

22 111

Tiina Myllärinen

Flash

for percussion quintet

2011

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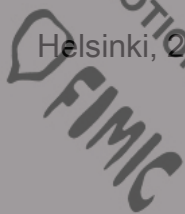


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Notation and Performing Techniques

Instruments

Player 1:

Tubular bells, Glockenspiel, 3 Roto-toms, 5 Woodblocks, Jia-gong * (or other long-sounding gong *), Chinese opera gong (glissando downwards), 2 Crystal glasses, Slapstick, Maracas, Sandpaper blocks, Slide whistle, Guiro

Musical notation for Player 1 on a single staff. The notation includes various rhythmic symbols: 'x' for woodblocks, dots for 3 Roto-toms (head and rim), 'x' for Gongs, Maracas, Sandp. blocks, and Guiro, a downward-sloping line for Slide whistle gliss., a treble clef with notes for Pitched Crystal glasses, and a Glockenspiel symbol.

* N.B. The Jia-gong (or similar) should be in a separate stand, which enables the gong to rotate. This is needed in section G.

Player 2:

Vibraphone, Timpano (26-25 inches) + 3 crotales (c1, f1, cis2) to put on top of timpano, 5 Temple blocks, Suspended cymbal +sizzle (not all the time), Tam-tam *, Chinese opera gong (glissando upwards), Frame drum, a pair of Stones, Bell tree, Ratchet, Triangle

Musical notation for Player 2 on a single staff. The notation includes rhythmic symbols for Temple blocks, Cymbals, Gongs, Frame drum, Stones, Ratchet, Triangle, Timpano rim and bowl, 3 crotales on Timpano, Bell tree glissandi, Bell tree single notes, and a Pitched: Vibraphone symbol.

* N.B. Tam-tam should be in a separate stand, which enables the gong to rotate. This is needed in section G.

Player 3:

Glockenspiel, 3 Tom-toms, Jia-gong * (or other long-sounding gong *), 1 Japanese Temple bowl (high in middle of 2 Temple bowls of player 5), Tibetan Temple Gongs, Wood block, 2 Crystal glasses, 5 Cowbells (on a towel), 2 Shakers (different heights), bamboo chimes, Vibraslap, Sandpaper blocks, Guiro

Musical notation for Player 3 on a single staff. The notation includes rhythmic symbols for 3 Tom-toms (head and rim), 5 Cowbells, 2 Shakers, Gongs, Japanese Temple bowl, bamboo chimes, vibraslap, sandp. blocks, guiro, Wood block, Pitched: Crystal glasses, and Glockenspiel.

* N.B. The Jia-gong (or similar) should be in a separate stand, which enables the gong to rotate. This is needed in section G.

Player 4:

Vibraphone, 2 crotales, Bass drum, Snare drum, Suspended cymbal + smaller cymbal (to walk with), Tam-tam *, Chinese opera gong (glissando downwards), 5 Temple blocks, Guiro, Triangle, Glass chimes

Musical notation for Player 4 on a single staff. The notation includes rhythmic symbols for Temple blocks, Bass drum, Snare drum (head and rim), Cymbals, Gongs, Guiro, Triangle, Glass chimes trem. gliss., Pitched: 2 Crotales, and Vibraphone.

* N.B. Tam-tam should be in a separate stand, which enables the gong to rotate. This is needed in section G.

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Player 5:

Crotales (2 oct.), Timpano (29-28 inches), 2 Japanese Temple bowls (small and large), Wood block, Wind gong *, Finger cymbals, Ratchet, 3 Glass bottles (different size), a pair of Stones, Rainstick, Triangle, Sandpaper blocks

2 Japanese Temple bowls	3 Glass bottles	Wood block	Gong, Finger cymbals, Ratchet, Stones, Rainstick, Triangle, Sandp. blocks	Timpano rim and bowl	Pitched Crotales
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* **N.B.** Wind gong should be in a separate stand, which enables the gong to rotate. This is needed in section G.

The triangles should be different size between each other (players 2, 4, 5).
 Ratchet of player 2 should be more loud and harsh than ratchet of player 5.
 Wood blocks of players 3 and 5 should be approximately the height of the 4. wood block of player 1.
 The rim of snare drum should be made of metal (player 4).

Special beaters:

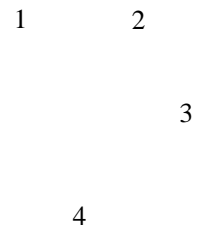
- players 1, 2 and 4 need beaters w/two different heads (soft and hard) (also two headed snare drum sticks can be used)
- Players 3 and 5 need 2 short thick wooden sticks for Japanese Temple bowls
- everyone should have arco
- player 2 needs a nylon brush (or other soft brush)

Abbreviations used:

- Japanese bowl = Japanese Temple bowl
- Sandp. blocks = Sandpaper blocks
- (Temple/Wood) bl. = block (singular, blocks for plural)
- Tib. Temple gongs = Tibetan Temple gongs
- Susp. Cymbal = Suspended cymbal
- Tub. bells= Tubular bells
- l.v. = let ring
- // = damp

Space

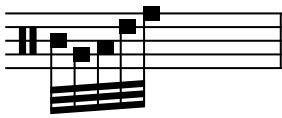
The set-ups are around the audience.
 In the middle there should be two aisles, where the players can walk.
 There should be also space in the sides, for the players to move from one set-up to another.
 Players move during measures 234-251 according to the pictures and verbal instructions.
 The moving lasts less than 2 minutes. After that each player returns to their original position.
 In parts these measures are shown as a score and it should be turned open when this section starts.
 Like that everyone can read their own part from each set-up, and no page turns are necessary.



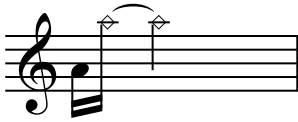
Special notation

Black arrowhead down: lowest note possible.

"Bow in air": Make fast movements in the air w/bow, up/down/sideways. Airy, slightly whistling sound is wanted. Be far enough from instruments not to hit them accidently.

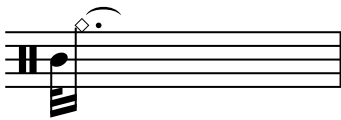


Flat black notehead: Instruments ad libitum.

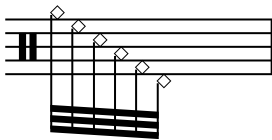


White diamond head: overtones.

Tubular bells: touch the bell after striking w/ thumb and forefinger. Different overtones emerge from different heights; use any of them.



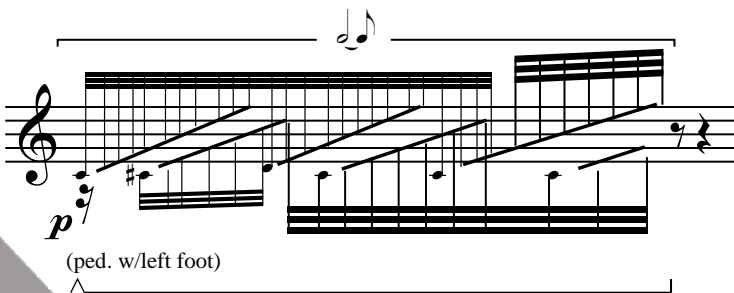
Suspended cymbal: touch the edge of cymbal quickly with thumb and forefinger right after striking, then let go. The lower tones are damped.



Timpano: hit the head with other thumb, while other slides from center to edge. Different overtones should emerge.



White square noteheads: damp the notes in given rhythm.



Tubular bells: glissandi played with fingers from the right side of the instrument, "like harp". Pedal should be operated with left foot.

Singing into Timpano:

players 2 and 5 sing into Timpano during mm. 164-186. The head is not played, the singing makes the head resonate. The place of the mouth over the head should be varied for different colours. When vowels are sung and changed, overtones should emerge. When pedal movement is required during singing, it's shown in a drawing. Movements don't have to be exactly like drawn, but the singing and tuning should meet often, to keep the head resonating.



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Voice

s-"whistle",
quick glissandi

f h[o] h[i] ss s

These sounds are made solely by voice. The vowel in paranthesis at the end of letter "h" shows in which position the mouth should be when pronouncing "h". S-"whistle" means quick glissandi up and down made with "s", whistling sounds emerge.

mouth vibrato
(medium speed)

p

Vibraphone: mouth vibrato: open and close mouth over ringing bar (like saying "auauau" without sound). The motor of the vibraphone should be off.

c. 4" c. 10"

f

IMPROVISATION

Players are improvising in I-section (from measure 290 onwards). Own turn to improvise is shown in *IMPRO* -sign in a rectangle. When others are improvising, it's shown in "Impro players x,x" - sign in opaque form. The approximate time is shown on top of signs, but they can vary. The whole improvised section shouldn't last over 3 minutes, however. When improvisation happens together with someone else, it's written for example "w/1" (with player 1).

When there's written "start a bit before player x stops", playing should be started a bit ahead, like in jazz, when players "take their turn" and start to play on top of the other's playing.

Impro should be energetic and dense most of the time. This section has the idea of a "duel" and showing off. Choice of instruments (or no instruments) is left for the player. One can also use his of her body (hitting the body, clapping hands to other performers, stamping foot like a stubborn child etc.) or voice (murmuring, hissing, singing, whistling, buzzing etc.). There should be an overall crescendo during the impro-section, that leads to tutti-rhythms just before section J.

Flash

written for Osuma ensemble
commissioned by Time of Music -festival

Tiina Myllärinen (2011)

Esposivo ♩ = 144

Musical score for Percussion 1-5, measures 1-4. The score is in 3/4 time with a common time signature (C). Percussion 1 (Wood blocks) starts with a *mf* dynamic, followed by a crescendo to *f*, then a *p* dynamic with a glissando effect for the Bell tree. Percussion 2 (Sizzle on suspended cymbal) starts with a *mf* dynamic and includes a first ending (l.v.). Percussion 3 (Tib. Temple gongs) starts with a *mf* dynamic and includes a first ending (l.v.). Percussion 4 (Snare drum) starts with a *mp* dynamic and includes a first ending (l.v.). Percussion 5 (Japanese bowls) starts with a *mp* dynamic and includes a first ending (l.v.).

Musical score for Percussion 1-5, measures 5-8. The score continues from the previous page. Percussion 1 (Tam-tam) starts with a *mp* dynamic and includes a first ending (l.v.). Percussion 2 (Susp. Cymbal) starts with a *p* dynamic and includes a first ending (l.v.). Percussion 3 (Tom-toms) starts with a *mp* dynamic and includes a first ending (l.v.). Percussion 4 (Vibraphone) starts with a *mf* dynamic and includes a first ending (l.v.). Percussion 5 (Timpano) starts with a *f* dynamic and includes a first ending (l.v.).

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9

1 Jia-gong (soft beaters) *mp* *f*

2 Triangle *mp* *f*

3 *p* rim 5 3 *f* *ff*

4 Bass drum (soft beaters) *pp*

5 Crotales *p* *mf* 3 l.v.

15

1 Opera gong (hard beaters) *mp* *f* Tub. bells (hard beaters) (gliss. middle of tubes) *p* *f* l.v.

2 Timpano Friction roll (finger rub or superballet mallet) *p* *f* Bell tree gliss. *mp*

3 Cowbells *p* 3 5 5 *f* Japanese bowl Tom-tom (large) *f* *p* *f*

4 Snare drum (snare on) *p* *f*

5 Japanese bowls *mf* *mp* *f* Crotales *mp*

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QUANTUM

20

1 (soft beaters) 3 3

mf *f* l.v.

2 Ratchet Sizzle cymbal (suspended) (soft beaters) Bell tree *gliss.*

<mf l.v. *mf* *ff* *mf* *f* *f*

3 Jia-gong (soft beaters)

p *f*

4 Susp. Cymbal (hard beaters) Glass chimes Tam-tam (soft beaters)

p *f* *f* *mp*

5 Glass bottles

f l.v. *mf* *f*

A

Ritmico ♩ = 72

23

1 Wood blocks (wooden stick)

pp

23 (remove sizzle from cymbal) (Tune Timpano to low poss.)

2 l.v.

23

3 (Tune Timpano to low poss.)

4

5

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27

1

27

(damp cymbal) //

2

27

//

3

27

//

4

27

(damp crotales) //

5

27

Temple bl. (wooden stick)

Wood bl. (wooden stick)

p

p

mp <

30

1

30

2

30

Wood bl. (wooden stick)

3

30

Temple bl. (wooden stick)

4

30

5

f

p

p

f

f

p

f

mf < *f*

mf

mp

mp

f

mf < *f*

mf < *f*

f

mf

mf < *f*

33

1 *f* *sempre f*

2 *f* *f*

3 *f* *f*

4 *f* *f*

5 *f* *f*

37

♩ = 84

1 *ff* *f > pp*

2 *ff* *f > pp*
Susp. Cymbal (wooden stick)
damped

3 *f > pp*
Cowbell (high)

4 *ff* *f > pp*
Glass bottle (small) (wooden stick)

5 *f > pp*
damped

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$\text{♩} = 48$
7

1 *p*
42 7 7 7 7

2 *p*
42 7 5 5 5

3 *p*
42 7 9 9 9

4 *p*
42 7 11 11

5 *p*
42 7

1 43 7 7 7 $\frac{3}{4}$

2 43 5 5 5 $\frac{3}{4}$

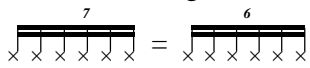
3 43 9 9 9 $\frac{3}{4}$

4 43 11 $\frac{3}{4}$

5 43 7 $\frac{3}{4}$

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KIMIC

♩ = 56



Roto-tom (large)

1 **3/4** *f* rim> 6 6 6 6 6

Timpano rim>(damp head)

2 **3/4** *f* 6 6 6 6 6

Tom-tom (medium) (damp head)

3 **3/4** *f* rim 6 6 6 6 6

Snare drum (snare off)

4 **3/4** *f* rim> 6 6 6 6 6

Timpano rim>(damp head)

5 **3/4** *f* 6 6 6 6 6

Wood blocks

1 **C** *mf* *ff* *mf* *f*

2 **C** *ff* *mf* *ff* *mf* *ff* *f*

Cowbells

3 **C** *ff* *mf* *ff* *f* *mf*

4 **C** head > *ff* *mf* *f* *mf* *ff* *mf* *f*

5 *mf* *ff* *mf* *f* *mf* *ff* *mf* *f*

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48

1 *ff* *mf*

2 *mf* *f* *mf* *f* *ff* *mf*

3 *ff* *mf* *f* *ff* *mf* *ff* *mf*

4 *mf* *ff* *mf*

5 *mf* *ff* *mf* *f* *ff* *mf*

Wood bl.

50

1 *p* *mf*

2 *mf* *p*

3 *p* *mf*

4 *p*

5 *mf* *p* *mf*

Temple bl.

Wood bl.

("overtones"; move stick up and down)

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56

1 **Roto-tom (large)**
f 3 3 3 3 3 3

2 **Susp. Cymbal**
damped *ff* 3 6

3 **Cowbells**
ff 5 5 5

4 **Snare drum (snares off)**
rim *ff* 7 7

5 **Timpano (wood mallet)**
damped *f* 3 3 3 3 3 3

$\frac{9}{8}$ = $\frac{126}{\text{min}}$

59

1 *ffp*

2 *ffp*

3 *ffp*

4 *ffp*

5 *ffp*

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62

1 **Slapstick** **Roto-tom (small)**

f *ff* *pp*

2 **Frame drum**

ff 5 5 *pp*

3 **Tom-tom (medium)**

ff (tom-toms) 3 3 *pp*

4 **Snare drum (snare off)**

ff *pp*

5 **head**

ff (still damped) *pp*

Temple blocks

B

65

1

2

3

4

5

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68

1 *ppp* < *pp*

2 *pp*

3 *pp*

4 *pp*

5 *ppp* < *pp*

Wood blocks

Cowbells

71 ♩ = 42

1 *f* < *ff* *mf* *mf* < *ff* *mf* < *ff* *f*

2 *pp*

3 *f* *mf* *f* *mf* *f* *ff*

4 *mf* < *ff* *mf* < *f* *mf* *ff* > *mf*

5 *pp* (not damped)

Timpano bowl (soft beater)

Temple blocks

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73 ♩ = 60

1 *mf*

2 *mf* *ff*

3 *mf*

4 *mf* *ff*

5 *mf*

73 Temple bl.

73 Wood bl.

73 Wood bl.

76

1 *ff* *mf* *f*

2 *mf* *f*

3 *ff* *mf*

4 *mf* *f*

5 *mf*

76

76

76

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78

1
2
3
4
5

ff
ff
ff
ff
ff

82

1
2
3
4
5

(temple blocks) *pp*
p *mp* *p* *mp*
Susp. Cymbal (stick) *p*
pp *ff*
ppff *ppff* *p* *mp* *p*
Opera gong (soft beater) *pp*
Temple blocks *p* *mp*
Wind gong (soft beater) *p*
pp *ff* *mp* *p*

103

1 Roto-toms

2 Vibraphone (motor off)

3 Guiro

4 Susp. Cymbal

5 Rainstick

f *mf* *p* *f* *mp* *f* *ff* *mp* *p*

(brush; cymbal's edge in middle of brush's wires, move up and down)

Snap drum (snare off) (stick)

make fast circles w/palms

106

1 Tub. bells (rubber mallets)

2 Opera gong

3 Cowbell

4 Opera gong

5 Wind gong

Hands (rub palms of hands together) (move to right side of tub. bells)

Stones

Sandp. blocks

Vibraphone (motor off)

Stones

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

(damp notes in given rhythm)

(w/knuckle)

put sizzle on cymbal

fast gliss.

l.v.

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Tub. bells
"harp-like":
glissandi w/fingers

109

1 **Slapstick** **Guiro** **Wood blocks**

2 **Susp. Cymbal w/sizzle** **Ratchet**

3 **Vibraslap** **Guiro** **Wood bl.**

4 **Susp. Cymbal** (*gliss. w/triangle beater on edge, upwards*) **Guiro** **Vibraphone (motor ON)** (soft mallets)

5 **Ratchet**

p *f* *ff* *f* *mf* *f* *mp* *ff* *mp* *p*

(ped. w/left foot) // remove sizzle

112

1 **Tub. bells** (rub middle of tubes w/hands) **ord.**

2 **Frame drum** (rub w/nails) **Vibraphone (motor off)** arco

3 **Tom-tom (large)** (sticks: other making circle on head, other on stick) **Jia-gong** (rub w/nails)

4 **Snare drum (snares off)** (rub w/nails) **Vibraphone (motor off)** arco

5 **Ratchet** **Wood bl.** (w/wood, pull across the edge) **Wind gong** (rub w/nails)

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

(ped.)

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Q&A MUSIC

D

Crystal glasses (rub w/moistured finger)

Bell tree (triangle beater)

Crystal glass (rub w/moistured finger)

ord.

Crotales arco

Glass bottles

p

pp *gliss. l.v.*

p

f (no pedal)

pp

p < mp

p < mp

p < mf

Susp. Cymbal arco

Vibraphone (motor off) arco

Glockenspiel

Vibraphone (motor off) arco

Susp. Cymbal arco

Triangle

Crotales arco

(damp others than F#)

(damp crotales and triangle)

p

mp < f

p *mp*

p < mf

mp

mp < f

mp

p < mf *p < mf*

mp *pp*

p < mf

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127 Glockenspiel Opera gong

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

2 Triangle Susp. Cymbal

damped *p* damped *f*

3 Tib. Temple gong
(triangle beater)

mp

4 Triangle Glass chimes

damped *mp* *p*

5 Triangle Glass bottles
(triangle beaters
inside bottles)

damped *mp* *p* *rall.*

ord. *mp* 5
(no pedal)

130 Tub. bells (triangle beater
between tubes)

1 *p* *mf* *p*
(no pedal)

2 arco Triangle

(not damped) *pp* damped *mf* *p*

3 Cowbells (snare drum sticks w/tip)

p *mf* *p*

4 Susp. Cymbal arco (finger)

pp *mp* ("drop" finger
from edge making
cymbal vibrate)

5 Wind gong arco

pp damped *p* *mf*

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135 Opera gong (hard stick) >

1 *ff* *p* 5 *f* 3 *p*

2 *f* *mf* 12 *p* *mf* *p*

3 *ff* *mp* *mf* *f* 12 *ppp* *p* *f* *p*

4 ord. > *f* 3 *ff* *mp* *f* *ppp*

5 *p* *f* *mf* *f* *p*

Triangle
Glass bottles (triangle beaters inside bottles)
Vibraphone (motor off) (no pedal) (hit side) >

Timpano (damp head) rim >

137 Tub. bells (triangle beater between tubes) >

1 *ff* *mp* 7 *f* *p* (no pedal)

2 *mf* *ff* *f* *p*

3 *ff* *mp* 6 *pp* *mp* *pp* 3 *f*

4 *mf* *pp* *mf* *pp* 5 *f* *pp*

5 *mf* *pp* *f* *ppp* 5 *pp* *mp* *pp* *f* *pp*

Triangle
Japanese bowl (hard stick)
Glass chimes
Glass bottles
Japanese bowls (hard stick)
Glass bottles

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5

ord.

(between tubes) >

Crystal glasses (w/nails) 7

1 *ff* > *pp* *f* *ppp* < *p*

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

3 Cowbells (snare drum sticks w/tip) *f* *p* *ff* *p*

Japanese bowl (hard stick) >

4 Vibraphone (motor off) *ff* *pp* Triangle *ff* *p* Glass chimes (blow) *pp*

5 *p* < *f* *p* *ff* > *p*

Tub. bells (w/triangle beaters between tubes)

1 *p* > *ff*

2 (no pedal) *p* *ff*

3 Crystal glasses (w/nails) *p* > *ppp* Cowbells (snare drum sticks w/tip) *mp* > *ff*

4 Snare drum (snare off) rim (damp head) *p* *ff*

5

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FIMIC

143

1

2

3

4

5

Crotales

mf 5 3 l.v. (damping) 6 3

145

1

2

3

4

5

Vibraphone (motor off)
(soft mallets)

mp 3 7 (damping) 3

ord. *p* 6 3 l.v. (damping) 3

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Q&P MUSIC

148

Crystal glass (w/moistured finger)

1 *pp* *p*

2 (nylon brush) *pp* *gliss.* (damp w/arms) 3 *p* *ff*

3

4 Vibraphone (motor off) arco *p* *f* Susp. Cymbal arco *p* *ff*

5 Wind gong arco *p* *ff*

153

Glockenspiel

1 *p* *mp* Opera gong arco *mp* *mf*

2 Vibraphone (motor off) arco

3 Crystal glass (w/moistured finger) *pp* *p* Glockenspiel (w/finger or arco) *pp* *mp* *mf*

4 Crotales arco *mp* *pp* Susp. Cymbal arco *pp* *mf*

5 Crotales arco *p* *mp* *pp* *mf* *mp* ord. (brass mallet)

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171

1

(Change vowels ad lib. in free rhythms making an accelerando, try to make overtones heard.)

171

2

p oo → *mf* aa → ee → ii → oo → uu → aa → ee → (cont. sim.) → (oioi) // in C#

171

3

171

4

(Change vowels ad lib. in free rhythms making an accelerando, try to make overtones heard.)

171

5

p mm l.v. *p* oo → *mf* aa → ee → ii → oo → uu → aa → ee → ii → (oioi)

177

1

(overtone: other thumb hits, other moves from center to edge)

Timpano

177

2

Singing into Timpano

Timpano in D

mp *f* *p* *mf* *p sub.* *p sub.* *p sub.* *mf*

177 *mp* *f* Ped.

177

3

177

4

177

5

Timpano in D

mp *f* *p* *mf* *pp* *pp* *p sub.* *p sub.* *p sub.* *mf*

Ped.

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Bow in air

"Hit" air w/bow, up/down/sideways.
Fast movements, whistling sound.
Be far enough not to hit instruments.

191

1 *f*

2 *f*

3 *f*

4 *f*

5 *f*

f *f*

194

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

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

3 *p* *f* *mp* *p* *f*

4 *p* *f* *mp* *p* *f*

5 *f* *p* *mp* *p* *f*

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

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198

1 Voice *f* h[o] *mf* h[i] ss s- "whistle", quick glissandi Sandp. blocks *p*

2 Voice *f* h[o] *mf* h[i] ss s- "whistle", quick glissandi

3 Voice *f* h[o] *mf* h[i] ss s- "whistle", quick glissandi

4 Voice *f* h[o] *mf* h[i] ss s- "whistle", quick glissandi

5 (Put large bowl on timpano) Sandp. blocks *p*

F

202

1 Maracas *f* Wood bl. *f* Temple bl. *f*

2 Ratchet *f* Wood bl. *f* Tom-toms rub w/fingers *p*

3 Sandp. blocks *p* 2 Shakers *mp* Japanese bowl (soft beater) *p* Wood bl. *f* Bass drum rub w/hand *p*

4 Rainstick Slowly sideways Large Japanese bowl on Timpano (soft beater) *f* Temple bl. *f* Wood bl. *f* Timpano rub w/fingers *p*

5 *pp* *mp* *mp* (make bowl swing back and forth) *f* *p*

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206

1 Roto-toms rub w/nails *mp* Sandp. blocks *pp*

2 Frame drum rub w/nails *mp* Stones *f* Sandp. blocks *pp*

3 Sandp. blocks *pp*

4

5 Stones (Take Japanese bowl away from timpano) Sandp. blocks *pp*

209

1 Maraca *pp* Guiro *p* Tub. bells (touch the bell for (any) overtone right after the stroke) *f p*

2 Ratchet *f* Susp. Cymbal (medium hard mallet) *f p*

3 Vibraslap *f* Guiro *p <mf* Susp. Cymbal (Lower tones are damped.) *f p*

4 Temple blocks circular movements on edge w/shaft of stick *p* Guiro *p <mf* Ratchet *ff*

5 Wind gong rub edge w/shaft of stick, irregular rhythms ad lib. *p* Ratchet *ff*

damped *p*

"overtone": touch edge quickly w/ fingers after stroke. (Lower tones are damped.)

"overtone": touch edge quickly w/ fingers after stroke. (Lower tones are damped.)

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EMMIE

213

1 **Maracas** **Wood bl.** **Maracas**

2 **Stones**

3 **Japanese bowl** rub around w/wooden stick **Guiro** **Wood bl.** **Bamboo chimes**

4 **Snare drum (snares off)** **Play snares:** push snares to lower head of drum w/fingers. Draw fingers slowly towards yourself. Try to get metallic pitches from snares, avoid hitting the head. **Temple bl.**

5 **Japanese bowl (large)** rub around w/wooden stick **Ratchet** **Wood bl.** **Rainstick** Slowly sideways

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

218

1 **Guiro** **Jia-gong** (very soft beater) **Guiro**

2 **Ratchet** **Tam-tam** (very soft beater) **Ratchet**

3 **2 Shakers** **Wood bl.** **Guiro**

4 **Guiro** **Bass drum** w/wood **Temple bl.** **Tam-tam** (triangle beaters on edge) gliss.

5 **Ratchet**

mf *ppp* *f* *ppp* *ff* *mp* *f* *ff* *f* *pp*

Let tam-tam resonate. If resonance is not heard loud enough, play tam-tam very softly.

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222

1

222

2

222

3

222

4

222

5

Cowbell
rub edge w/shaft of stick,
irregular rhythms ad lib.

Guiro

Susp. Cymbal rub edge w/wood ord. (soft beaters)

Wood bl. rub edge w/shaft of stick irregular circles -----> rhythms

Ratchet

sfz *mp* *f* *mf* *p* *f*

227

1

227

2

227

3

227

4

227

5

Temple blocks (sticks)

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

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G

Tub. bells
(rubber mallets)

231

1 *fff* *p* *ff* *mp* *ff* *pp*

231 *fff* Tom-tom (large) *mf* *ff* *mf* *f*

231 *fff* (triangle beaters on edge) *gliss.* // *mp* *ff* *f* *ff* *mf* Tib. Temple gongs *f*

231 Tam-tam (soft beaters) *p* *sfz* *mp* *ff* *mf* Cymbal (hard beater) *mf* *f*

231 *fff* *p* *ff* *mf* *ff* 1 2 *mp* 5 3 4

Opera gong (hard beater) Start walking to the center. Take opera gong and a beater with hard and soft head with you. > //

Tub. bells (rubber mallets) *pp*

Start walking to the center. Take temple gongs with you. > //

Start walking to the center. Take cymbal and a beater with hard and soft head with you. > //

Start walking to the center. Take finger cymbals with you. > //

236 Opera gong (soft beater) *p* *f* IN THE CENTER (hard head) After striking go to set-up 3 (soft head) Rotate gong fast above head after stroke

236 *f* *p* *ff* *ff*

236 *f* After striking go to set-up 5 Wind gong (hard beater) (gong of set-up 5) *pp*

236 (hard head) After striking go to set-up 2 (soft head) (hard head) *pp*

236 Finger cymbals After striking go to set-up 4 Opera gong (soft beater) (gong of set-up 4) *ff*

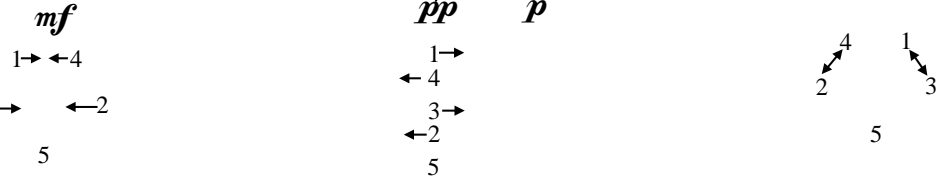
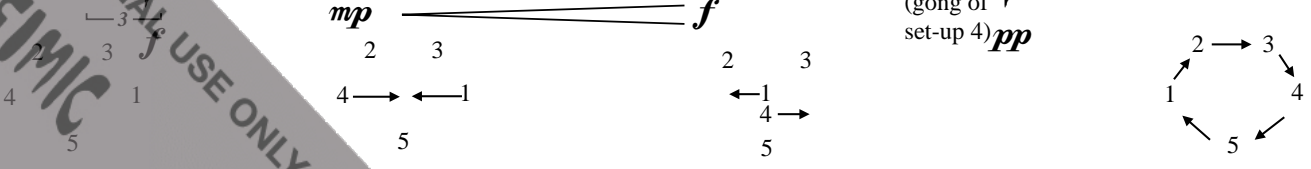
1 4 2 3 5 5

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Walk towards center isle.
Take opera gong and a beater with
hard and soft head with you.

In the center isle,
side by side with player 4.
ord. After striking walk to setup 2.

After striking go to set-up 3

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After playing go to your own set-up. Take opera gong with you.

251 Wind gong (soft beater)

Jia-gong (medium hard beater)

(soft beater) (medium hard beater)

1 (gong of set-up 5) *mp* *f* *f* *ff*

After playing go to your own set-up. Take opera gong with you.

251 Tam-tam (medium hard beater) (soft beater)

2 *f* *ff* *f*

After playing go to your own set-up. Take Tib. Temple gongs with you.

251 Jia-gong (medium hard beater) (soft beater) (medium hard beater)

3 *f* *f* *ff*

After playing go to your own set-up. Take cymbal with you.

251 Tam-tam (medium hard beater) (soft beater)

4 *f* *ff* *f*

After playing go to your own set-up. Take finger cymbals with you.

251 Wind gong (soft beater) (medium hard beater) (soft beater) *f* *f*

5 *mf* *ff* *f* *f*

1 2
5 3
4

258 (rotating) (rotating) (rotating)

1 *mf* *p* *ff*

(medium hard beater) (rotating fast)

258 *f* *f* *ff*

(rotating) (NOT rotating) (rotating)

3 *mf* *f* *pp*

(medium hard beater) (rotating) (rotating)

4 *f* *mp* *pp*

258 (medium hard beater) (rotating) (rotating)

5 *f* *pp*

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263 (rotating) (rotating) //

1 *f* *poco f*

263 // (Put 3 crotales on Timpano)

2

263 (rotating) (rotating) (rotating)

3 *f* *poco f* *mf*

263 (rotating slow) (very soft beater) //

4 *mp*

263 //

5

H

271 Tub. bells (rubber mallet) *mp*

1

271 Vibraphone (motor off) *mf* (motor ON) (medium speed) *p* *gliss.* (fast poss.) *f*

2

271 Vibraphone (motor off) *mp* (motor ON) (fast poss.) *gliss.* *mp* *mf* *f*

3

271 Crotales // *p*

4

5

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Tub. bells

1 274 (fast changes of speeds ad lib.) (slow changes of speeds ad lib.) speed **mf** OFF ON (slow) (fast poss.) (open and close mouth over ringing bar) mouth vibrato (medium speed) OFF

2 274 **p** **f** **p** Glockenspiel vibrato w/hand (fast) → (slow) //

3 274 **p** OFF ON (slow) (fast poss.)

4 274 (fast changes of speeds ad lib.) (slow changes of speeds ad lib.) speed (motor OFF) **mp** **f** vibrato w/hand (slow) → (fast) → (slow) //

5 274 **p**

Crystal glass

1 280 **mf** Crystal glass arco swing glass for vibration

2 280 (slow) (fast poss.) ord. 3 **mp** **p** **mf** **p** Crystal glass arco swing glass for vibration

3 280 **mf**

4 280 (open and close mouth over ringing bar) mouth vibrato (slow) OFF ON (fast poss.) ord. 3 3 **mp** **p** **mp** **p**

5 280 **p**

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I

Roto-tom (medium)

con espressione
rim (change speeds of roll)

285

1

285

2

285

3

285

4

285

5

(Tune Timpano to low poss.)

fpp *mf* *ff*

fpp *mf* *ff*

fpp *mf* *ffpp* *fpp*

fpp *mf* *ff*

fpp *mf* *ff*

288

1

288

2

288

3

288

4

288

5

flat black noteheads = instruments ad. lib.

fpp *f* *p* *f* *p* *f*

pp *mf*

Instruments ad. lib.

5

Improv should be energetic and dense most of the time.
 This section has the idea of a "duel" and showing off.
 Choice of instruments (or no instruments)
 is left for the player. You can also use your body
 (hitting your body, clapping hands to other performers,
 stamping foot like a stubborn child etc.) or voice
 (murmuring, hissing, singing, whistling, buzzing etc.).

290

1 **Improvisation** c. 8" ("take your turn": start a bit before player 2 stops) c. 3" c. 6"50

2 290 **Improvisation** *f/ mp* (use both) ("take your turn": start a bit before player 1 stops) c. 5" *f* c. 10" *pp/ mp* (use both) (start before player 4 stops) c. 3"50

3 290 *mf* *p*

4 290 **Improvisation** ("take your turn": start a bit before player 1 stops) c. 2"50 (start before player 2 stops) c. 15"

5 290

298 (w/2.) c. 7" (w/2.) c. 3" (start before players 3,4,5 stop) c. 6" (w/5.) c. 2" (w/4.5.) c. 2"50

1 **IMPRO** *p < mf* *mp* *f/ pp* (use both) *mp* *mf* (start before players 1,5 stop) c. 3"

2 298 **IMPRO** *p < mf* *mp* *f/ pp* (use both) *p < f* (start before players 1,5 stop) c. 3"

3 298 **Improvisation** c. 5" (start before players 1,2 stop) c. 4" *f* (start before players 1,2 stop) c. 4" *p < f* (w/1.5.) c. 2"50 (w/2.3.) c. 3"

4 298 **IMPRO** *ff* *p < < f* *f/ p* (use both) *mf* *f* (start before players 1,2 stop) c. 4" (w/1.) c. 2" (w/1.4.) c. 2"50

5 298 **Improvisation** c. 5" (start before players 1,2 stop) c. 4" *p < < f* *f/ p* (use both) *mp* *mf*

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(start before 2. stops) (w/3,4,5.) c. 4"

J

♩ = 72

c. 10"

1 **IMPRO** *ff/pp* (use both) *ff* (instrument ad lib.) tutti >>>> 5 **3 crotales on timpano** (snare drum sticks) 6 c. 10"

2 **IMPRO** *fp < f ff* (w/3,4,5.) c. 5" (instrument ad lib.) tutti >>>> 5 *mp* l.v. move pedal ad. lib: ----- c. 10"

3 **IMPRO** *ff/pp* (use both) *fp < f ff* (w/1,4,5.) c. 4" (w/2,4,5.) c. 5" (instrument ad lib.) tutti >>>> 5 c. 10"

4 **IMPRO** *ff/pp* (use both) *fp < f ff* (w/1,3,5.) c. 4" (w/2,3,5.) c. 5" (instrument ad lib.) tutti >>>> 5 c. 10"

5 **IMPRO** *ff/pp* (use both) *fp < f ff* (w/1,3,4.) c. 4" (w/2,3,4.) c. 5" (instrument ad lib.) tutti >>>> 5 (Put Japanese bowls on timpano) c. 10"

(start before 2. stops) *ff/pp* (use both) *fp < f ff*

314

1 **Frame drum** Friction roll (finger rub or superball mallet) *pp < mf*

2 *p* move pedal ad. lib: ----- **Japanese bowl** (soft beater) *mp*

3 **Crotales** (snare drum sticks) 3 *mf*

4 **Japanese bowls on timpano** (soft beater) *mp* move pedal ad. lib: -----

5 *mp* move pedal ad. lib: ----- *p* l.v. move pedal ad. lib: -----

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319

1 Glockenspiel + whistling
(make glissandi by whistling)
mp

2 319 3 crotales on timpano
(snare drum sticks)
pp
p
move pedal
ad. lib.

3 319 Glockenspiel + whistling
(make glissandi by whistling)
mp

4 319 Bass drum
Friction roll (finger rub
or superball mallet)
p < mf
pp
Vibraphone (motor off)
+ whistling
(hard mallets)
mp

5 319

324

1 Tub. bells
(rub sideways w/hand
at middle of tubes)
pp *mp* *p*
Roto-toms
(w/finger,
other hand turns
roto-tom to
produce gliss.)
mf *gliss.*

2 324 Susp. Cymbal (brush; cymbal's edge in middle
of brush's wires, move up and down)
p *mp* *p*

3 324

4 324 Bass drum
(w/finger, other
hand pushes
the head after
stroke to
produce gliss.)
mf *gliss.*

5 324
mf
move pedal
ad. lib.

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328

1 **Whistling**
rub w/palm
gliss.
gliss.
pp < f mp

2 **Timpano**
rub w/palm
p
f > pp
Whistling
gliss.
mp

3 **Tom-tom (large)**
rub w/fingertips
p
(w/finger, other hand pushes on head after stroke to produce gliss.) rub w/palm
Whistling
gliss.
pp < f mp
Sandp. blocks
mp

4 **Whistling**
rub w/palm
gliss.
pp < f mp

5 **Timpano**
rub w/fingers
p
Sandp. blocks
f > pp
Whistling
gliss.
< f mp
Sandp. blocks
mp

332

1 **Roto-tom (large)**
rub w/palm
p

2 **3 crotales on timpano**
(snare drum sticks)
mp
move pedal ad. lib:
//

3 **Tom-tom (small)**
rub fast w/fingertips
p

4 **Bass drum**
rub w/palm
p

5 **Timpano**
(rub w/fingers in medium velocity)
p

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Different kind of **rubbing** sounds.
 Can be produced on instruments
 or with hands, body, feet etc.
 If you have interesting sounding clothes
 or there're different sounding places on
 floor, use them. Back and forth movements
 or circles.

Players 1, 3-5 can also
 start slowly moving
 from their place, away
 from audience.
 If so, last sounds can also be
 made without instruments.

336

Slide whistle

1 *mp* G.P. Rubbing. Instrument ad lib. (fast)

2 336 G.P. Rubbing. Instrument ad lib. (low sound, fast)

3 336 G.P. Rubbing. Instrument ad lib. (high sound, fast)

4 336 rub slowly w/palm G.P. Rubbing. Instrument ad lib. (high sound, fast)

5 336 G.P. Rubbing. Instrument ad lib. (low sound, slow)

p

342 (medium velocity)

1 *mf*

2 342 (fast) 3 crotales on timpano (snare drum sticks) *pp* move pedal ad. lib. l.v.

3 342 (low sound, medium velocity) *p*

4 (low sound, medium velocity) *p*

5 342 (high sound, fast) *p*

p

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348 Sandp. blocks *p* *ff*

348 // Palms of hands *mf* *ff*

348 Tom-tom (large) rub w/palm *p* *ff*

348 Bass drum rub w/ palms *mp* *ff*

348 Sandp. blocks *mf* *ff*

The score consists of five staves, numbered 1 to 5. Each staff begins with a measure number '348' and a key signature of one sharp (F#). Staff 1 is labeled 'Sandp. blocks' and starts with a dynamic of *p*, transitioning to *ff*. Staff 2 is labeled 'Palms of hands' and starts with a dynamic of *mf*, transitioning to *ff*. Staff 3 is labeled 'Tom-tom (large) rub w/palm' and starts with a dynamic of *p*, transitioning to *ff*. Staff 4 is labeled 'Bass drum rub w/ palms' and starts with a dynamic of *mp*, transitioning to *ff*. Staff 5 is labeled 'Sandp. blocks' and starts with a dynamic of *mf*, transitioning to *ff*. Each staff contains a melodic line with notes and rests, and a dynamic hairpin indicating the volume change.