* and a box labeled 'to Bass Drum upstage'. 2. Glock. (Glockenspiel) with dynamics *(f)* and the instruction 'Pole'. 3. Upst. (Upright Stick) with dynamics *(p)*. 4. Upst. (Upright Stick) for Bass Drum with dynamics *(mf)* and the instruction 'rute and slap'. 5. Upst. (Upright Stick) for Box with dynamics *(p)*. 6. Vib. (Vibraphone) with dynamics *(f)*. The piano part (PNO.) is in the left hand and includes a '(Sost.)' instruction with an arrow. A 'rit.' (ritardando) instruction is indicated by a dashed line at the top of the page. The score is numbered 19 and 20 at the bottom.

D ♩ = 48

1 Upst.
Xyl.

2 Glock.

3 Upst.

D ♩ = 48

PNO.

4 Upst.

5 Upst.

6 Vib.

21 22

I. Chimera - Score

Bass Drum
with four timbale sticks or other light wood-head/wood-shaft mallets

very fast ruff with four sticks, like rolled chord

(rim) (head) sim.

1 Upst. *mf* 1 2 3 4 1 2 3 4

2 Glock. *(f)*

3 Upst. Pole *(p)*

PNO. *(f)* (Sost.)

4 Mar. to Marimba

5 Upst. Box *(p)*

6 Vib. *(f)*

23 24

1 Upst.

2 Glock.

3 Upst.

PNO.

4 Mar.

5 Upst.

6 Vib.

E ♩ = 64

tr

3" 5"

ff p

Ped. (Sost.)

Choose mallets which minimize bar-contact noise, but which are articulate and emphasize higher partials on loud notes in lower octaves. Not as hard as the mallets for rehearsal J.

Bass Drum
muffle w/ forearm
with heavy wood beater

1 Upst. $\frac{2}{4}$ *mf*

Congas
with triangle beaters

2 $\frac{2}{4}$ *mf* *pp* *mf*

Pole
with heavy brass mallet

3 Upst. $\frac{2}{4}$ *mf*
mute w/ hand

PNO.

mf *pp* *pp*

Delicate, ad lib.
No crescendo.

U.C.

Mar.

4 $\frac{2}{4}$ *f* *p* *p* (gliss.)

Box

5 Upst. $\frac{2}{4}$ *mf* **to timpani**

6 $\frac{2}{4}$ *mf* *pp*

Choose mallets (4) which get the darkest, most resonant tone from the wood blocks with minimal contact noise, and which are suitable for standard tone quality on the vibraphone.

Wood Blocks

1 Upst.

2

3

PNO.

Susp. Cym.
dome - ⊙

4

Mar.

5

Timp.

6

Bass Drum
muffle w/ forearm

1 Upst. *mf*

Congas
mf pp mf pp mf
Strike conga head with triangle beater and without rebound scrape in a continuous, slow circular motion.

3 Pole with heavy brass mallet
mute w/ hand *mf*

PNO.
mf *p* *ad lib. sim.*
U.C.

4 Mar. *(p)* *f* *p* *f* *p* *f* *mp* (gliss.) *p* *Susp. Cym.*

5 Timp. (walking to Timp.)

6 Wood Blocks *(pp)* *mf pp mf pp mf*

1 Upst. *mf* muffle w/ forearm

2 *mf pp* *mf pp* *mf pp*

3 *mf* mute w/ hand

PNO. *f* *p* *mf* *tr* *Ped.*

4 Mar. *f p f p f p p f p*

5 Timp.

6 *mf pp mf pp mf pp mf pp*

33 34

1 Upst.

2 Congas
mf pp

3

PNO.

4 Mar.
f p

5 Timp.
f p

Tuning
I. II. III. IV. V.

6 Wood Blocks
mf pp

35

36

* From here to the end of the movement, the timpanist changes two pedals at a time. Dashed slurs illustrate pedal changes; dashed lines indicate when a pedal stays at the same pitch for two attacks. An arrow pointing away from a note means that a drum is tuned to a new pitch and left. The tuning staff helps keep track of global changes in the drum tuning. It is acceptable to eliminate a few of the local changes for ease of performance, but global changes should be adhered to.

Bass Drum
wood beater

muffle w/ forearm

Take heavy wood beater, triangle beater, and superball mallet.

1 Upst. *mf*

2 *mf pp mf pp*

Pole
with heavy brass mallet

mute w/ hand

to Drumset

3 *mf*

PNO.

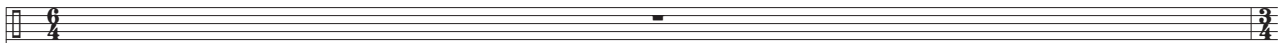
4 Mar. *f p f p*

5 Timp. *f p IV. f p f p*


Tuning I. II. III. IV. V.

6 *mf pp mf pp*

G

1 Upst. 

2 Congas 

3 

PNO. **G** ad lib. sim. 

4 Mar. 

5 Timp. 

Tuning 

6 Vib. 

1 Upst.

2

3

PNO.

4 Mar.

5 Timp.

6 Vib.

Wood Blocks

mf *pp* *mf* *pp* *f* *p* *f* *p*

Bass Drum

1 Upst. 

Strike frame of bass drum stand with triangle beater.
If possible, find a spot to strike that rings a little.

wood beater *mf*

Congas

2 

mf pp mf pp mf

3 

PNO.



(Ped.)

4 Mar.



f p f p f p

5 Timp.



f p f p f

Tuning

6 Wood Blocks



mf pp mf pp mf pp

Vib. 

1 Upst.

2 *pp* *mf* *pp* *mf*

3

PNO. *ff* *p* *tr*

4 Mar. *f* *p* *f* *p*

5 Timp. *p* *f* *p* *f*

Tuning I. II. III. IV. V.

6 *mf* *pp* *mf* *pp*

Vib.

1 Upst.

2 Congas

3 Drumset

With bundle sticks e.g. Vic Firth Rute sticks or Tala Wands, or PROMARK Hot Rods.

PNO.

4 Mar.

5 Timp.

Tuning

Wood Blocks

6 Vib.

pp mf pp mf pp mf pp mf pp

mf pp mf pp mf pp mf

f p f p f p f p f

p f p f p f p f p

mf pp mf

(no accents)

mf

(Ped.)

Su

43 44

Bass Drum
wood beater

1 Upst. *mf* *mf* triangle beater on stand

2 *mf pp*

3 *pp mf pp*

PNO. *mf* *Sua.....*

4 Mar. *p f p*


5 Timp. *f p*

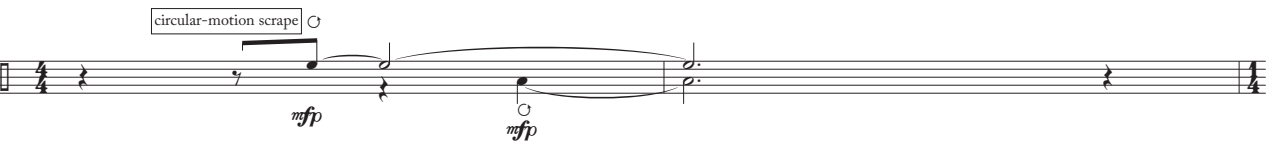
Tuning


6 Vib.

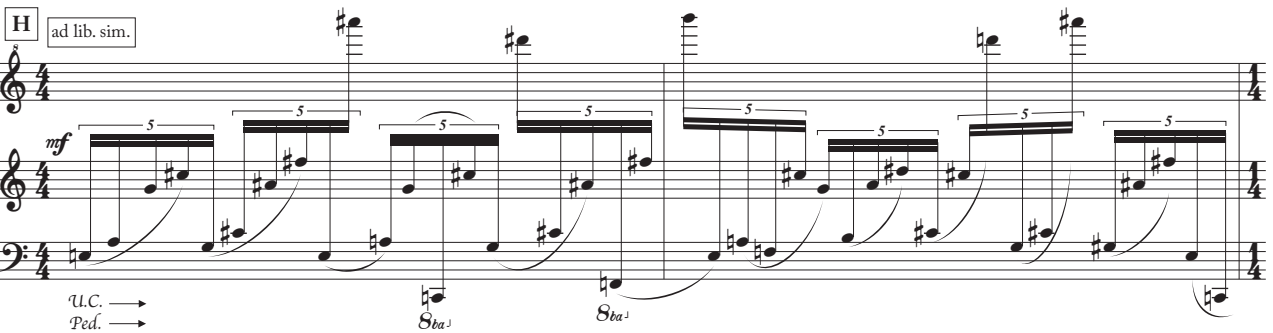
Bass Drum

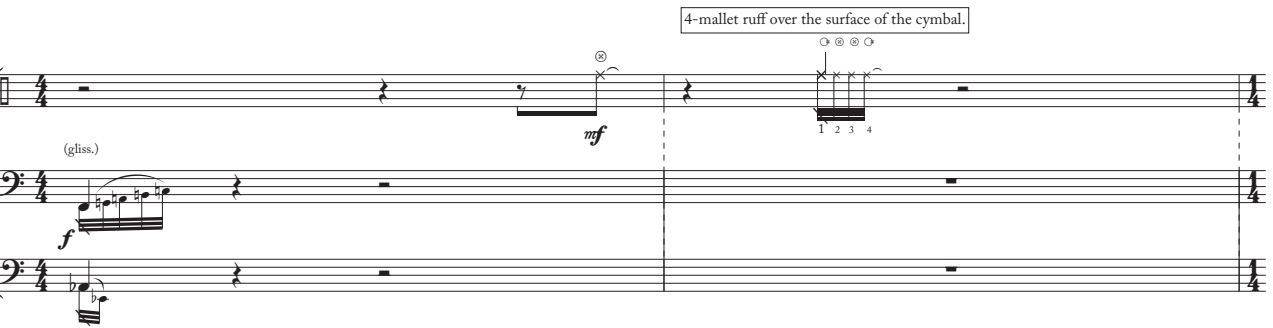
H Rub bass drum head with superball.

1 Upst. 
p < *f* > *p* (swell ad lib.)


2 
mfp circular-motion scrape

3 
mf

PNO. 
mf ad lib. sim. U.C. → Ped. → *8ba³* *8ba¹*

4 Mar. 
f (gliss.) *mf* 4-mallet ruff over the surface of the cymbal. 1 2 3 4

5 Timp. 
Tuning 
I. II. III. IV. V.

6 Vib. 
mp resonator glisses (range not exact)

← $\overset{5}{\text{♩}}$ = ♩ → ($\text{♩} = 80$)

1 Upst. triangle beater on stand

2 *mf pp mf pp mf pp mf*

3 *mf pp mf pp mf pp mf*

PNO. *f p* *f p* *mf*

(U.C.) *Stra* (no Ped.) *Stra*

4 Mar. *f p f p f*

5 Timp. *f p f p f*

Tuning I. II. III. IV. V.

6 Vib. *mf*

I. Chimera - Score

← ♩ = ♩⁵ → (♩=64)

1 **Upst.**
Bass Drum
triangle beater on stand
(mf)

2 **Congas**
pp mf pp mf pp

3
(mf) pp mf pp mf pp

PNO.

4 **Mar.**
(f) p f p f p

5 **Timp.**
p f p f p

Tuning

6 **Vib.**
(mf)

50 51

I with superball

1 Upst. $\frac{4}{4}$ $\frac{3}{4}$
p $\langle f \rangle p$ (swell ad lib.)

2 $\frac{4}{4}$ $\frac{3}{4}$
 circular-motion scrape $\frac{3}{4}$
fp $\frac{3}{4}$ *fp* $\frac{3}{4}$ *fp* $\frac{3}{4}$

3 $\frac{4}{4}$ $\frac{3}{4}$
 Roll on sizzle cymbal with the fingernails of one or both hands, as if typing.
mf

I ad lib. sim.

PNO. $\frac{4}{4}$ $\frac{3}{4}$
f
 Sba Ped. U.C.
 Sba.....

4 $\frac{4}{4}$ $\frac{3}{4}$
 (gliss.) $\frac{3}{4}$
ff
f 1 2 3 4

5 Timp. $\frac{4}{4}$ $\frac{3}{4}$
 Tuning I. II. III. IV. V.

6 Vib. $\frac{4}{4}$ $\frac{3}{4}$
 resonator glisses (range not exact)
mf

Place some large pieces of slightly crumpled paper on bass drum head, but do not cover entire drum. Take two heavy braided wire brushes, e.g. Vic Firth Dreadlock.

1 Upst.

2 Congas
mf pp mf pp

3
mf pp mf pp mf Slowly close hi-hat.

PNO.
mf ff ad lib. sim. (buzz roll) *
Ped. U.C. Ped. U.C.

4 Mar.
f p f p (gliss.)

5 Timpani
f p f p

Tuning
I. II. III. IV. V.

6 Vib.
mf

53 54

* During this run, the page-turner places a large piece of paper over the strings of the lowest register, affecting A₀ to C₂ from here to the end of the movement. Preferably the size and weight of the paper should add more of a crunch than buzz to the short notes, while still allowing the final note to let vibrate for a few seconds with buzz (the final sustain is more important. If there is no page turner, use the optional fermata to allow the pianist time to place the paper.

J (♩ = 64)

Play on paper with braided wire brushes.

1 Upst.

to Pole upstage

2

3

J (♩ = 64)

Make each note about the same length.

PNO.

Choose the hardest rubber mallets that may safely be used without damaging the instrument.

4 Mar.

with wood mallets

5 Timp.

6 Vib.

Bass Drum
with braided wire brushes

1 Upst. *(p)*

2 Upst. (walking to Pole)

3 *(p)*

PNO. *f p f p*

4 Mar. *f p f p*

5 Timp. *f p f p*

6 Vib. *f p f p*

Tuning

1 Upst. $\frac{2}{4}$ 6 6 6 6

2 Upst. $\frac{2}{4}$

3 $\frac{2}{4}$ 3 3 3 3

PNO. *solo* 3 3 3 3 *f* *p*

4 Mar. $\frac{2}{4}$ 6 6 6 6 *f* *p* *f* *p*

5 Timp. $\frac{2}{4}$ 6 6 6 6 *f* *p* *f* *p*

Tuning

6 Vib. $\frac{2}{4}$ 6 6 6 6 *f* *p* *f* *p*

58 59

Bass Drum
with braided wire brushes

1 Upst. *(p)*

2 Upst. (walking to Pole)

3 *(p)*

PNO. *f p f p*

4 Mar. *f p f p*

5 Timp. *f p f mf ff p* solo

Tuning

6 Vib. *f p f p f p*

60 61

1 Upst. *f* *p*

2 Upst.

3 *f* *p* solo

PNO. *f* *p* *f* *p* *(p)* *f* *p*

4 Mar. *f* *p* *f* *p* *f* *p* *f*

5 Timp. *f* *p* *f* *p* *f* *p* *f*

Tuning

6 Vib. *f* *p* *f* *p* *f* *p* *f*

62 63

Bass Drum
with braided wire brushes

1 Upst. *(p)*

2 Upst.

3 *(p)*

PNO. *f p*

4 Mar. *p* *f p*

5 Timp. *p* *f p*

Tuning I. II. III. IV. V.

6 Vib. *p* *f p*

64 65

Detailed description: This page of a musical score for 'I. Chimera' features six staves. Staff 1 (Upst.) is the Bass Drum part, using braided wire brushes, with a dynamic marking of *(p)*. Staff 2 (Upst.) is empty. Staff 3 is another brush part with a dynamic marking of *(p)*. The Piano (PNO.) part is on a grand staff with dynamics *f* and *p*. Staff 4 (Mar.) is the Maracas part with dynamics *p* and *f p*. Staff 5 (Timp.) is the Timpani part with dynamics *p* and *f p*. Staff 6 (Vib.) is the Vibraphone part with dynamics *p* and *f p*. The score includes various musical notations such as slurs, accents, and dynamic markings. Measure numbers 64 and 65 are indicated at the bottom.

1 Upst.

2 Upst.

3

PNO.

4 Mar.

5 Timp.

Tuning

6 Vib.

66

L Bass Drum
with braided wire brushes

1 Upst. $\frac{5}{4}$ $\overset{3}{\text{trill}}$ $\underset{(p)}{\text{ped}}$

2 Upst. $\frac{5}{4}$

3 $\overset{6}{\text{trill}}$ (p)

L PNO. $\overset{6}{\text{trill}}$ p f p f p f

4 Mar. $\overset{3}{\text{trill}}$ f p f p

5 Timp. $\overset{3}{\text{trill}}$ f p f p

Tuning

6 Vib. solo f mf ff f p Ped.

67

1 Upst. *3* *3* *3* *3* *3*

2 Upst.

3 *5* *5* *5* *5* *5*

PNO. *p* *5* *5* *f* *p* *5* *f* *p* *5*

4 Mar. *3* *3* *solo* *6* *f* *9*

5 Timp. *3* *3* *3* *3* *3* *f* *p*

Tuning

6 Vib. *3* *3* *3* *3* *3* *f* *p*

68

Bass Drum
with braided wire brushes

1 Upst. *(p)*

2 Upst.

3 *(p)*

PNO. *f p*

4 Mar. *ff p*, *f p*, *f p*, *f p*

5 Timp. *f p*, *f p*, *f*, *fff^p*

6 Vib. *f p*, *f p*, *f p*, *f*, *p*, *f p*

69 70

Detailed description: This page of a musical score for percussion instruments includes parts for Bass Drum, PNO., Mar., Timp., and Vib. The Bass Drum part (1) uses braided wire brushes and features sixteenth-note patterns with sixteenth rests, marked *(p)*. The PNO. part (Piano) is in the bass clef, playing sixteenth-note patterns with sixteenth rests, marked *f p*. The Mar. part (Maracas) is in the bass clef, playing sixteenth-note patterns with sixteenth rests, marked *ff p*, *f p*, *f p*, and *f p*. The Timp. part (Timpani) is in the bass clef, playing sixteenth-note patterns with sixteenth rests, marked *f p*, *f p*, *f*, and *fff^p*. The Vib. part (Vibraphone) is in the treble clef, playing sixteenth-note patterns with sixteenth rests, marked *f p*, *f p*, *f p*, *f*, *p*, and *f p*. The score includes various articulations such as accents, slurs, and dynamic markings. The page is numbered 69 and 70.

1. Upst. M

2. Upst. Pole with carpenter hammer(s) *mf*

3.

PNO. M *f p* (*p*) *f p* *f p*

4. Mar. *f p*

5. Timp. *f p* *f p* *f p*

Tuning I. II. III. IV. V.

6. Vib. *f p* *f p* *f p*

71 72

Bass Drum
with braided wire brushes

1 Upst.

2 Upst.

3

PNO.

4 Mar.

5 Timp.

Tuning

6 Vib.

1 Upst. *mf*

2 Upst. Pole with carpenter hammer(s) *mf*

3 *f* solo *p*

PNO. *f p f p f p*

4 Mar.

5 Timp. *f p*

Tuning

6 Vib. *f p f p*

75 76

Bass Drum
with braided wire brushes

1 Upst. *(mf)*

2 Upst. Pole with carpenter hammer(s) *mf*⁶

3 *(p)*

PNO. *f p*⁶ *f⁶ p* *f⁶ p* *f*

4 Mar.

5 Timp.

6 Vib. *f p* *f p*

77

78

N ← ♩. = ♩ →

1 Upst.

2 Upst.

3

N ← ♩. = ♩ →

4 Mar.

5 Timp.

6 Vib.

PNO.

p *f* *(f)* *p* *f*

79 80

I. Chimera - Score

Bass Drum
with braided wire brushes

After hitting with one brush, rub
an exposed portion of the bass
drum head with the other brush.

1 Upst. *(mf)* *f* *p*

2 Upst. *p* *mf*

Pole
with carpenter hammer(s)

3

PNO. *p* *f* *ff*

solo

Ped.

4 Mar.

5 Timp.

6 Vib. *(p)* *f* *ff*

solo

12 6 3

II. Night Owl

♩ = 58 *accel.* → [Hang gong beater and superball mallet from gong frame.] (♩ = 60 *accel.* →)

Percussion 1
Xylophone

Percussion 2
Bass Drum
Glockenspiel
Steel Lead Pan

Percussion 3
Splash Cymbals
(used as a pair of crash cymbals)

SOLO PIANO

Percussion 4
Marimba

Percussion 5
Log Drum
Timpani

Percussion 6
Tam-Tam
Vibraphone

start upstage
remove paper

rim with beater handle

start upstage
circular rub

start upstage
remove paper

Use a pair of superballs as mallets. Handles must be usable on the Log Drum (rehearsal D-F). If no such mallet is available, use timpani mallets and replace rubs with rolls.

rub with superball

mp pp

pp

pp

mp mf

8va.
Ped.

1 2 3 4

II. Night Owl - Score

1 Xyl.

2 Upst. Bass Drum *pp*

3 Upst. Splash Cymbals

PNO.

4 Mar.

5 Timp. Log Drum *pp*

6 Vib.

The score is divided into two systems. The first system includes parts for Xyl., Bass Drum, Upst., Splash Cymbals, PNO., and Mar. The second system includes parts for Log Drum, Timp., and Vib. The PNO. part is written in treble and bass clefs. The drum parts (Bass Drum, Log Drum, Timp.) are written in bass clef. The woodwind parts (Xyl., Mar., Vib.) are written in treble clef. The score includes dynamic markings such as *pp* and articulation like accents and slurs. A measure rest is indicated by a dashed vertical line in the first system.

(♩ = 62 accel. →)

1 Xyl.

2 Upst. *p*

3 Upst.

(♩ = 62 accel. →)

PNO. *Sba'* *p* *Sba'* *Ped.*

4 Mar. *Marimba*
s = ripple roll
p *f* *pp*
Make as many of these dead strokes as possible.

5 Timp. *Timpani*
p *f* *pp*
hand mute

(normal mallets)

6 Vib. *Vibraphone*
s = ripple roll
p *f* *pp*
Ped. ad lib. throughout.
Make as many of these dead strokes as possible.

7 8 9

II. Night Owl - Score

A (♩ = 64 *accel.* →)

1 Xyl.

2 Upst. **Bass Drum with palms**
mf *pp*

3 Upst. **Splash Cymbals**

A (♩ = 64 *accel.* →)

PNO.

4 Mar. **Gongs (on table)** *pp* (non-trem)

5 Timp.

6 Vib.

(♩ = 66 *accel.* →)

Zil Bells (or equivalent)
with xyl. mallets

1 Xyl. *pp* *mp*

2 Upst. with rattan B.D. frame rim *pp*

3 Upst.

PNO. *mp* *pp*

4 Mar. *mp* *pp*

5 Timp. *mp* *pp* on bowl of any drum *pp* *mp*

6 Vib. *mp* *pp*

II. Night Owl - Score

1 Xyl. *f* *pp* *pp*

2 Upst. Bass Drum

3 Upst. Splash Cymbals

PNO. *p* *Stra* *Ped.*

4 Mar. *f* *pp*

5 Timp. *f* *pp*

6 Vib. *f* *pp*

Wind Gong with xyl. mallets **B** (♩ = 68 *accel.* →) with beater

Gongs

Tam-Tam with beater

1 Xyl. *ppp* 5

2 Upst.

3 Upst.

PNO. 8

4 Mar.

5 Timp.

6 Vib. *pp*

Detailed description: This page of a musical score for 'II. Night Owl' contains six staves. Staff 1 (Xyl.) has a *ppp* dynamic and a five-measure phrase. Staff 2 (Upst.) features a rhythmic pattern of eighth notes with 'x' marks. Staff 3 (Upst.) has a long melodic line with a slur. The Piano (PNO.) part is split across two staves, with an 8-measure phrase. Staff 4 (Mar.) has a melodic line with a slur. Staff 5 (Timp.) has a melodic line with a slur. Staff 6 (Vib.) has a melodic line with a slur and a *pp* dynamic. A vertical dashed line separates measures 17 and 18.

II. Night Owl - Score

(♩ = 70 *accel.* →)

1 Xyl. *Wind Gong with xyl. mallets* *mp*

2 *to Steel Pan*

3 Upst. *Splash Cymbals*

PNO. *Sia'* *Sia'* *mf* *Sia'* *Ped. -*

4 Mar. *Gongs* *mp*

5 Timp. *Log Drum* *mp*

6 Vib. *to Pole upstage*

C (♩ = 72 *accel.* →)

1 Xyl.

2

3 Upst.

C (♩ = 72 *accel.* →)

PNO.

4 Mar. *mp*

5 Timp. *mp*

6 Vib.

II. Night Owl - Score

Wind Gong (♩ = 74 accel. →)

1 Xyl.

2 Pan Steel Pan Omit any pitch that is out of range; do not substitute with 8va or 8ba. mf

3 Upst. Splash Cymbals to Drumset

PNO. (♩ = 74 accel. →)

4 Mar. Gongs mf

5 Timp. Log Drum rub with superball p

6 Upst. Pole pp

Using an appropriate metal beater (e.g. triangle beater, brass mallet, braided wire brush, or dinner fork), scrape the outer or inner surface of the pole continuously. The resulting sound should be like an uneven roll using triangle beaters, but much quieter. If this can not be achieved with scraping, roll with knitting needles or other light metal.

D (♩ = 76 accel. →)

1 Xyl. *mf*

2 Pan. *mf*

3

PNO. *f*
Sba.
Ped.

4 Mar. *mf*

5 Timp.

6 Upst.

26 27 28

II. Night Owl - Score

(♩ = 79 accel. →)

Zil Bells

1 Xyl. *ff* *mp* *f*

2 Pan. *ff* *pp* *mf* *f*
on skirt

3

PNO. *p* *Sia'* *Sia'*

4 Mar. *ff* *p* *mp* *f*
Susp. Cym.

5 Timp. *p*
Log Drum with handles

6 Upst. *Pole*

Measures 29 and 30 are marked with a 2/4 time signature and a 16-measure bar line.

1 Wind Gong with handles E (♩ = 82 *accel.* →)

p

Xyl.

2 Congas with steel drum mallets

p

Pan

3

PNO. E (♩ = 82 *accel.* →)

mp

Ste.
Ped.

4 Gongs with handles

p

pp

Mar.

5 Timp. *pp*

6 Upst.

II. Night Owl - Score

1 Xyl.

2 Glock.
Pan

3

PNO.

4 Mar.

5 Log Drum
Timp.

6 Pole
Upst.

Play with steel drum mallets. Only the faintest hint of pitch is expected.

pp

mf

8

Detailed description: This is a page of a musical score for 'II. Night Owl'. It features six staves of music. Staff 1 (Xyl.) is mostly empty. Staff 2 (Glock. and Pan) has a melodic line in the Glockenspiel part starting on page 34, with a dynamic marking of *mf*. The Pan part has a *pp* dynamic marking. Staff 3 is empty. Staff 4 (PNO.) shows piano accompaniment with chords and arpeggios. Staff 5 (Mar.) has a melodic line with slurs. Staff 6 (Log Drum) has a rhythmic pattern of eighth notes. Staff 7 (Timp.) is empty. Staff 8 (Upst.) has a melodic line with slurs. A text box on page 34 provides performance instructions for the Glockenspiel part.

(♩ = 84 *accel.* →)

1 Xyl.

2 Congas with knuckles *f*

2 Glock.

Pan

3 Drumset with medium mallets *f* hi-hat closed unless otherwise specified

(♩ = 84 *accel.* →)

PNO.

4 Gongs *f*

4 Mar.

5 with mallets (ord.) *f*

5 Timp.

6 Upst.

II. Night Owl - Score

F (♩. = 87 accel. →)

1 Xyl.

Musical staff for Xyl. (1) showing rests across three measures.

2 Congas

pp

Musical staff for Congas (2) with a piano (*pp*) dynamic marking. The staff shows a rhythmic pattern of eighth notes.

3

pp

p

with handles

Musical staff for Congas (3) with dynamics *pp* and *p*. The staff includes a note marked with an 'X' and the instruction "with handles".

PNO.

F (♩. = 87 accel. →)

Musical staff for PNO. (Piano) with a forte (*F*) dynamic marking and an acceleration instruction. The staff shows complex chordal textures in both hands.

4 Gongs

pp

Musical staff for Gongs (4) with a piano (*pp*) dynamic marking. The staff shows a rhythmic pattern of eighth notes.

5 Log Drum

pp

Musical staff for Log Drum (5) with a piano (*pp*) dynamic marking. The staff shows a rhythmic pattern of eighth notes.

6 Pole

Musical staff for Pole (6) showing a melodic line with a long slur across the three measures.

(♩ = 90 accel. →)

1 Xyl.

2 Pan

3 Congas with steel drum mallets

PNO.

4 Mar.

5 Timp.

6 Upst.

on skirt

p *f* *ff*

mf

mp

Sba' *Sba'* *Sba'*

Ped. -

to Bass Drum upstage take Crash Cymbals

on bowl of any drum

p *f*

mp

II. Night Owl - Score

G (♩ = 93 accel. →)

1 Xyl.

2 Pan
Steel Pan
f

3

PNO.

4 Mar.

5 Timp.
mp

6 Upst.
Pole

Detailed description: This page of a musical score for 'II. Night Owl' contains measures 43 and 44. The score is for a 18/8 time signature with a tempo of 93 beats per minute, marked with a 'G' (G-clef) and an acceleration instruction. The score is divided into six parts: 1. Xyl. (Xylophone), 2. Pan (Steel Pan), 3. PNO. (Piano), 4. Mar. (Maracas), 5. Timp. (Timpani), and 6. Upst. (Upright Bass). The Xyl. part is mostly silent. The Steel Pan part features a melodic line starting in measure 43 with a forte (*f*) dynamic, marked with a 'G' and a circled 'G'. The Piano part has a complex accompaniment with chords and moving lines in both hands. The Maracas part is silent. The Timpani part has a melodic line starting in measure 43 with a mezzo-piano (*mp*) dynamic. The Upright Bass part has a simple melodic line starting in measure 43 with a 'Pole' marking. A dashed vertical line separates measures 43 and 44.

(♩ = 96 accel. →)

1 Xyl.

2 Pan

3 with mallets (ord.)
mf

PNO.
p *Sia'*

4 Upst. Mar.
Crash Cymbals circular rub
mp *p*

5 Timp. Log Drum
f

6 Upst.

II. Night Owl - Score

H (♩ = 99 accel. →)

1 Xyl. 18 12 18

2 18 12 18

3 18 12 18

4 Upst. 18 12 18

5 Log Drum 18 12 18

6 Upst. 18 12 18

PNO. 18 12 18

mf ff p mp Ped. 8va

Crash Cymbals

Pole

mf ff

5

48

49

50

This page of the score, numbered 67, covers measures 51 and 52. It features six parts: 1. Xyl. (Xylophone), 2. Percussion (unlabeled), 3. Percussion (unlabeled), PNO. (Piano), 4. Upst. (Upper Snare Drum), 5. Timp. (Timpani), and 6. Upst. (Upper Snare Drum). Measures 51 and 52 are marked with a 30/16 time signature. The piano part includes complex chordal textures and melodic lines in both hands. Percussion parts 3, 4, and 5 include various rhythmic patterns and accents, with a dynamic marking of *p* (piano) at the start of measure 52. The xylophone and other percussion parts are mostly silent, indicated by rests.

II. Night Owl - Score

(♩ = 102 *accel.* →) I (♩ = 105 *accel.* →)

1 Xyl.

2

3

PNO.

(♩ = 102 *accel.* →) I (♩ = 105 *accel.* →)

4 Upst. Crash Cymbals

5 Log Drum *f* *mf*

Timp.

6 Upst. Pole

The image displays a page from a musical score, specifically measures 56 and 57. The score is organized into six numbered staves:

- Staff 1:** Labeled '1' and 'Xyl.' (Xylophone). It contains two measures with rests.
- Staff 2:** Labeled '2'. It contains two measures with rests.
- Staff 3:** Labeled '3'. It contains two measures with rests.
- Staff 4:** Labeled 'PNO.' (Piano). It contains two measures of piano accompaniment. The right hand features chords and melodic lines, while the left hand has a bass line. A fermata is present over the final chord of the second measure.
- Staff 5:** Labeled '5' and 'Timp.' (Timpani). It contains two measures of timpani rolls, indicated by 'v' (accent) and 'y' (roll) markings.
- Staff 6:** Labeled '6' and 'Upst.' (Upper Strings). It contains two measures with long, sustained notes.

A vertical dashed line separates measure 56 from measure 57. The page number '56' is centered below the first measure, and '57' is centered below the second measure.

II. Night Owl - Score

(♩ = 108 *accel.* →)

1 Xyl. *s* = ripple roll
mf *ff* *p*
 Make as many of these dead strokes as possible.

2

3

PNO. *f* *mp*
 Produce a loud knocking sound.
Ped. —

4 Upst. Crash Cymbals

5 Timp. *mf* *ff* *p*
 hand mute

6 Upst. Pole

58

59

60

61

J (♩ = 112 *accel.* →)
Zil Bells

1 Xyl. *p*

2

3

J (♩ = 112 *accel.* →)

PNO.

4 Upst.

5 Timp. *f* *p*

6 Upst.

Zil Bells (♩ = 116 accel. →)

1 Xyl. ⊕

2

3 with handles ⊕ ⊕ ⊕

(♩ = 116 accel. →)

PNO.

4 Upst. Crash Cymbals

5 Timp. on bowl of any drum

6 Upst. Pole

Wind Gong
with xyl. mallets

K (♩. = 120 accel. →)

1 Xyl. *mf*

2

3

PNO. *f*

4 Upst. *Ped.*

5 Timp. rub with superball

6 Upst. to Vibraphone take bow and mallets

The score is divided into three measures: 66, 67, and 68. Measure 66 has a 9/16 time signature. Measure 67 has a 30/16 time signature. Measure 68 has a 48/16 time signature. The Wind Gong part (1) uses xyl. mallets and has a dynamic of *mf*. The PNO. part (2, 3) has a dynamic of *f*. The Upst. part (4) has a *Ped.* marking. The Timp. part (5) has a marking 'rub with superball'. The Upst. part (6) has a marking 'to Vibraphone take bow and mallets'. A key signature change occurs at the start of measure 68.

66

67

68

II. Night Owl - Score

1 Xyl. *f*

2

3

PNO.

4 Upst. Crash Cymbals

5 Timp.

6 Vib.

Detailed description: This is a page of a musical score for 'II. Night Owl'. It contains six staves. Staff 1 (Xyl.) has a melodic line with a dynamic marking of *f* at the end. Staff 2 is empty. Staff 3 has a rhythmic pattern of eighth notes with 'x' marks above them. Staff 4 (Upst.) is labeled 'Crash Cymbals' and shows a sustained cymbal effect with a wavy line. Staff 5 (Timp.) has a few notes with a wavy line underneath. Staff 6 (Vib.) is empty. The score is divided into two measures, 69 and 70, by a vertical dashed line.

(♩ = 123 accel. →)

1 Xyl. $\frac{24}{16}$ $\frac{9}{16}$ $\frac{24}{16}$ $\frac{18}{16}$

2 $\frac{24}{16}$ $\frac{9}{16}$ $\frac{24}{16}$ $\frac{18}{16}$

3 *scrape with handle* *scrape with handle*
Rub splash cymbal over surface of Field Drum.
 $\frac{24}{16}$ $\frac{9}{16}$ $\frac{24}{16}$ $\frac{18}{16}$

(♩ = 123 accel. →)

PNO. *p (loco)* *p*
 $\frac{24}{16}$ $\frac{9}{16}$ $\frac{24}{16}$ $\frac{18}{16}$
Ped. —

4 Upst. $\frac{24}{16}$ $\frac{9}{16}$ $\frac{24}{16}$ $\frac{18}{16}$

5 Timp. *f*
 $\frac{24}{16}$ $\frac{9}{16}$ $\frac{24}{16}$ $\frac{18}{16}$

6 Vib. $\frac{24}{16}$ $\frac{9}{16}$ $\frac{24}{16}$ $\frac{18}{16}$

71

72

73

74

L (♩. = 127 *accel.* →)

1 Xyl. *mp*

2

3 *sim.* **take bow**

L (♩. = 127 *accel.* →)

PNO.

4 Upst. **Crash Cymbals**

5 Upst. **to Box upstage** **take Pandeiro**

6 Timp. Vib.

The score is for a 18/8 time signature piece. It features six staves. Staff 1 (Xyl.) has a melodic line starting with a half note, followed by eighth notes, and ending with a quarter note. Staff 2 is empty. Staff 3 (Violin) has a long, sustained note with a 'sim.' (sustained) marking and a 'take bow' instruction. Staff 4 (PNO.) has a complex accompaniment with chords and moving lines in both hands. Staff 5 (Upst.) has a long, sustained note with a 'Crash Cymbals' marking and a 'to Box upstage' instruction. Staff 6 (Timp. and Vib.) is empty.

(♩ = 132 *accel.* →)

Wind Gong
with beater

Zil Bells

1 Xyl. *pp*

2

3 *f* with bow Change direction ad lib.

(♩ = 132 *accel.* →)

PNO. (loco)

4 Upst. to Marimba

5 Upst. Pandeiro *pp* Thumb roll. Need not maintain evenness.

Timp.

6 Tam-Tam with bow Change direction ad lib. *fff*

Vib.

II. Night Owl - Score

Zil Bells

Wind Gong *rub with superball*

M ♩ = 135 *rit.* →

1 Xyl. *ff* *f*

2 Glock. Congas with glock. mallet(s) (hard cord) *f*

3 *mf* with bow

PNO. *ff* *Ped.*

4 Mar.

5 Upst. Pandeiro

6 Tam-Tam *ff* *f*

Vib.

(♩. = 126 rit. →)

1 Xyl. *mp* *mf*

2 Glock. *p* *mf* Glock.

3 take mallets with handles *mp*

PNO. *p* (loco)

4 Mar.

5 Upst.

6 Wood Blocks with mallets (ord.) *f* *p* *mf* *mf*

83 84 85

1 Xyl.

2 Glock.

3

PNO.

4 Mar.

5 Upst. Pandeiro

6 Vib.

Omit any pitch that is out of range; do not substitute with 8va or 8ba.

The score consists of six staves. Staves 1 and 2 (Xyl. and Glock.) have melodic lines with eighth and sixteenth notes. Staff 3 shows rhythmic patterns with 'x' marks. Staves 4 and 5 (Mar. and Upst.) are mostly rests. Staff 6 (Vib.) has a melodic line similar to the xylophone. Time signatures change from 24/16 to 9/16 at the start of measure 87. A performance instruction box is located above staff 6 in measure 87.

Wind Gong
with xyl. mallets

N

(♩ = 115 rit. →)

1

Xyl.

Musical staff for Xyl. (1). The staff is in 2/4 time and contains a melodic line starting with a quarter rest, followed by eighth notes. A dynamic marking of *pp* is present. A rehearsal mark 'N' is located at the end of the staff.

2

Glock.

Musical staff for Glock. (2). The staff is in 2/4 time and contains a melodic line starting with a quarter rest, followed by eighth notes. A dynamic marking of *pp* is present. A rehearsal mark 'N' is located at the end of the staff.

3

Musical staff for Xyl. (3). The staff is in 2/4 time and contains a rhythmic pattern of eighth notes with 'x' marks above them. A dynamic marking of *pp* is present. A rehearsal mark 'N' is located at the end of the staff.

PNO.

Musical staff for PNO. (Piano). The staff is in 2/4 time and contains a melodic line starting with a quarter rest, followed by eighth notes. A dynamic marking of *p* is present. A rehearsal mark 'N' is located at the end of the staff.

4

Mar.

Musical staff for Mar. (Maracas). The staff is in 2/4 time and contains a rhythmic pattern of eighth notes. A dynamic marking of *p* is present. A rehearsal mark 'N' is located at the end of the staff.

5 Upst.

Musical staff for Upst. (Upright Bass). The staff is in 2/4 time and contains a melodic line starting with a quarter rest, followed by eighth notes. A dynamic marking of *p* is present. A rehearsal mark 'N' is located at the end of the staff.

6

Vib.

Musical staff for Vib. (Vibraphone). The staff is in 2/4 time and contains a melodic line starting with a quarter rest, followed by eighth notes. A dynamic marking of *p* is present. A rehearsal mark 'N' is located at the end of the staff.

II. Night Owl - Score

Wind Gong
with xyl. mallets

(♩. = 107 rit. →)

1 Xyl. *f* s = ripple roll

2 Glock. *f* s = ripple roll

3 with mallets (ord.)
pp mp pp mp pp

PNO. *Stc* (loco)

4 Mar. *f* s = ripple roll

5 Upst. Pandeiro

6 Tam-Tam with vib. mallet(s) *pp* s = ripple roll *f*

90 91 92

O (♩ = 98 rit. →)

1

Xyl.

Make as many of these dead strokes as possible.

Musical staff for Xyl. (1). The staff shows a sequence of notes in 18/8 and 24/16 time signatures. Dynamics include *ff* and *p*. There are plus signs above some notes. The staff ends with a double bar line and a repeat sign.

2

Glock.

Make as many of these dead strokes as possible.

Musical staff for Glock. (2). The staff shows a sequence of notes in 18/8 and 24/16 time signatures. Dynamics include *ff* and *p*. There are plus signs above some notes. The staff ends with a double bar line and a repeat sign.

3

Make as many of these dead strokes as possible.

Musical staff for Percussion (3). The staff shows a sequence of notes in 18/8 and 24/16 time signatures. Dynamics include *mf* and *pp*. There are plus signs above some notes. The staff ends with a double bar line and a repeat sign.

PNO.

Musical staff for PNO. (Piano). The staff shows a sequence of notes in 18/8 and 24/16 time signatures. Dynamics include *f*. There are plus signs above some notes. The staff ends with a double bar line and a repeat sign.

Ped.

O (♩ = 98 rit. →)

4

Mar.

Make as many of these dead strokes as possible.

Musical staff for Mar. (Maracas). The staff shows a sequence of notes in 18/8 and 24/16 time signatures. Dynamics include *ff* and *p*. There are plus signs above some notes. The staff ends with a double bar line and a repeat sign.

Gongs

5 Upst.

Musical staff for Upst. (Upright Stick). The staff shows a sequence of notes in 18/8 and 24/16 time signatures. Dynamics include *ff* and *p*. There are plus signs above some notes. The staff ends with a double bar line and a repeat sign.

6

Vib.

Make as many of these dead strokes as possible.

Musical staff for Vib. (Vibraphone). The staff shows a sequence of notes in 18/8 and 24/16 time signatures. Dynamics include *ff* and *p*. There are plus signs above some notes. The staff ends with a double bar line and a repeat sign.

II. Night Owl - Score

Zil Bells

(♩ = 90 rit. →)

1 Xyl. *mf* *pp* *p*

2 Glock. *mf* *pp* *p*

3 with handles *ppp*

PNO. *pp* *S_{ba}*

4 Gongs *p*

5 Upst. Pandeiro

6 Vib. *mf* *pp* *p*

96 97 98

1 Xyl. P ($\text{♩} = 84 \text{ rit. } \rightarrow$)

2 Glock. mf

3 mf

PNO. P ($\text{♩} = 84 \text{ rit. } \rightarrow$) ff 8 Ped.

4 Mar.

5 Upst. ff pp slap $\text{Continue thumb roll.}$

6 Vib. ff Wood Blocks take bow

II. Night Owl - Score

Wind Gong
with xyl. mallets

to Bass Drum upstage

(♩ = 78 rit. →)

1 Xyl. *p*

2 Glock. *f*

3

PNO.

4 Mar. *f*

5 Upst. Pandeiro

6 Vib. with bow

101 102 103

Q (♩. = 72 rit. →)

1
Upst. [Staff with rests]
Xyl. [Staff with rests]

2
Glock. [Staff with rests] *pp*

3
[Staff with notes and performance instructions: Rub splash cymbal over surface of Field Drum. *G* scrape with handle]

PNO. [Piano score with notes and performance instructions: *p* 8, *Q* (♩. = 72 rit. →), *pp*, *Ped.*]

4
Mar. [Maracas score with notes and performance instructions: *f*, *pp*]

5
Upst. [Staff with notes]

6
Vib. [Vibraphone score with notes and performance instructions: with mallets (ord.), *pp*]

II. Night Owl - Score

(♩ = 66 rit. →) Bass Drum
rub with superball

1
Upst. Xyl.

pp

2
Glock.

scrape with handle

set mallets down

f

3

with mallets (ord.)

f

PNO.

(♩ = 66 rit. →)

8va

8va'

4
Mar.

Gongs

ff

f

5
Upst.

Pandeiro

6
Vib.

f

R (♩ = 60 rit. →)

1 Upst. Xyl.

2 Congas bass tone slap
ff III. I. II. I. II. III. f
Glock.

3 take very soft mallets

PNO. R (♩ = 60 rit. →)
8.
fff
Ped.

4 Mar.

5 Upst.

6 Vib.

II. Night Owl - Score

Bass Drum

1 Upst. Xyl.

2 Congas

3 with handles

PNO.

4 Gongs

5 Upst. Pandeiro

6 Vib.

The score is divided into two pages, 113 and 114. The instruments are arranged vertically as follows:

- 1 Upst. Xyl.:** Features a melodic line with a slur across measures 113 and 114.
- 2 Congas:** Starts in measure 114 with a rhythmic pattern of eighth notes, marked *p* and *pp* with a slur.
- 3 with handles:** Features a rhythmic pattern of eighth notes, marked *mf* and *mp* with a slur.
- PNO.:** Includes piano accompaniment for both hands, with an *8va* marking in the bass line.
- 4 Gongs:** Starts in measure 114 with a rhythmic pattern of eighth notes, marked *mp* and *p* with a slur.
- 5 Upst. Pandeiro:** Features a melodic line with a slur across measures 113 and 114.
- 6 Vib.:** Shows a vibraphone part with rests in both measures.

♩. = 56

Upst. 1 *With arms; fall onto Bass Drum head.*

Xyl.

2

3 *with mallets (ord.)*
pp

♩. = 56

PNO.

4 *s = ripple roll*
p *mf* *pp*

5 Upst. *Box with heels of palms*
p *pp*

6 Vib.

III. Quench

♩ = 40

The score is divided into two systems, labeled 1 and 2 at the bottom. It features six percussion parts and a solo piano part. Percussion 1 (Xylophone), Percussion 2 (Glockenspiel), Percussion 3 (Drumset with rattan), Percussion 4 (Bass Drum and Marimba), Percussion 5 (Timpani), and Percussion 6 (Vibraphone) all have rests throughout the piece. The Solo Piano part begins in 2/4 time with a tempo of 40. It features a melodic line with triplets and quintuplets, dynamic markings of *p*, *pp*, *ppp*, and *mf*, and a section marked '8' with a dotted line. Pedal markings are present at the beginning and end of the piano part.

1 Xyl.

2 Pan

3

PNO.

4 Upst. Mar.

5 Timp.

6 Vib.

A

A

(mf) 3 7 pp (pp) fp 3

p 5 f

Sost. Ped.

play with hands mp

1 Xyl.

2 Pan

3

PNO.

(octave clef)

4 Upst. Mar.

5 Timp.

6 Vib.

The score is for a piece titled "III. Quench". It features six parts: Xyl., Pan, PNO., Upst. Mar., Timp., and Vib. The time signature is 4/4. The PNO. part is the most complex, starting with an octave clef and containing several trills (tr), triplets (3), and a dynamic marking of *p*. The Xyl., Pan, Upst. Mar., Timp., and Vib. parts are mostly silent, indicated by horizontal lines with a dash. The score ends with a double bar line and a repeat sign.

1 Xyl.

2 Pan

3

PNO.

4 Upst.

Mar.

5 Timp.

6 Vib.

ff *p* *f* *p*

f *p* *f* *p* *f* *p* *f*

p *f* *p*

Ped.

7 5 7 9

o
xxxx

1 Xyl.

2 Pan
Steel Pan
with soft mallets (double seconds), if available
to Glockenspiel
f ————— *pp*

3 *mf*

PNO.
f *p* *f* *mf* *f*
Ped. Sost. Ped.

4 Upst.
mf ————— *pp*

5 Mar.

6 Timp.

7 Vib.

B
Box
play with hands
x = knuckles

1 Xyl. *p*

2 Glock.
Choose mallets which produce a soft, clear attack, and as few overtones as possible.
mf Ped. *f* Ped.

3 *p*

B

PNO. *p* *f* *p* *f* *mf*
Ped. U.C. Ped. U.C. Ped.

4 Mar. *p*

5 Timp.

6 Vib.

1 Xyl.

2 Glock.

3 PNO.

4 Mar.

5 Timp.

6 Vib.

Timpani with wood mallets

Mute with finger.

pp, *mf*, *pp*, *ff*, *p*, *f*

Ped.

7, 3, 5, s

C

1 Xyl. *mf* *pp* *p*

2 Glock. *p* *mf* *mp*

3

C

PNO. *pp* *mf* *pp* *f* *p* *mp* *f* Mute with finger.

4 Mar.

5 Timp. *mf* *pp*

6 Vib. *f*

13 14

Guitar
strum with pick near the bridge
ff
(retuned open strings)

1
Xyl.

2
Glock.
p Ped.
f
p
mf Ped.

3
mf
to Pole upstage

PNO.
f
p
(f)
f
depress silently
Sost. →

4
Mar.
mf
pp

5
Timp.
mf
p
mf
tale superball mallets

6
Vib.
p Ped.
f
p
mf Ped.

D
Box
play with hands
× = knuckles

1 Xyl. *p*

2 Glock. *f*
Ped. →

3 Pole
with rattan
× = knuckles
p

D
PNO. *mf*

Ossia
pizz.

Bass Drum
play with hands
∇ = braided wire brush
p

4 Mar.

5 Timp. rub with superball
p

6 Vib. *f*
Ped. →

Choose 2 beaters/sticks which produce a "click" attack, and which allow a small amount of pitch to sustain. Thin triangle beaters, snare or timbale sticks, or the butt end of a brush are possibilities. Preferably one metal and one wood stick would be used, following any natural sticking.

Choose 2 beaters/sticks which produce a "click" attack, and which allow a small amount of pitch to sustain. Thin triangle beaters, snare or timbale sticks, or the butt end of a brush are possibilities. Preferably one metal and one wood stick would be used, following any natural sticking.

17 18

III. Quench - Score

1 Xyl.

2 Glock.

3

PNO.

4 Mar.

5 Timp.

6 Vib.

The score is for a 4/4 time signature. The PNO. part includes dynamic markings *f* and *mf*, and performance instructions *pizz.* and *8*. The Vib. part includes a triplet of eighth notes. The Mar. and Timp. parts are mostly silent.

1 Xyl. *mf* *pp* *p*

2 Glock.

3 *mf* *pp*

PNO. *f* pizz. *p* *f* pizz. *f* pizz.

4 Mar.

5 Timp.

6 Vib.

20 21 22

to Xylophone

1 Xyl.

2 Glock.

3 Cardboard Tube
strike with hand
f

PNO.

4 Mar.
mf *pp*

5 Timp.

6 Vib.

f

6

3

(Sost.)

mf *pp*

23

1 Xyl. **Xylophone**
with butt of handles, or
lightest available hard mallets
f *p* *f* *p*

2 Glock.

3 Speak loudly into Cardboard Tube,
using an intense, strained voice
and pretending to be very old.
Grel - ving De - vice!
f
Pole
with rattan
× = knuckles
p

PNO.
depress silently **F**
f *p* *f* pizz.
Ped. Sost. *Sba*

4 Mar. *p*

5 Timp. (continue rubbing with superball)
mf

6 Vib.

24 25 26

1 Xyl. *f* \rightarrow *p* *f* \rightarrow *p*

2 Glock. *f* *p*

3

PNO. *mp* *f* *p* *f* *pizz.*

4 Mar.

5 Timp.

6 Vib. *f* *p*

27 28

Detailed description: This page of a musical score for 'III. Quench' contains six staves. Staff 1 (Xyl.) has two measures in 4/4 time, each with a dynamic marking *f* that transitions to *p*. Staff 2 (Glock.) has two measures in 4/4 time, featuring triplets and a dynamic marking *f* that transitions to *p*. Staff 3 is empty. Staff 4 (PNO.) has two measures in 4/4 time, with dynamics *mp*, *f*, *p*, and *f*, and includes markings for *pizz.* and *Sba*. Staff 5 (Mar.) is empty. Staff 6 (Vib.) has two measures in 4/4 time, featuring triplets and a dynamic marking *f* that transitions to *p*. The page is numbered 27 and 28 at the bottom.

G

1 Xyl. *f* *p* *f* *p*

2 Glock.

3 *mf* *pp*

G

PNO. *mf* *mp* *f* pizz. *p*

4 Mar.

5 Timp.

6 Vib.

29 30

III. Quench - Score

High Zil Bell

1 Xyl. *pp*

2 Glock. *f* circular-motion scrape

3 *pp* to Bass Drum

PNO. *f* *f* *pp* *mf* *p* *f*

4 Mar. *mf* *pp*

5 Timp.

6 Vib. *pp* Tam-Tam with beaters/sticks just used on vib.

Detailed description: This page of a musical score for 'III. Quench' features six percussion parts and a piano part. The percussion parts are: 1. Xylophone (Xyl.) with a dynamic of *pp*; 2. Glockenspiel (Glock.) with a dynamic of *f* and a 'circular-motion scrape' effect; 3. High Zil Bell with a dynamic of *pp*; 4. Maracas (Mar.) with dynamics of *mf* and *pp*; 5. Timpani (Timp.) with a single note; 6. Vibraphone (Vib.) with a dynamic of *pp* and a 'Tam-Tam with beaters/sticks just used on vib.' instruction. The piano part (PNO.) consists of two staves with various dynamics including *f*, *pp*, *mf*, and *p*, and includes performance markings such as 'Sost.' and 'Sust.'. The score is in 2/4 time and ends with a double bar line.

III. Quench - Score

1 Wind Gong with rattan

2 Glock. **Pan** **Steel Pan** (with lead pan mallets)

3 Bass Drum with heavy wood beater
Y = braided wire brush

PNO.

4 Mar. **to Marimba**

5 Timp. with wood mallets

6 Vib. take medium vib. mallets

H

f > *p*

ff

p

pp

p

f

p

f

f

mf

f

Sba. Ped. U.C. Ped. U.C. Ped. U.C.

Run the drill for about an eighth note, then let it "decay" naturally.

3 3 5 8

1 Xyl.

2 Glock. Pan.

3 PNO.

4 Mar. Marimba with medium mallets

5 Timp.

6 Vib.

mf > *p*

mf > *p*

mp *p* *mf* > *pp* *ff* *p* *f*

mp *p* *mf* > *pp* *f*

pp

p *f*

mf > *p*

Mute with finger.

Stacc. Ped.

35 36

I

1 Xyl. *f*

2 Glock. Pan. *p* to Glockenspiel

3 PNO. *pp* *mf* *pp* *f* *p* *mp* *f* Mute with finger. Ped.

4 Mar. *pp* *f*

5 Timp. *mf* *pp*

6 Vib. *p* *mf* *mp*

37 38

III. Quench - Score

1 Xyl.

2 Glock. Pan.

3 PNO.

4 Mar.

5 Timp.

6 Vib.

mf pp

f *p* *f* *p* *f*

Glock.

p *f* *p*

Ped.

8

f *p* *f* *p* *f*

3 3 3 3

p *f* *p* *f* *p*

3 5

p *f* *p*

p *f* *p*

Ped.

39

Choose mallets that match attack and dynamic with the Glockenspiel as closely as possible.

1 Xyl. *mf*

Choose softest mallets that provide clear pitch and no thump.

2 Glock. *mf*
(no Ped.)

Rolling Popper Toy
Bass Drum
Y = braided wire brush
X = knuckles or mallet on shell

3 *mf*

PNO. *mf* *pp* *f pizz.*

Choose mallets that match attack and dynamic with the Glockenspiel as closely as possible.

4 Mar. *mf*

rub with superball

5 Timp. *p* *pp*

Choose mallets that match attack and dynamic with the Glockenspiel as closely as possible.

6 Vib. *mf*
(no Ped.)

1 Xyl. *3* *12* *12* *12*

2 Glock. *3* *12* *12* *12*

3

PNO. *f* *pp* *f pizz.* *mf* *pp* *8* *6* *12* *8* *6* *12* *8va* *8va*

4 Mar. *3* *12* *12* *12*

5 Timp.

6 Vib. *3* *12* *12* *12*

1 Xyl.

2 Glock.

3 Perc. 2's Steel Pan

PNO.

4 Mar.

5 Timp.

6 Vib.

44

45

K

(S)

(S_{tr})

strum inside the piano

f

mp

pp

S

to Perc. 2's Steel Pan

1 Xyl.

2 Glock.

3

PNO.

4 Mar.

5 Timp. to Audio Player upstage

6 Vib.

1 Xyl.

2 Glock.

3 Steel Pan
with soft mallets (double seconds), if available on skirt
mf

PNO.

4 Mar.

5 Timp.

6 Vib.

(8)

f *ff* *pp* *ff* *f*

(Sba.) (Sost.) (Sba...) (Sost.)

1 Xyl. **L** *pp* *p* *pp*

2 Glock. *pp* *p* *pp*

3 *p* *f* *pp* *p* *pp*

PNO. *(f)* *p* *mp* *mp* *p* *mf* *pp*
Sta- Ped. Sta- Ped. Sta- Ped. Sta- Ped.

4 Mar. *pp* *p* *pp*

5 Timp. Play audio sample. to Timpani

6 Vib. *pp* *pp* *p*

48 49 50

1 Xyl. *p*

2 Glock. *p pp*

3 *p pp*

PNO. *pp* *p* *Sost.* *Ped.*

4 Mar. *p pp*

5 Timp.

6 Vib.

(octave clef)

3 *tr*

7 9

8va. *Sost.*

8va. *Ped.*

Move upstage and take 1 Uninflated Balloon.
Quietly inflate the balloon and hold shut.

M Move to Bass Drum. Take 1 Uninflated Balloon and a braided wire brush. Inflate the balloon and hold shut.

1 Xyl.

2 Glock.

3

PNO.

4 Mar.

5 Timp.

6 Vib.

Bass Drum
with braided wire brush

1 Xyl.

2 Glock.

3

PNO.

4 Mar.

5 Timpani
with very soft mallets

6

Scrape the head of the drum in a large circular motion over the drum head while wiggling the brush to let some of the wires hit the drum head delicately as well.

1 Xyl. *ppp*
Let the balloon deflate. Optionally, let it fly about.

2 Glock. *p pp p*

3 *p*
move upstage and take 2 Inflated Balloons
Rub the balloons together; decrease speed and pressure over the bar.

PNO. *pp (pp) f (f) mp mp*
6 6 7 3
Ped.

4 Mar. *pp p*

5 Timp. *p pp p*

6
Let the balloon deflate while holding the opening tight to make a high-pitched squeak. Slowly loosen the hold to let the pitch fall, until by beat three it deflates with the normal raspberry sound.

IV. Cuddleys

♩ = 90

Shushing sound

Percussion 1
Xylophone

Shhh

sim.

Percussion 2
Bass Drum
rute on rim
Glockenspiel

pp

Percussion 3
with rattan

p

Lift splash cymbal up and strike it...

...then place it firmly on field drum head.

sim.

♩ = 90

SOLO PIANO

pp

mf

Ped. _____

Ped. _____

Percussion 4
Marimba

with fingertip

p

with fingertip

Percussion 5
Timpani

with fingertip

p

with fingertip

Percussion 6
Vibraphone

Shushing sound

Shhh

Shhh

1 2 3 4

IV. Cuddleys - Score

A

1 Xyl. *mf*

2

3

A

PNO. *Ped. sim.*

4 Mar. *with figertip* *(ord.)* *mf*

5 Timp. *with figertip* *with figertip*

6 Vib.

5 6 7 8

B

1 Xyl.

2

3

(do not pick up splash cymbal)

Detailed description: This section contains three staves for Xylophone (Xyl.). Staff 1 has a treble clef and contains a melodic line with eighth and sixteenth notes. Staff 2 has a treble clef and contains a rhythmic pattern of eighth notes. Staff 3 has a treble clef and contains a rhythmic pattern with some grace notes. A box with the text "(do not pick up splash cymbal)" is placed above the end of staff 3.

B

PNO.

mf pp mf pp mf pp pp mf

8... 8₁ 8₁

Detailed description: This section contains a grand staff for Piano (PNO.). The upper staff has a treble clef and contains chords and moving lines. The lower staff has a bass clef and contains a bass line. Dynamic markings include mf, pp, and mf. There are markings "8..." and "8₁" above the first two measures. A large slur covers the entire piano part.

4 Mar.

Detailed description: This section contains a grand staff for Maracas (Mar.). The upper staff has a treble clef and contains a melodic line. The lower staff has a bass clef and contains a rhythmic accompaniment.

5 Timp.

with figertip with figertip (ord.)

Detailed description: This section contains a single staff for Tympani (Timp.). It has a bass clef and contains a rhythmic pattern. The text "with figertip" is written above the staff, and "(ord.)" is written at the end.

6 Vib.

Detailed description: This section contains a single staff for Vibraphone (Vib.). It has a treble clef and contains a melodic line.

9 10 11 12

C Zil Bells

1 Xyl. *ppp*

2 Take contrabass bow and move to low end of marimba.

3

C

PNO. grace notes: *mf*
other notes: *pp*

4 Mar.

5 Timp. *pp*

6 Vib. *mf*

13 14 15

rit. _____ $\text{♩} = 72$

1 Xyl. *f* *mf* *tr* **D**

2 Marimba with bow *Change bow direction ad lib.*

3

PNO. *rit.* _____ $\text{♩} = 72$ *f* *tr* **D**

4 Mar. *f* *mf* *tr*

5 Timp. *f* *pp* *Take contrabass bow and move to high end of the vibraphone.*

6 Vib. *f* *mf* *tr*

16 17

1 Xyl. *pp*

2

3 Take contrabass bow and move to low end of xylophone..

PNO. *mp*

4 Mar. *pp*

5

6 Vib. *pp*

The score is divided into two systems, 18 and 19. System 18 (measures 1-17) includes parts for Xyl. (1), PNO. (Piano), Mar. (4), and Vib. (6). System 19 (measures 18-31) includes parts for Xyl. (1), PNO. (Piano), Mar. (4), and Vib. (6). A text box in measure 18 of system 19 instructs the performer to 'Take contrabass bow and move to low end of xylophone..'. The Xyl. part (1) is marked *pp* and features a complex rhythmic pattern. The PNO. part is marked *mp* and consists of dense chordal textures. The Mar. part (4) is marked *pp* and has a rhythmic pattern similar to the Xyl. part. The Vib. part (6) is marked *pp* and has a rhythmic pattern similar to the Mar. part.

rit. $\text{♩} = 60$

1 Xyl. *mf* *pp* **E**

2

3 Xylophone with bow **E**
Change bow direction ad lib.

rit. $\text{♩} = 60$

PNO. *f* *mp* *f* **E** 3 3 6

4 Mar. *mf* *pp* high Table Gong *mf*

5 Vibraphone with bow **E**
Change bow direction ad lib.

6 Vib. *mf* *pp*

20 21

1 Xyl. *with bow* Change bow direction ad lib.

2

3

PNO. *p* *ppp*

4 Mar. *mf* *mp* *p* *ppp*

5

6 Vib. *with bow* Change bow direction ad lib.

The score consists of six staves. Staves 1, 2, and 3 are for Xyl., PNO., and Vib. respectively. Staves 4 and 5 are for Mar. and Vib. respectively. The PNO. part is complex, featuring an 8-measure eighth-note run, followed by several triplet patterns. The Mar. part has a dynamic range from *mf* to *ppp*. The Xyl. and Vib. parts are marked *with bow* and include a box for *Change bow direction ad lib.*

22

23

24

V. Goofball

♩ = 144

Choose mallets appropriate for xylophone rags.
Should have some "chirp" in the attack.

Percussion 1

Xylophone

Musical notation for Percussion 1 Xylophone. The staff shows rests in 3/8, 3/4, and 4/4 time signatures, followed by notes in 7/8 and 3/4 time signatures. Dynamics include *p* and *mf*.

Percussion 2

Glockenspiel

Musical notation for Percussion 2 Glockenspiel. The staff shows rests in 3/8, 3/4, and 4/4 time signatures, followed by notes in 7/8 and 3/4 time signatures. Dynamics include *f*.

Percussion 3

Musical notation for Percussion 3 Bass Drum. The staff shows rests in 3/8, 3/4, and 4/4 time signatures, followed by notes in 7/8 and 4/4 time signatures. Dynamics include *mf*. Annotations include "start upstage", "Bass Drum", "with splash cymbal, dead stroke on BD head", and "to Drumset".

SOLO PIANO

Musical notation for SOLO PIANO. The score includes treble and bass staves with complex chordal and melodic passages. Dynamics include *f*, *p*, and *mf*. The word "Solo" is written in a stylized font at the beginning and end of the section.

Percussion 4

Marimba

Musical notation for Percussion 4 Marimba. The staff shows rests in 3/8, 3/4, and 4/4 time signatures, followed by notes in 7/8 and 3/4 time signatures. Dynamics include *pp*, *p*, and *mf*. Annotations include "Choose mallets that match timbre with the Xylophone as closely as possible." and "Gongs (on table)".

Percussion 5

Timpani

Musical notation for Percussion 5 Timpani. The staff shows rests in 3/8, 3/4, and 4/4 time signatures, followed by notes in 7/8 and 3/4 time signatures. Dynamics include *p*. Annotations include "start upstage" and "Pole with triangle beaters".

Percussion 6

Vibraphone

Musical notation for Percussion 6 Vibraphone. The staff shows rests in 3/8, 3/4, and 4/4 time signatures, followed by notes in 7/8 and 3/4 time signatures. Dynamics include *p*. Annotations include "start upstage" and "Box with carpenter hammer".

1

2

3

4

Zil Bells (or equivalent) Wind Gong A

1 Xyl. *p* *p*⁺ *mf* *mp*

2 Upst. Finger Cymbals *f*

3 (walking to Drumset)

PNO. *p* *mf* *f* *mp*

(*Sua*)... *Sua*.....

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

5 Upst. Pole *(p)* *p*

6 Upst. Box *p*

5 6 7 8

1 Xyl. *p*

2 Upst. *f* *f*

3 Drumset *p* *pp*

PNO. *p* *pp* *f* *mp* *p* *mf* *p* *mp* *pp*

Gongs *pp*

4 Mar. *p*

5 Upst. *pp*

6 Upst. *pp* *pp*

9 10 11 12 13

1 Xyl. **B** Wind Gong Zil Bells
mf *p*⁺

2 Upst. Finger Cymbals
f

3 (rim shot)
f *pp*

PNO. **B**
f *pp* *mp* *ff* *mp* *pp*
Sia.....

4 Mar. Gongs
mf *p* *f* *p* *pp*

5 Upst. Pole
p

6 Upst. Box

14

15

16

17

1 Xyl. **C** *mf*

2 Upst. *f* **to Glockenspiel**

3 *p*

PNO. **C** *f* *pp* *f* *p* *mf* *f*

4 Mar. *mf*

5 Upst. *p*

6 Upst. *pp*

18 19 20 21 22

D

1 Xyl. *mf* *p* *mp* *p*

2 Glock. (walking to Glock.)

3 *mf* *p* *pp*

PNO. *f* *p* *p*

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

5 Upst. Pole (*p*) *pp*

6 Upst. Box *mf* with rute *p*

23

24

25

26

Zil Bells

The score consists of six staves:

- Staff 1 (Xyl.):** Features a melodic line with dynamics *pp*, *f*, *mp*, *mf*, and *f*. Includes triplet markings.
- Staff 2 (Glock.):** Features a melodic line with dynamics *f*, *mp*, and *f*. Includes triplet markings.
- Staff 3:** Features a rhythmic line with dynamics *f* and *pp*. Includes circled plus signs.
- Staff 4 (PNO.):** Features piano accompaniment with dynamics *mp*, *p*, *ff*, and *p*. Includes a quintuplet in the right hand.
- Staff 5 (Gongs):** Features a melodic line with dynamics *pp*.
- Staff 6 (Upst.):** Features a rhythmic line with dynamics *pp*.

Wind Gong

1 Xyl. *pp* *f*

2 Glock. *p* *mf* *f+*

3 *mp*

PNO. *mf* *f* *mp* *ff* *f*

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

5 Upst. Pole *p*

6 Upst. Box

E

1 Xyl. *p*

2 Congas with mallets Glock. *p*

3 *pp+*

PNO. *p* *f* *pp* *f* *p* *f* *p*

4 Mar. *p*

5 Upst. *pp*

6 Upst. (with rute)

33 34 35 36

V. Goofball - Score

F

1 Xyl. *(p)* *f* *p*

2 Glock. *(p)* *f* *p*

3 *mp* *ppp*

PNO. *f* *ff* *p*
5a.....

4 Mar. *f* *p*

5 Upst. Pole to Log Drum *mp*

6 Upst.

37

38

39

1 Xyl.

2 Glock.

3

PNO.

4 Mar.

5

6 Upst.

Congas +

mp

p *mp*

mf *p* *mf* *p* *mf* *mf* *p* *mf*

mp *mf*

with carpenter hammer

p

40 41 42

G

1 Xyl. *p*

2 Glock. *ppp* with handles *p*

3 *mf* with hand *pp*

PNO. *p* *mf* *p* *mp* *pp*
Ped. *S^{ba}*

4 Mar. *p* *mf* *pp* *mp*

5 (walking to Log Drum)

6 Upst. take Frame Drum

43

44

45

46

1 Xyl. *mp* *p* *mf* *pp*

2 Glock. *mf*

3 *mf* *pp mp* *pp mp* *pp mp* *pp mp* *pp mp* *pp mp* *pp mp* *pp mp* *pp mp*

PNO. *p* *f* *p* *f*

4 Susp. Cym. *ppp*

5

6 Upst.

H

Congas play with hands

Rub splash cymbal over surface of Field Drum.

take Pandeiro move to Pole upstage

1 Xyl. *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp*

2 Congas Glock.

3 *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp*

PNO. *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p*

4 Upst.

5

6 Upst.

1 Xyl. *pp* *mf* *pp*

2 Congas

3

PNO. *f* *p* *f* *p* *f* *p* *f* *p* *f* *p*

4 Pandeiro

5

6 Upst. *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp*

57 58 59

J

1 Xyl. resonator gliss (no specific range)
 mp pp mp pp mp pp mp pp mp pp mp pp

2 *p*

3

J

PNO. *f p f p f p f p f p*

4 Upst. *p*

Log Drum
 play with hands
 (OK to hit tongue and body together)

5 *mf*

6 Upst. *pp mp pp mp pp mp pp mp pp*

60 61 62

1 Xyl. *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp*

2 Congas *f* fingertip roll

3 Cajón

PNO. *f* *p* *f* *p* *f* *p* *f* *p* *f*

4 Upst. Pandeiro *f*

5 Log Drum

6 Upst. *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp*

63 64 65

take Frame Drum to Vibraphone

K take Small Tam-Tam

1 Xyl.

2 *ff* fingers

3 *p* *f*

K

PNO.

4 Upst. (thumb roll) *ff*

5 *p* *f*

6

66 67 68 69

L

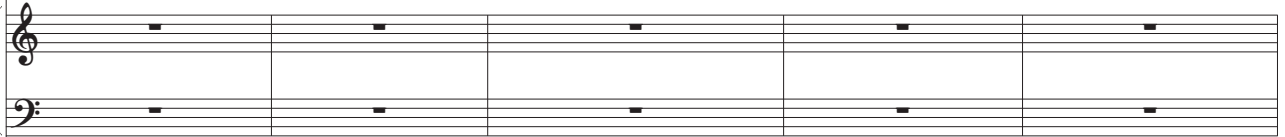
Small Tam-Tam (as Frame Drum)

1 

2 **Congas** 

3 **Cajón** 

L

PNO. 

4 **Pandeiro** 

5 **Log Drum** 

6 **Frame Drum** 

M

1

2

3

PNO.

4 Upst.

5

6 Upst.

75

76

V. Goofball - Score

Small Tam-Tam

1

Congas

2

Cajón

3

PNO.

Pandeiro

4 Upst.

Log Drum

5

Frame Drum

6 Upst.

1 *ff*

2

3

PNO.

4 Upst.

5

6 Upst. *ff*

79

80

V. Goofball - Score

← ♩. = ♩ → ♩ = 96

N

Small Tam-Tam

1

2

3

← ♩. = ♩ → ♩ = 96

N

(precise rhythm)

PNO.

4 Upst.

5

6 Upst.

81

82

83

84

The musical score consists of six string parts and a piano accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4. The score is divided into three measures: 85, 86, and 87.

- Measure 85:** Starts with a 3/4 rest. String 1 has a triplet of eighth notes (G4, A4, B4) marked *f*. String 2 has a quarter note (G4) and a triplet of eighth notes (A4, B4, C5) marked *p*. String 3 has a quarter note (G4) and a triplet of eighth notes (A4, B4, C5) marked *p*. The piano part is silent.
- Measure 86:** String 1 has a quarter rest followed by a triplet of eighth notes (G4, A4, B4) marked *p*. String 2 has a quarter note (G4) and a triplet of eighth notes (A4, B4, C5) marked *p*. String 3 has a quarter note (G4) and a triplet of eighth notes (A4, B4, C5) marked *p*. The piano part is silent.
- Measure 87:** String 1 has a quarter rest followed by a triplet of eighth notes (G4, A4, B4) marked *p*. String 2 has a quarter note (G4) and a triplet of eighth notes (A4, B4, C5) marked *p*. String 3 has a quarter note (G4) and a triplet of eighth notes (A4, B4, C5) marked *p*. The piano part has a half note chord (G4, B4, D5) marked *mp*, followed by a triplet of eighth notes (G4, A4, B4) marked *p*, and a quarter note (G4) marked *p*. The piano part ends with a sharp sign above the final chord.

85

86

87

$\leftarrow \overset{3}{\text{J}} = \text{J} \rightarrow = 144$
O

1 Small Tam-Tam
f *pp* *mf* *f*

2 Congas
f *pp* *mf* *f*

3 Cajón
f *pp* *mf* *f*

$\leftarrow \overset{3}{\text{J}} = \text{J} \rightarrow = 144$
O

PNO.

4 Upst. Pandeiro
f *pp* *mf*

5 Log Drum
f *pp* *mf* *f*

6 Upst. Frame Drum
f *pp* *mf* *f*

88

89

90

91

← ♩ = $\bar{6}$ → ♩ = 96

1 *p* *mf* *pp* *ff* *f*

2 *mp* *f*

3 *p* *mf* *f*

PNO.

4 Upst. *p* *mf* *f*

5 *p* *mf* *f*

6 Upst. *ff* *f*

92 93 94 95

Small Tam-Tam $\leftarrow \overset{3}{\text{J}} = \text{J} \rightarrow \text{J} = 144$ **P**

1 *p*

Congas **to Steel Pan**

2 *p*

Pan

Cajón

3 *p*

$\leftarrow \overset{3}{\text{J}} = \text{J} \rightarrow \text{J} = 144$ **P**

PNO. *pp* *mp* *pp* *p* *mf*

Pandeiro

4 Upst. *p*

Log Drum **take hard mallets**

5 *p*

Timp.

Frame Drum

6 Upst. *p* *pp*

96

97

98

1

2

3

PNO.

4 Upst.

5

6

Timp.

99

100

101

With chopsticks if the resulting sound still has clear pitch. Otherwise, use normal Steel Drum mallets.

p

f

mp

p

f

pp

mp

mf

pp

pp

1 Small Tam-Tam to Xylophone

2 Pan

3 Cajón to Drumset

PNO.

4 Upst. Pandeiro

5 Timp.

6 Vib. Frame Drum

1 Xyl. (with same mallets as before) *mf* *p*

2 Pan on skirt *pp* *f* *mf* *p*

3 PNO. *f* *p* *f* *p* *f* *p* *f* (*f*) *p*

4 Upst. *mp*

5 Timp. *f* *mf*

6 Vib. *pp* to Vibraphone

105

106

107

1 Xyl. *pp*
ff *mp* *f*

2 Pan. to Bass Drum upstage
take Slap Stick

3 Drumset *mp* *pp*

PNO. *f* *mp* *mf* *ff* *p* *f* *mf*

4 Upst. Pandeiro *mf* *f*

5 Timp. *p* *mf*

6 Vib. Choose bright jazz mallets that
complement the Xylophone timbre. *mf*

108 109 110

1 Xyl. *f* *p*

2 Upst. Pan *mf*

3 *pp*

PNO. *f* *p* *f* *p* *f* *p* *f*

4 Upst. *mp* *mf*

5 Timp. *p* *f* *p* *f*

6 Vib. *pp* *mf*

Wood Blocks

S

Bass Drum
Play with palm while holding Slap Stick in free hand.

take Splash Cymbals
move upstage, between Bass Drum and Pole

111 112 113

1 Xyl. *p* *mf* *f* *f*

Bass Drum

2 Upst. *p* *mf* *mp* *f* *mf*

Pan (walking upstage)

3 Upst.

PNO. *p* *f* *f*

4 Upst. *pp*

Pandeiro

5 Timp. *p* *f* *p* *mf*

Wood Blocks

6 Vib. *p* *mf* *p* *mf* *f*

114 115 116 117

T

1 Xyl. *p* *mp* *f* *ff*

2 Upst. Pan *p* *mf* *p* *mf*

3 Upst.

PNO.

4 Upst. Pole with triangle beater(s) *mf* *p* *mf*

5 Timp. *f*

6 Vib. *mf* *p* *mf* *ff*

118 119 120

U

1 Xyl. *p* *p cresc.*

Musical notation for Xyl. part 1, measures 121-124. The part begins with a dynamic marking of *p* and a *cresc.* instruction. The notation includes various rhythmic patterns and accidentals.

2 Upst. Pan *p* *mf*

Musical notation for Upst. Pan part 2, measures 121-124. The part starts with a dynamic marking of *p* and changes to *mf* in measure 122. The notation is sparse with many rests.

3 Upst.

Musical notation for Upst. part 3, measures 121-124. The part consists of rests throughout.

U Right-hand rhythms chaotic and approximate, as before.

PNO. *mf* *ff*

(octave clef)

Musical notation for PNO. part 4, measures 121-124. The part is written for two staves with an octave clef. Dynamics range from *mf* to *ff*. The right-hand part is highly rhythmic and complex.

take Crash Cymbals

4 Upst.

Musical notation for Upst. part 4, measures 121-124. The part consists of rests throughout.

to Box upstage take Finger Cymbals

5 Timp.

Musical notation for Timp. part 5, measures 121-124. The part consists of rests throughout.

6 Vib. *mf* *p cresc.*

Musical notation for Vib. part 6, measures 121-124. The part starts with a dynamic marking of *mf* and a *cresc.* instruction, then changes to *p*. The notation includes various rhythmic patterns and accidentals.

121

122

123

124

Rhythms from here to rehearsal V are approximate. The result should be a frenzy of notes with a chaotic texture.

1 Xyl. *mf*

2 Upst. Pan *mp f* Slap Stick *mf*

3 Upst. Splash Cymbals (used as a pair of crash cymbals) *mf*

PNO.

4 Upst. Crash Cymbals *mf*

5 Upst. Timp.

6 Vib. *mf*

V

V

125

126

127

128

1 Xyl.

2 Upst. Slap Stick *mf*

3 Upst. Splash Cymbals *mf*

PNO.

4 Upst. Crash Cymbals *mf*
Box with carpenter hammer

5 Upst. *p*
Timp.

6 Vib.

129

130

131

132

W

1 Xyl.

2 Upst. *mf*

3 Upst. *mf* *mf*

PNO.

4 Upst.

5 Upst. Timp.

6 Vib.

133

134

135

136

1 Xyl. *f*

2 Upst. *mf*

3 Upst. *mf*

PNO.

4 Upst. *mf* Crash Cymbals

5 Upst. *p* Box

6 Vib.

137 138 139

1 Xyl. **Y** *mf*

2 Upst.

3 Upst.

PNO. **Y** *pp* Ped. →

4 Upst.

5 Upst. **Finger Cymbals**
In conspicuously grand fashion,
as with large crash cymbals. *f*

6 Vib.

140

141

142

143