

Nhat M. Nguyen

**Music for 5
Percussionists**

2019

Performance Notes

Influenced by Chapter 5 Meditation Position and Meditation Objects from Thubten Chodron and Dalai Lama's "Buddhism: One Teacher, Many Traditions", the composition is a wrestle between chaos and tranquility when one concentrates on a specific object during meditation training. The performers gradually transition from a tactile and direct to a proxy relationship with their snare drums.

Duration: ca. 19 minutes

Instruments

Players should choose a combination of crotale, cymbal and snare drum (ON & OFF) that interact and produce the most sympathetic resonance between metal and snare batter head. For example, higher pitched metal interact better with a higher snare and lower pitched metal interact better with a lower snare.

China-cymbals are ideal, but if those are not available, choose another cymbal that has a good sympathetic resonance with the snare drum, preferably smaller or roughly the size of the snare batter head.

Pitches of the crotale are determined in the piece, but in general negotiable. If a crotale with a different pitch than indicated clearly provides good sympathetic resonance with the snare, then it can be used. Overall, the pitches should form as much of a cluster as possible or the players can discuss with the composer.

Crotales and cymbals should be tied to a string or rope or something of the like to form a handle and thus avoid hampering their vibration as much as possible. They are not to be suspended, but should be situated like a mallet on the mallet stand, ready to be picked up when instructed.

Percussionist 1: crotale, cymbal, small snare drum (preferably piccolo snare)

Percussionist 2: crotale, cymbal, medium snare drum (standard snare)

Percussionist 3: crotale, cymbal, large snare drum (preferably field/large snare)

Percussionist 4: crotale, cymbal, medium-large snare drum (standard or field/large snare)

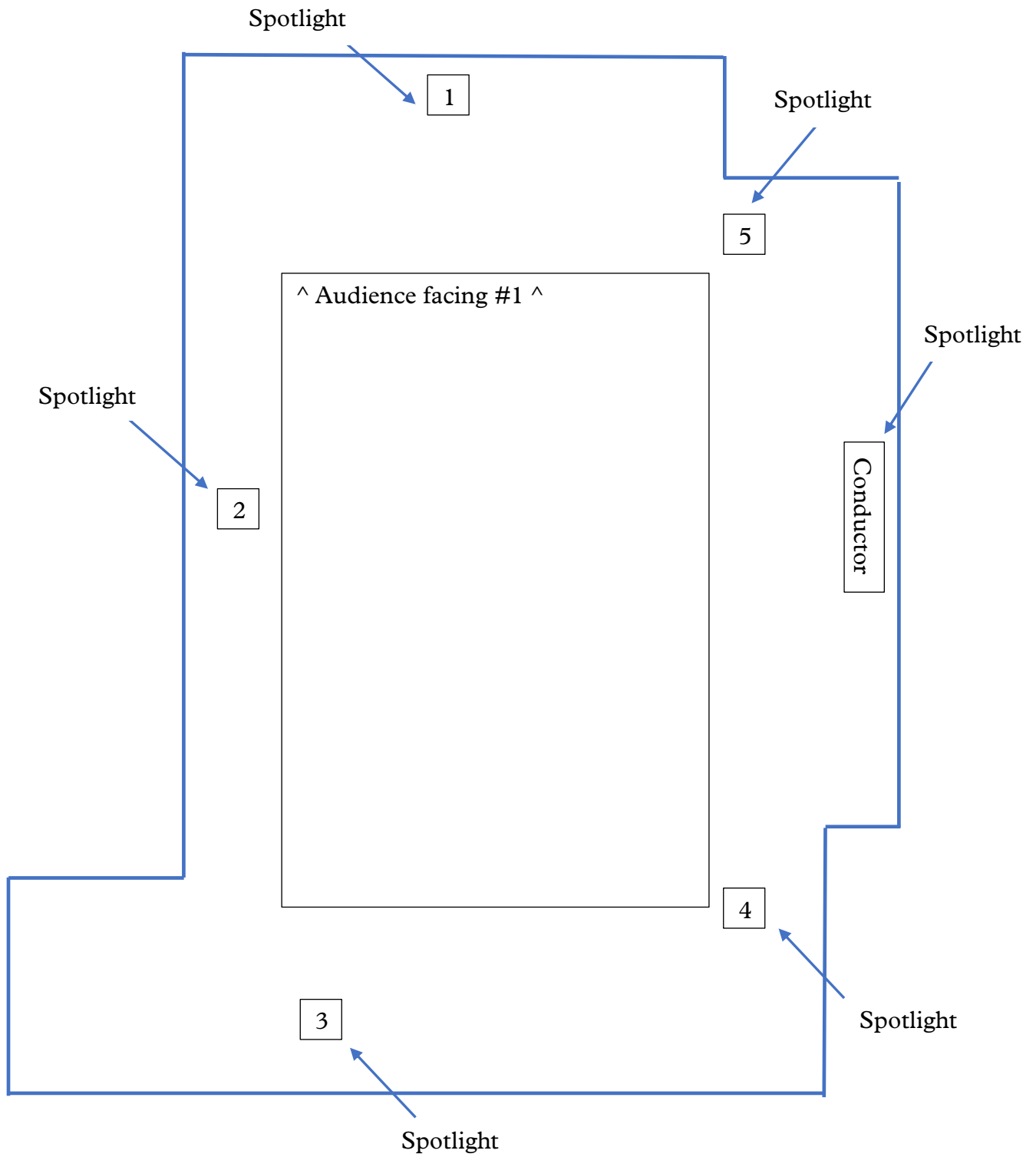
Percussionist 5: crotale, cymbal, medium snare drum (standard snare)

Equipment / Mallets

- Drum stick (stick)
- Timpani mallet (timp.)
- Wire brush (wire)
- Superball (super): The size of the ball should be relative to the pitch of the snare drum. The larger or lower the snare drum, the larger the ball should be.
- Triangle beater (tri. beater): always hit with the shaft, unless indicated otherwise
- Thin cloth to dampen sound

Layout

Original venue: Ades Performance Space, Manhattan School of Music, New York




Key

Hitting Positions / Areas

near rim normal inner center / freely

Equipment / Techniques

cymbal palm tap (staccato) nails  thumb → pinky

ON / OFF

rimclick stick on stick

low partial high partial low partial high partial

rolls (2 handed) buzz roll (1 handed) buzz roll dropstick*

Superball


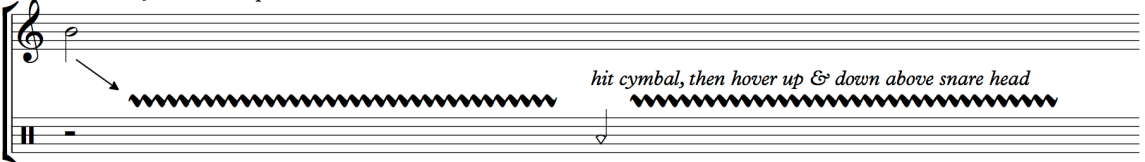
sustain OR sustain_ bounce short bounce hit (staccato) superball trill*

circular motion rub rimshot deadstroke indeterminate duration noteheads

cresc. from silence dim. to silence

Sympathetic Resonance

hit crotale, then hover up & down above snare head

Crot.  

hit cymbal, then hover up & down above snare head

Buzz roll dropstick: hold with a loose grip the drumstick perpendicular to the snare batter head, then perform a one handed buzz roll with the butt of the stick.

Superball trill: performed with one hand by comfortably shaking the wrist back & forward, thus randomly alters the pitch, all while maintaining the glide on the batter head.

Circular motion rub: This technique applies to any mallet, but usually with wire brush, rubbing with the palms and drum stick. The speed of the motion is determined by the dynamics. The percussionist can freely move the mallet or hand to any area of the batter head.

Sympathetic Resonance: After striking with the triangle beater, hover the crotale or cymbal above the batter head **in an up & motion at a moderate pace** to allow the “wah-wah” effect to best come through.

Indeterminate Boxes: (an example is shown below)

1. Strike the 1st note in the box (crotale) with the triangle beater
2. Immediately hover the crotale above the batter head in an up & down motion
3. Place the crotale silently back onto the mallet stand as its sound is about to die out
4. Repeat the same steps for 2nd, 3rd, etc. When the cycle of 5 notes finishes, return to the 1st note again.
5. When the conductor cues to stop, do not strike any more notes, but instead let whichever note (crotale or cymbal) vibrate while hovering it until its sound die out

CROTALE

CYMBAL

Tap: use the index to pinky fingers to play like a normal “tap on the shoulder”.

Conductor Cues:

Written conductor cues are boxed numbers from 1-5, with additional notes for what to do for each of them. Use the fingers from the left hand to indicate to the percussionists which cue number it is.

Other Notes

Dynamic range: PP - - mf means percussionist can freely play different level of loudness within the indicated range.

The percussionists have the option of wearing metal fingertips or any type of sound enhancer to make nails sound more audible, especially depending on the type of snare shell at their disposal. Nail or finger noise should be rapid and random.

Right hand (R) and Left hand (L) are indicated specifically on the score with R playing the top voice and the L playing the bottom voice in a two-voice texture from a single player. The performer can switch a mallet at his or her convenience or preference, as long as the intended produced sound is as written.

Spotlight on the performers is needed so they can read their part and score, as well as look at each other and the conductor. The level of light should be enough and reasonable for visual clarity.

Music for 5 Percussionists

Nhat M. Nguyen
(2019)

♩ = 60 Tumultuous

1. Crotale (A4)
R stick
L stick, super
OFF ON
5

1. Snare & Cym.
fff p sub. f ppp f ff f

2. Crotale (B♭4)
R stick
L super
OFF
free position
5 3 3 5

2. Snare & Cym.
fff ppp < ff ppp < ff ppp < ff

3. Crotale (B4)
R timp., stick
L super
OFF
free position
5

3. Snare & Cym.
*superball buzz (short, rapid bounces) bounce (♩.) 3 5
fff ff f fff f ff fff f fff ff

4. Crotale (B4)
R wire
L super
OFF
free position
5

4. Snare & Cym.
fff ppp < ff ppp < ff ppp < ff ppp < ff (wire) f fff p < f

5. Crotale (C5)
R stick
L super, stick
OFF ON (stick / z = 1 handed buzz)
free position f mf pp PALM (super)

5. Snare & Cym.
fff f f mf f f p

11

1. Perc. *f* *pp* *p* (stick) *f* *p* *mf* *f* *pp* 3

2. Perc. *ppp* *f* *ppp* *f* *ppp* *f* *ppp*

3. Perc. *f* *ff* *f* *ff* *ff*

4. Perc. *f* *ppp* *f* *ppp* *f* *ppp* *f*

5. Perc. (super) *f* *ppp* *f* *p* *mf* *p* *f* (super) *mf* *p* *pp*

14

1. Perc. *mf* *pp* *ppp* *f* *mf* *pp*

2. Perc. *f* *ppp* *f* *ppp* *f* *ppp*

3. Perc. *pp* *ff* *ff* *f* L timp. ON hit with both timp mallets *fff*

4. Perc. *f* *ppp* *f* *ppp* *f* R timp. L timp. ON *f* *ff*

5. Perc. drag tip *f* *p* *mf* *p* OFF (super) *ppp* *f* *ppp* *f* *ppp* *f*

*deadstroke

24

1. Perc. *p f pp mf > pp p f p mf pp p < mf n*

2. Perc. *pp ff pp ff pp ff pp ff pp ff pp ff*

3. Perc. *p f p f* OFF *R stick L timp.* *silently f mf pp*

4. Perc. *ff mf f ff f ff*

5. Perc. ON *f* (2 timp.) *pp f f fpp f f*



29

1. Perc. *p f pp f p f p mf > pp f pp f p f p < f*

2. Perc. *pp ff pp ff pp ff pp ff pp ff pp ff pp ff f p* drag tip

3. Perc. *f mf f* ON *f mf f*

4. Perc. *f ff f ff mf f p*

5. Perc. OFF (super) *pp ff ff* ON *f p p mf n*

1. Perc. *n mf ppp mf pp mf p mf ppp mf pp mf p*

2. Perc. *p f p p f p p f p p*

3. Perc. *mf pp mf f mf* OFF *silently mf f*

4. Perc. *f mf pp f mf* R crot. L tri. beater

5. Perc. PALM (super) (timp.) *p f p p mf f p* R timp. L timp.



B

*stick on stick, tip touching snare head (low to high partials)

put both sticks away

1. Perc. *f p f p* *rimclicks (low to high partials) *mf p f p*

2. Perc. *f p f p f p f p f p*

3. Perc. *mf f pp f mf*

4. Crot. CROTALE *f* hover above snare head

4. Perc. R timp. L timp.

5. Perc. *mf f p mf f p mf f*

random & rapid finger noise on shell (2 hands)

snare head PALM

44 PALM 5 (.)

1. Perc. *p mf mf n mf pp mf p f mf p < f mf*

2. Perc. *f p f p f p f p f p f*

3. Perc. *f ON p f mf f p*

4. Perc. *mf pp f mf pp f p pp ff pp*

5. Perc. *mf pp < mf > pp pp mf pp mf*

4. Cro.

4. Perc. (2 timp.) OFF L super

5. Perc. R stick L stick

50 on shell (.) on shell (.)

1. Perc. *mf pp p f mf n p f*

2. Perc. *p f pp f n pp f pp f*

3. Perc. *f p f mf p f*

4. Perc. *ff pp f > pp pp > f f ON p*

5. Perc. *mf ppp*

stick timp. silently OFF

R stick L stick

55 R stick
L stick

x = rimclick

59

1. Perc. *n* *f* *ppp* *mf* *ppp*

2. Perc. *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f* *n*

3. Perc. *super timp.* *pp* *f* *ON* *R stick, super L timp.* *f*

4. Perc. *6* *3* *7* *R crot. L tri. beater* *OFF* *f*

5. Perc. *p* *ppp* *p* *ppp*

R cym.
L tri. beater

C

60

1. Perc. *mf* *ppp* *ff* *p* *ff* *f* *mf*

2. Perc. *ON* *f* *CYMBAL hit then hover above snare head*

3. Perc. *super timp.* *pp* *mf* *stick super* *f* *p* *f*

4. Crot. *CROTALE* *f* *hover over snare head* *p* *mf* *f*

4. Perc. *rimclick (low to high partials)* *f* *p* *f* *p*

5. Perc. *f* *p* *f* *p*

(lift slowly)

E

74

1. Perc. *f* *mf* *p* *f* *p* *f* (dropstick)

2. Perc. CYMBAL *f*

3. Perc. *p* *mf* *p* *pp* *f* *pp* *f* *mf* *p* *pp*

4. Crot. CROTALES *f* *p* *f*

4. Perc.

5. Perc. *pp* *pp* *mf* *pp* *pp*

circular motion rubbing with wire brush

back & forth motion



F

1. Perc. *f* *mf* *p* *pp* *mf* *p* *pp*

2. Perc. *mf* *p*

3. Perc. R stick, timp.
L stick, timp. STICKS *f* *f* *p* *f*

4. Crot. *mf* *p* *pp* *f*

4. Perc.

5. Perc. *f* *p* *f* *p* *f* *p* *f*

85

1. Perc. *ppp* *p* *ppp* *p f p f* *pp - mf*

2. Perc.

3. Perc. *f* *p* *f* *f* *f* *f*

4. Crot.

4. Perc.

5. Perc. *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p*

R stick
L stick, super

R hold stick at balance point, then flick wrist so that the tip meets batter head, then butt meets the rim & make sure rimclick = batter head dynamic wise

hit then drag

back & forth

90

1. Perc. *mf* *p*

2. Perc. *p* *mf* *f*

3. Perc. *pp* *f* *p* *f* *f*

4. Crot. *n* R super

4. Perc. *pp* *ff* *pp* *ff* *pp* *ff* *pp* *ff* *pp*

5. Perc. *f* *p* *f* *p* *f* *f* *p* *f* *p* *f*

sticks

TIMP.

R crotale
L tri. beater

back & forth

R stick
L stick, super

(1 hand at a time)

103

1. Perc. *f* *ppp*

2. Perc. *pp* *pp < p* *n* *p* *pp* *pp <*

3. Crot. *f*

3. Perc. *f*

4. Crot. CROTALE CYMBAL *f* *f* *f*

4. Perc. (tr) R crotale L tri. beater *f*

5. Perc. (keep near rim) *pp* *p* *pp* *p pp sub.* *< p > pp < p >*

*superball trill (1 handed), shake wrist back & forth while maintaining glide on head

107

1. Perc.

2. Perc. *mp* *pp* *pp* *p* *p* *pp* *p sub.* *pp sub.*

3. Crot. *f*

3. Perc. *f*

4. Crot. *f* *f*

4. Perc. *f*

5. Perc. *pp < p > n* *pp sempre* *pp < p > pp < p > n*

PALM (super)

H

14

110

1. Perc. *f pp* *ppp* *f* *pp mp* *n*

2. Perc. *< p > pp p sub. pp sub. p sub. pp sub. mp pp < mp*

3. Crot. *f*

3. Perc. *f*

4. Crot. *f f*

4. Perc. *f*

5. Perc. *< p > n p pp p mp pp* bounce (♩) ON OFF *< pp < p > pp*



113

1. Perc. *pp f* *mf pp* *f pp n p f*

2. Perc. *pp < p > pp < p > n < mp mp silently mf pp silently* bounce (♩) ON OFF ON *f p*

3. Crot. *f*

3. Perc. *f*

4. Crot. *f f*

4. Perc. *f*

5. Perc. *p < pp < mp mf ppp mf*

PALM
super

116

1. Perc. *p* *f sub.* *p sub.* *f sub.* *p*

2. Perc. *f* *p* *p* *f* *p* *f* *pp*

3. Crot. *f*

3. Perc. *f*

4. Crot. *f* *f*

4. Perc. *f*

5. Perc. *p* *pp* *p* *pp* *f* *OFF* (super tr)

119

1. Perc. *f*

2. Perc. *p* *n* *pp* *p* *pp* *p* *pppp*

3. Crot. *f*

3. Perc. *f*

4. Crot. *f* *f*

4. Perc. *f*

5. Perc. *p* *pp* *p* *pp* *p* *pp* *p* *n* *sticks* *pp* *p* *pppp*

Annotations:
 1 signal Perc. 3 & 4 to stop hitting wherever they are in boxed figure
 allow Perc. 3 & 4 to prepare wait for cymbals and/or crotales to die out...
 play on normally
 stop hitting wherever you are in the boxed figure & let vibrate & hover
 ON
 OFF
 OFF
 OFF

I

122 OFF

1. Perc. $\frac{2}{4}$ *silently* *p* *mf*

2. Perc. $\frac{2}{4}$ *ppp* *silently* OFF R timp. L timp.

3. Perc. $\frac{2}{4}$ *pp* *mf*

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

5. Perc. $\frac{2}{4}$ *ppp* *p* *f* *mf* *pp* *f* *pp* *mf* *pp* *f* *pp*

128

1. Perc. $\frac{2}{4}$ *p* *mf* *p*

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

3. Perc. $\frac{2}{4}$ *pp* *mf*

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

5. Perc. $\frac{2}{4}$ *ppp* *p* *n* *ppp* *p* *ppp* *pp* *n*

134

1. Perc. *p* *mf*

2. Perc. *p* *mf*

3. Perc. *pp* *p*

4. Perc. *pp* *mp*

5. Perc. *p* *mp*

R timp., stick
L timp.

R timp.
L timp.



J

145

1. Perc. *pp* *f* *n*

2. Perc. *pp*

3. Perc. *pp* *pp*

4. Perc. *pp* *pp*

5. Perc. *pp* *mf* *n* *mf*

R stick
L stick

R timp.
L timp., super

stick
(1 handed buzz)

TIMP.

150

1. Perc. *drag* *f* (deadstroke) *pp*

2. Perc. *f* *ff* R stick L cym.

3. Perc.

4. Perc. *mf* ON R stick L crotale

5. Perc. *pp* *mf*

K

157

1. Perc. *p* *f* *p* *f* *p* *f* *sempre*

2. Perc. *silently* *f* *f* *f* *ff* *p*

3. Perc. *f* *p* *silently* *p*

4. Crot. *f* *mf* *p* *pp*

4. Perc. *mf* *n* *f* *mf* *n*

5. Perc. *p* *mp* *p*

stick on stick

CYMBAL hit then hover cym. above snare head

CROTALE

STICK

163

1. Perc. *mf* *f f*

2. Perc. *f* R timp. L. timp.

3. Perc. *mf* OFF *silently* *ff pp*

4. Croc. *ppp* *f*

4. Perc.

5. Perc.



168

1. Perc.

2. Perc. OFF *pp* *silently*

3. Perc. *pp*

4. Perc. OFF R timp. L timp. *p* *f*

5. Perc. *pp*

M

stick on stick

1. Perc. *p* *p* *f*

2. Crot. *f* CROTALE

2. Perc. PALM *p* *p*

3. Perc. PALM *p* ON *silently*

4. Perc. PALM *p* (TIMP.) *p* R tri. beater L crot.

5. Perc. *mf* *pp*



1. Perc. *mf* *mp* *p*

2. Crot. *p*

2. Perc. TIMP. *pp* *mf* *pp* *f* *p* *ppp* *silently* OFF

4. Crot. CROTALE *p*

4. Perc. ON R stick L stick *silently* *p sempre* stick on stick

5. Perc. R tri. beater L cym. CYMBAL hit then hover above snare head *p*

219

1. Perc. *f* *silently* *ff*

2. Crot. *place crotale onto snare head then put away silently*

2. Perc. *mf* *p* *silently* *mf* *ff*

3. Perc. *ppp* *p* *f* *mf* *pp* *p* *ff*

4. Perc. *silently* *pp* *pp* *p* *ff*

5. Perc. *mf* *f* *silently* *f* *ff*

OFF R timp. L timp.

OFF R tri. beater L crot.

5

225

1. Perc. *f* *mf* *pp* *mf*

2. Perc. *mf* *f* *p* *p*

3. Crot. **CROTALE** *mf* *mf*

3. Perc. **CYMBAL** *mf*

4. Crot. **CROTALE** *mf* *mf*

4. Perc. *p* *f* *mf* *pp* *pp sub.* *pp*

5. Perc. *p* *mf* *p* *pp* *p* *pp sub.* *pp*

R stick L stick

stick on stick

rimclick

stick on stick

rimclick

R tri. beater L crot.

stick on stick

rimclick

R super

free position

*superball trill (1 handed), shake wrist back & forth while maintaining glide on head

(sustain)

5

3

*superball trill (1 handed), shake wrist back & forth while maintaining glide on head

230

1. Perc. *free position* *f* *n* *f* *put on cloth to dampen sound*

2. Perc. *free position* *f* *pp* *f* *ppp sub.* *f*

3. Crot. *mf* *mf*

3. Perc. *mf*

4. Crot. *mf* *mf*

4. Perc. *mf*

5. Perc. *free position* *f* *pp* *f* *f* *pp sub.*



O

234

put on cloth to dampen sound

1. Perc. *ppp*

2. Perc. *ppp*

3. Crot. *mf* *mf*

3. Perc. *mf*

4. Crot. *mf* *mf*

4. Perc. *mf*

5. Perc. *put on cloth to dampen sound* *ppp*

2

signal Perc. 3 & 4 to stop hitting wherever they are in boxed figure

237 play on as normal

1. Perc. (tr)

2. Perc. play on as normal (tr)

3. Crot. stop hitting wherever you are in the boxed figure & let vibrate & hover

3. Perc. let vibrate n put on cloth to dampen sound R super *superball trill (1 handed), shake wrist back & forth while maintaining glide on head tr PPP

4. Crot. stop hitting wherever you are in the boxed figure & let vibrate & hover

4. Perc. let vibrate n put on cloth to dampen sound *superball trill (1 handed), shake wrist back & forth while maintaining glide on head tr PPP

5. Perc. play on normally (tr)



241 (tr)

1. Perc. tr PPP

2. Perc. (tr) PPP

3. Perc. (tr) PPP

4. Perc. (tr) PPP

5. Perc. (tr) PPP

250

1. Perc. *ppp* *p* *silently* *f* *p* *silently* *ff*

2. Perc. *tr* *tr* *ppp* *ppp* *f*

3. Perc. *tr* *tr* *ppp* *ppp* *f*

4. Perc. *tr* *tr* *ppp* *silently* *f* *pp* *p* *silently*

5. Perc. *tr* *tr* *ppp* *silently* *f* *p* *silently* *ppp*

ON bounce (♩) OFF

bounce (♩) 3

bounce (♩) 3 OFF

ON bounce (♩) 3 OFF



253

1. Perc. *mf* *mf* *pp sub.*

2. Perc. *p* *n*

3. Perc. *p* *mf* *pp*

4. Perc. *p* *mf* *pp* *silently* *mf*

5. Perc. *f* *pp* *silently* *p*

R tri. beater
L crot.

R stick
L super

bounce (♩)(♩)

P

1. Perc. *mf* *pp* *mf* *p* *pp* *p* *f* *pp*

2. Perc. *p* *pp* *p* *f* *pp* *f* PALM

3. Crot. **CROTALE** *p* *pp* *p* **SCRAPE** crot. with tri. beater *ff*

4. Perc. stick *p* *f* **OFF** *pp* *f* *pp* *f* *pp* *f*

5. Perc. **OFF** R super *f* *pp* *5 fingertips

nails noise on snare head (use both hands)

nails noise on batter head (use both hands)

nails noise on batter head (use both hands)

nails noise on snare head (use both hands)

nails noise on snare head (use both hands)

1. Perc. *mf* *fp* *f*

2. Perc. *f* *p* super *f*

3. Crot. *mf* *mf*

3. Perc.

4. Perc. *f* *f* *pp*

5. Perc. *p* *p* *pp* *mf*

nails noise on shell (use both hands)

nails noise on shell (use both hands)

nails noise on shell (use both hands)

nails noise on shell (use both hands)

nails noise on shell (use both hands)

nails noise on shell (use both hands)

R nails noise on snare head
L nails on shell

262 (♩)

1. Perc. *f* *pp*

2. Perc. fingertips on shell *pp*

3. Crot. *mf* *mf* *mf*

3. Perc.

4. Perc. nails noise on snare head (use both hands) (♩) *p* *n* 5 fingertips *mf*

5. Perc. nails noise on snare head (use both hands) (♩) (♩) *mf* *n* 5 fingertips *mp sempre*

265 (♩)

1. Perc. nails noise on shell (use both hands) (♩) ON R wire brush *pp* *silently*

2. Perc.

3. Crot. *mf* *mf* *mf* *mf*

3. Perc.

4. Perc. *p* *mp*

5. Perc. *mp* *mp* *mp* ON *silently*

279

1. Perc.

2. Perc.

4. Perc.

5. Perc.

Measures 279-285 of Percussion 5:
- Measure 279: *p* to *f* crescendo, 5-measure slur.
- Measure 280: *f* ON, followed by a rest.
- Measure 281: *silently* OFF, followed by a rest.
- Measure 282: *p* to *f* crescendo, 5-measure slur.
- Measure 283: Rest.
- Measure 284: *f* ON, followed by a rest.
- Measure 285: *silently* OFF, followed by a rest.



286

1. Perc.

2. Perc.

3. Perc.

4. Perc.

5. Perc.

Measures 286-292 of Percussion 5:
- Measure 286: *p* to *f* crescendo, 5-measure slur.
- Measure 287: Rest.
- Measure 288: *p* OFF, followed by a rest.
- Measure 289: *f* ON, followed by a rest.
- Measure 290: *p* OFF, followed by a rest.
- Measure 291: *f* ON, followed by a rest.
- Measure 292: *f* dynamic, 5-measure slur, ending with *p*.

R

☐ on shell (both hands)

292

1. Perc. PALM 5 *ff* > *mf* *f* ☐ on shell (both hands) (♩)

2. Perc. PALM 5 *mf* < *ff* *f* ☐ on shell (both hands) (♩)

3. Perc. PALM 5 *mf* < *ff* R timp. L timp.

4. Perc. PALM 5 *mf* < *ff* *f* ☐ on shell (both hands) (♩)

5. Perc. *f* *mf* *f* *mf* *f* *mf* *f* PALM 5 *f* *ff* *mf* *f* *p* < *f*

silently OFF *f ON* *mf OFF* *f ON* *mf OFF* *f ON*



1. Perc. 298 (♩) wire brush *p* *p* < *f* sticks R dropstick 5 *ff* > *mf* *mf* tap *p*

2. Perc. (♩) *p* PALM 5 *mf* < *ff* tap *mf* *p* *pp*

3. Perc. TIMP. 5 *mf* < *ff*

4. Perc. (♩) *p* PALM 5 *mf* < *ff* tap *mf* *p*

5. Perc. PALM 5 *f* *ff* *mf* *f* *p* < *f*

304 *put sticks away*

1. Perc. *pp* *PALM* *p mf* *ff*

2. Perc. R wire brush L wire brush *PALM* *PALM* *mf* *ff*

3. Perc. *p* *ff*

4. Perc. *ff* *PALM*

5. Perc. *f p < f* *f ff f* *p < f p < f* *p < f* *p < ff p < f* *ff* *PALM*

309 **OFF** R timp. L timp.

1. Perc. *silently*

2. Perc. *f* *p* *silently* *wire brush* *p* *f* *p sub.* *f sub.* *on shell (both hands) ON*

3. Perc. *pp sempre* *on shell (both hands)*

4. Perc. *f* *p* *on shell (both hands)* *R timp. L timp.*

5. Perc. *f* *p* *silently* *on shell (both hands) OFF* *R timp. L timp.*

314

1. Perc. **TIMP.**
ff *ff* *silently* **ON**

2. Perc. **OFF**
silently *ff* *silently* **ON**
 R timp.
 L. timp.

3. Perc. *ff* *f* *p* *ff* *silently* **ON**
 on shell (both hands)
 (.)

4. Perc. **PALM** *ff* *f* *p* *ff* *silently* **ON**
 on shell (both hands)
 (.) R timp.
 L. timp.

5. Perc. **TIMP.** *f* *ff* *ff* *ff* *silently* **ON**



320

1. Perc. **OFF**
ff *silently* *ff* *ff*

2. Perc. *ff* *ff* *ff* *ff* **R super**

3. Perc. *ff* *ff* *ff* *ff* **ON** **R tri. beater**
L. cro.

4. Perc. *ff* *ff* *ff* *ff* *f* *p*
 on shell (both hands)
 (.)
 on shell (both hands)
 (.) (.)

5. Perc. *ff* *ff* *ff* *ff* *f*

S freely, "like a light rain"
 on **shell** --- fingers / fingertips / occasionally mix in nails (both hands)

325 (o) (o) (o)

1. Perc. *ppp* *sempre*

2. Perc. *free position* *tr* *near rim sustain* *near rim sustain*
pp *f* *p* *f*

3. Crot. **CROTALE** *p* *p* *p*
CYMBAL *p* *p*

3. Perc. *p* *p*

4. Perc. freely, "like a calm water spring"
 on **shell** --- fingers / fingertips / can occasionally mix in nails
ppp *sempre*

5. Perc. freely, "like water flowing through pebbles in a stream"
 on **shell** --- fingers / fingertips / can occasionally mix in nails
ppp *sempre*

328 (o) (o) (o)

1. Perc.

2. Perc. *near rim* *tr* *near rim sustain* *near rim* *near rim* *near rim sustain* *free position* *tr*
mf *n* *f* *p* *f* *p*

3. Crot. *p* *p* *p*

3. Perc. *p* *p*

4. Perc.

5. Perc.

331 (o) (o) (turn page with other hand) (o)

1. Perc.

2. Perc.

3. Cro.

3. Perc.

4. Perc.

5. Perc.



T

334 (o) (o)

1. Perc.

2. Perc.

3. Cro.

3. Perc.

4. Perc.

5. Perc.

1

2

ca. 11"

ca. 3'34"

339

1. Crot. REST / WAIT FOR CUE

1. Perc. REST / WAIT FOR CUE

2. Crot.

2. Perc.

3. Crot.

3. Perc.

4. Crot.

4. Perc.

5. Crot.

5. Perc.

CROTALE

p *p* *p*

CYMBAL

p *p*

CROTALE

p *p* *p*

CYMBAL

p *p*

3 wait for cymbals and/or crotales to die out, except Perc. 4...

U

...allow Perc. 3 to prepare

4

signal Perc. 4 to stop
R stick
L stick
play on normally

stop hitting wherever you are in the boxed figure & let vibrate & hovering

341

1. Perc. stop hitting wherever you are in the boxed figure & let vibrate & hover *pp sempre*

2. Perc. stop hitting wherever you are in the boxed figure & let vibrate & hover R timp. L timp.

3. Perc. 5 notes = length of cresc. play on normally *pp* *f* *pppp* as if disappearing in the distance...

4. Cro. *p* *p* stop hitting wherever you are in the boxed figure & let vibrate & hover until sound dies out

4. Perc. *p* stop hitting wherever you are in the boxed figure & let vibrate & hover

5. Perc.



3
4

wait in case Perc. 4 crot./cym. is still ringing

346

1. Perc. *5* *5*

2. Perc.

3. Perc.

4. Perc.

5. Perc.