

Richard Barrett

urlicht

2013-14
3 percussionists
with optional spatialisation

performing score

urlicht


(2013-14) for 3 percussionists with optional sound spatialisation

commissioned by Speak Percussion

to Bob Gilmore

duration: approximately 13'30"

instrumentation


- 1 vibraphone*
waterphone, suspended if possible to enable rapid deployment**
small suspended "trash" cymbal, or stack of two or more, "prepared" with several strings of beads, creating a complex but unresonant sound
guero, fixed to stand, positioned vertically so it can be scraped with the shaft of one mallet while the other (in the same hand) strikes the cymbal
- 2 vibraphone*
mark tree
seed pod chimes, as dense as possible
tenor drum, tuned low and "prepared" with pine cones, seed pods or similar light objects, creating a complex but unresonant sound
- 3 vibraphone*
Beijing opera gong - tuning:  (3 different "pitches" are notated, indicating distinct sounds produced by striking at different places with a mallet)

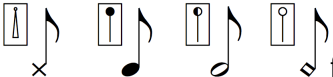
suspended sleighbells (to be struck as well as shaken)
log drum "prepared" with aluminium foil, with 3 different "pitches", placed on stand so it can be struck with one mallet while the other (in the same hand) strikes the sleighbells

* The three vibraphones do not have to be in tune. Discrepancies in intonation should be seen as enhancing the music rather than compromising it. The range of motor speeds in the score is from 45 to 300 beats per minute. While precise values for motor speed in bpm are given in the score, some approximation is naturally acceptable, while preserving the sense of changing relationships and the widening difference through the course of the music between slower and faster speeds.

** A 3-line staff is used for the waterphone, within which noteheads show the position of the bow around the circle. The top and bottom lines should thus be thought of as coinciding. The angle of the instrument (and thus the position of the water inside) are indicated on another 2-line staff. The top line indicates a vertical position of the instrument and the bottom line a horizontal position, so that the "pitch-bending" effect will be in the opposite direction of the notated line. Which direction the instrument is tilted in is *ad libitum*; a variety of different directions might be taken, to vary the resulting sound in different ways.

notation

bow =  - apart from the bow, each player uses 4 different mallets. In bars 64-142 each player eventually *individually* uses four different mallets, which are notated using different noteheads. The symbols used for mallets and the noteheads are as follows:

 for drumstick, hard, medium and soft vibraphone mallets respectively.

 = "dead-stick" (mallet remains in contact with surface, producing a sound without any resonance)] = damp all sound

 = pedal, always and only to be used as notated

spatialisation

When *urlicht* is performed with the possibility of three-dimensional sound projection (with the performers in the centre of the space, surrounded by the audience which in turn is surrounded by the speaker system), it can follow the course of the music in this way:

sections 1-3 treat each player as a single source for spatialisation.

1 (bar 1, 18" in duration): everything is panned to the centre of the space at floor level and remains static

2 (bars 2-25, 1'12"): an equilateral triangle formed by the three instruments begins to grow outwards from centre and to rotate slowly, still at floor level

3 (bars 26-45, 1'30"): the equilateral triangle has now reached the perimeter of the space and continues to rotate; each apex now begins a slow sinusoidal up/down motion (frequency is the same for each instrument but with phase difference of 120 degrees between each one)

sections 4-6 gradually widen the distance between two sources for each player (vibraphone left/overhead left and vibraphone right/overhead right)

4 (bars 46-98, 2'42"), gradually add independent movement to and from centre (each pair of sources a small distance apart from one another)

5 (bars 99-134, 1'48"): continue the 3 aforementioned movements (to/from centre, rotation, up/down) but now each of the 3 pairs of sources moves independently, with the pairs still widening

6 (bars 135-142, 36"): sound seeming to appear at random points throughout the space (using rapid panning)

sections 7-9 have each pair of sources linked but panned to opposite sides of the space

7 (bars 143-188, 2'24"): rapid independent rotations of the pairs, at 3 different heights - floor, halfway and ceiling

8 (bars 189-216, 2'06"): start again with everything at centre, then rapid condensed "recapitulation" of sections 1-3 but now with the three players widely panned (once the movement outwards from the centre has been completed)

9 (bars 217-225, 54") all static at the perimeter at ceiling level

urlicht

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4 x 21 8

1 vib. (motor off) *fff non dim.* motor on 70bpm take 2 x 4 8

2 vib. (motor off) *fff non dim.* motor on 80bpm take 2 x 4 8

3 vib. (motor off) *fff non dim.* motor on 75bpm take 2 x 4 8



4 80 see preface: the notated durations indicate the time for which the bow is in contact with the plate, after which the sound resonates until the next notated pedal-damping.

1 vib. *p mp* 3:2 7:8 *p mp* 3:2

2 vib. *p mp* 4:5 3:2 5:6 *p mp*

3 vib. *p mp* 7:6 3:2 5:4 5:6 *p mp*

2

5

1 vib.

2 vib.

3 vib.

p *mp* *pp* *mp*

3:2 6:7 7:8 7:8 7:8 4:5

8:7 3:2 3:2 3:2 5:4 3:2

p *mp* *pp* *mp* *pp* *mp*

10:7 3:2 3:2 4:3 6:5

pp *mp* *p* *mp* *pp* *mp*

10:7 9:7

8

1 vib.

2 vib.

3 vib.

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

3:2 7:6 7:8 3:2

9:8 9:8 3:2

pp *mp* *pp* *mp* *pp* *mp*

7:8 5:4 7:8 7:8 7:8

4:5 7:8 7:8

pp *mp* *pp* *mp* *pp* *mp*

5:4 5:4 3:2 3:2 3:2

7:8 5:4 7:6 7:6

11

1 vib.

2 vib.

3 vib.

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

8:7 6:5 5:4 7:5 7:5

9:8 9:8

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

6:7 7:6 5:6 7:6 9:8

7:8 6:5 9:8

p *mp* *p* *mp* *p* *mp*

4:3 5:4 3:2 3:2 7:5

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

5:4 5:4 7:5

14

1 vib.

2 vib.

3 vib.

Musical score for measures 14-16, three vibraphone parts. Measure 14: Part 1 (top) starts with *pp* and *mf* dynamics, featuring a 4:5 interval. Part 2 (middle) starts with *ppp* and *mf*, featuring a 10:7 interval. Part 3 (bottom) starts with *ppp* and *mf*, featuring a 3:2 interval. Measure 15: Part 1 features *pp* and *mp* dynamics with 6:7 and 3:2 intervals. Part 2 features *ppp* and *mf* dynamics with a 4:3 interval. Part 3 features *ppp* and *mf* dynamics with a 3:2 interval. Measure 16: Part 1 features *ppp* and *mf* dynamics. Part 2 features *p* and *mp* dynamics. Part 3 features *pp* and *mf* dynamics with a 3:2 interval.

17

1 vib.

2 vib.

3 vib.

Musical score for measures 17-19, three vibraphone parts. Measure 17: Part 1 (top) starts with *p* and *f* dynamics, featuring a 7:6 interval. Part 2 (middle) starts with *ppp* and *mf* dynamics. Part 3 (bottom) starts with *ppp* and *mf* dynamics, featuring a 10:7 interval. Measure 18: Part 1 features *ppp* and *f* dynamics with a 5:6 interval. Part 2 features *ppp* and *mf* dynamics with a 3:2 interval. Part 3 features *pp* and *mf* dynamics with a 9:8 interval. Measure 19: Part 1 features *ppp* and *f* dynamics with a 3:2 interval. Part 2 features *ppp* and *mf* dynamics with a 3:2 interval. Part 3 features *ppp* and *mf* dynamics with a 4:5 interval.

20

1 vib.

2 vib.

3 vib.

Musical score for measures 20-22, three vibraphone parts. Measure 20: Part 1 (top) starts with *ppp* and *mf* dynamics, featuring a 4:5 interval. Part 2 (middle) starts with *ppp* and *f* dynamics. Part 3 (bottom) starts with *ppp* and *f* dynamics, featuring a 4:3 interval. Measure 21: Part 1 features *ppp* and *f* dynamics with 7:5, 5:6, and 6:5 intervals. Part 2 features *ppp* and *mf* dynamics with a 4:3 interval. Part 3 features *ppp* and *f* dynamics with a 5:4 interval. Measure 22: Part 1 features *pp* and *mf* dynamics with a 7:5 interval. Part 2 features *ppp* and *f* dynamics with a 9:8 interval. Part 3 features *pp* and *mf* dynamics with a 3:2 interval.

23

1 vib. *ppp* *f* *ppp<mf* *ppp* *pp* *ppp*

2 vib. *ppp* *ppp* *ppp* *ppp* *ppp<mf*

3 vib. *ppp* *ppp* *pp<mf* *ppp* *ppp*

26

$\text{♩} = 90$ all instruments still always with bows - unbroken *legato* slurs indicate that the bowing of adjacent notes (played with alternating hands) overlaps slightly, while dotted slurs indicate that bowing is discontinuous (note variation in bowing durations!) although sounds are still sustained using the pedal

1 vib. *mp* *pp*

2 vib. *mp* *ppp*

3 vib. *mp* *p*

28

1 vib. *pp* *mp*

2 vib. *mp* *ppp* *p*

3 vib. *p* *mf*

29 $\frac{17}{16}$ $\frac{3:2$ $\frac{11:12$ $\frac{5:4$ $\frac{13:11$ $\frac{7:9$ $\frac{13:16$

1 vib. *p* *pp*

2 vib. *f* *pp*

3 vib. *p* *f*

30 $\frac{6:5$ $\frac{11}{16}$ $\frac{10:9$ $\frac{4}{8}$ $\frac{7:8$ $\frac{5:4$ $\frac{3:2$ $\frac{4:3$ $\frac{8:9$

1 vib. *f* *pp* *p*

2 vib. *ppp* *f* *mf*

3 vib. *mf* *pp* [89bpm]

32 $\frac{4}{8}$ $\frac{6}{8}$ $\frac{21}{16}$ take waterphone (retain 1x) set vibraphone to 93bpm

1 vib. *mf*

2 vib. *ppp* *p*

3 vib. *pp* *mp*

34 $\frac{21}{16}$ (see preface for guide to waterphone notation)

wp. *pp* *p* *f* *p* *pp*

wp. pos.

2 vib. *ppp* *p* *pp* 68bpm

3 vib. *ppp* *mf* *mp*

36 $\frac{7}{8}$ $\frac{3:2}{8:7}$ $\frac{9:8}{9:8}$ $\frac{7:5}{7:5}$ $\frac{5:4}{5:4}$ $\frac{15}{16}$

wp. *mf* *ppp*

wp. pos.

2 vib. *mf* *pp*

3 vib. *ppp* *p* *mp* 138bpm

38 $\frac{15}{16}$ $\frac{17:15}{17:15}$ $\frac{2}{8}$ $\frac{15}{16}$

wp. *ppp* *p* *mf*

wp. pos.

2 vib. *f* *p* *mp*

3 vib. *pp* *f*

40 $\frac{15}{16}$ $\frac{13}{16}$ $\frac{6}{8}$

wp. *pp* *f*

wp. pos.

2 vib. *f* *p* *mf* *f*

3 vib. *pp* *mf* *ppp* *f*

42 $\frac{17}{16}$ $\frac{9}{7}$

wp. *mf* *p* *mp* *ppp*

wp. pos.

2 vib. *p* *p* *mf* *ppp*

3 vib. *p* *mp* *mf* *ppp*

44 $\frac{13}{16}$ $\frac{2}{8}$

wp. *p* *ppp* *p* *mp*

wp. pos.

2 vib. *mp* *ppp* *mf*

3 vib. *pp* *p* *f* *p*

put down waterphone and take second bow

$\text{♩} = 80$ all instruments: tenuto/legato sempre

46

1 vib. $\frac{2}{8}$ [93bpm] $\frac{4}{8}$ LH RH etc. sim. $\frac{5}{16}$ $\frac{6:5}{16}$ $\frac{11}{16}$ $\frac{15:11}{8}$ $\frac{5}{8}$

2 vib. LH RH etc. sim. $\frac{7:8}{8}$ $\frac{9:11}{8}$

3 vib. LH RH etc. sim. $\frac{9:8}{8}$ $\frac{9:11}{8}$

ppp sempre

50

1 vib. $\frac{3:2}{8}$ $\frac{5:6}{8}$ $\frac{9:10}{8}$

2 vib. $\frac{6:5}{8}$ $\frac{6:5}{8}$ $\frac{5:6}{8}$ $\frac{13:10}{8}$

3 vib. $\frac{4:5}{8}$ $\frac{5:6}{8}$ $\frac{4:5}{8}$

ppp

53

1 vib. $\frac{7:6}{8}$ $\frac{7}{16}$ $\frac{6:7}{8}$ $\frac{4}{8}$ $\frac{5:4}{8}$

2 vib. $\frac{4:3}{8}$ $\frac{10:7}{8}$ $\frac{7:8}{8}$

3 vib. $\frac{5:6}{8}$ $\frac{6:7}{8}$ $\frac{3:2}{8}$ $\frac{3:2}{8}$

ppp

56

1 vib. *(ppp)*

2 vib. *(ppp)*

3 vib. *(ppp)*

5:6, 13:12, 7:6, 3:2, 3:2, 3:2, 11:12

58

1 vib. *(ppp)*

2 vib. *(ppp)*

3 vib. *(ppp)*

7:9, 8:9, 10:9, 4:3, 4:3, 4:3, 13:9, 7:9, 10:9, 10:9, 11:9

notes with downward stems are bowed (RH),
 notes with upward stems struck (different
 noteheads indicate which stick is used - see preface)

61

1 vib. *(ppp)*

2 vib. *(ppp)*

3 vib. *(ppp)*

5:16, 11:16, 13:11, 7:6, 9:10, 4:3, 10:11, 9:10, 4:5, 9:11, 4:5

motor off

motor off

motor off

LH: put down bow, take

65

1 vib. $\frac{3}{8}$ $\frac{7:9}{7:6}$ $\frac{6:5}{4:3}$ $\frac{2}{8}$ $\frac{7}{16}$ $\frac{5:4}{9:7}$ $\frac{4}{8}$
(ppp)

2 vib. $\frac{7:6}{5:6}$ $\frac{5:4}{9:7}$
(ppp)

3 vib. $\frac{3:2}{3:2}$ $\frac{8:7}$
(ppp)

69

1 vib. $\frac{4}{8}$ $\frac{3:2}{6:5}$ $\frac{3:2}{6:5}$ $\frac{7:9}{18:12}$ $\frac{8:9}{3:2}$ $\frac{5}{16}$
(ppp)

2 vib. $\frac{3:2}{3:2}$ $\frac{3:2}{3:2}$ $\frac{3:2}{3:2}$
(ppp)

3 vib. $\frac{7:8}{5:4}$ $\frac{5:6}$
(ppp)

72

1 vib. $\frac{5}{16}$ $\frac{4:5}{11}{16}$ $\frac{12:11}{10:7}$ $\frac{9:11}{5}{8}$
(ppp)

2 vib. $\frac{10:11}{12:11}$
(ppp)

3 vib. $\frac{7:5}{9:11}$ $\frac{16:11}$
(ppp)

75

1 vib. *(ppp)* motor on

2 vib. *(ppp)* motor on LH put down bow, take

3 vib. *(ppp)* motor on

notes with downward stems are bowed (RH), notes with upward stems struck (different noteheads indicate which stick is used - see preface)

78

1 vib. *(ppp)*

2 vib. *(ppp)*

3 vib. *(ppp)*

81

1 vib. *(ppp)*

2 vib. *(ppp)*

3 vib. *(ppp)*

84

1 vib. $\frac{4}{8}$ $\frac{11:8}{4:5}$ $\frac{9}{16}$ $\frac{4:5}{}$ $\frac{6}{8}$ $\frac{6:7}{}$ $\frac{18:12}{}$ $\frac{9}{16}$

2 vib. $\frac{4:5}{}$ $\frac{7:8}{}$ $\frac{4:3}{}$ $\frac{8:7}{}$ $\frac{13:12}{}$ $\frac{14:11}{}$

3 vib. $\frac{3:2}{}$ $\frac{18:12}{}$ $\frac{9:10}{}$

(ppp) (ppp) (ppp) (ppp) (ppp) (ppp)

motor off motor off

LH put down bow, take

notes with downward stems are bowed (RH),
notes with upward stems struck (different
noteheads indicate which stick is used - see preface)

87

1 vib. $\frac{9}{16}$ $\frac{5}{16}$ $\frac{9}{16}$ $\frac{3:2}{}$ $\frac{8:9}{}$ $\frac{11}{16}$

2 vib. $\frac{3:2}{}$ $\frac{8:9}{}$ $\frac{6:5}{}$ $\frac{3:2}{}$ $\frac{11:9}{}$ $\frac{7:5}{}$

3 vib. $\frac{3:2}{}$ $\frac{5:4}{}$ $\frac{8:9}{}$ $\frac{4:3}{}$

(ppp) (ppp) (ppp) (ppp) (ppp)

90

1 vib. $\frac{11}{16}$ $\frac{9}{16}$ $\frac{7:8}{}$ $\frac{11:9}{7:5}$ $\frac{8:9}{}$ $\frac{5}{16}$ $\frac{6:5}{}$

2 vib. $\frac{11:9}{9:8}$ $\frac{4:5}{}$ $\frac{7:5}{}$

3 vib. $\frac{10:9}{}$ $\frac{6:5}{}$ $\frac{11:9}{}$ $\frac{6:5}{}$

(ppp) (ppp) (ppp) (ppp)

motor on motor on

RH put down bow, take

93

1 vib. $\frac{11}{16}$ (ppp) motor off

2 vib. (ppp) motor off RH put down bow, take

3 vib. (ppp) motor off

3:2 7:5 4:3 4:5 5:4 9/16 7:9 11/16 6:5 4:5 7:9 4:3 9:8

96

1 vib. $\frac{11}{16}$ (ppp) motor on

2 vib. (ppp) motor on

3 vib. (ppp) motor on RH put down bow, take

3:2 14:11 2/8 5:4 10:9 7/8 7:6 4:3 4:5 3:2

98

1 vib. $\frac{7}{8}$ (ppp) 93 -> 193bpm

2 vib. (ppp) 65 -> 100bpm

3 vib. (ppp) 157 -> 60bpm

13:16

9 $\text{♩} = 90$
 16 193bpm

99 1 vib. $\text{RH} \downarrow \uparrow$ $\text{LH} \downarrow \uparrow$ *mf* (dead stick) 9:8 *f p mp mf* *fff mp* 6:5

2 vib. 100bpm (dead stick) *mf* 3:2 4:5 *fff* *mp mf* *ppp* 3:2

3 vib. 60bpm (dead stick) *ff* 5:4 *mf mp mf* 5:6 *pp* 10:7

101 1 vib. *mp* 7 4:3 *f mf* *f mp* 7:6 *fff ppp*

2 vib. *mp* 7 5:6 *mf ff* 4:3 *ppp mp mf* 3:2 *mf*

3 vib. 7:8 *mp pp mf* *f mp* 6:5 *pp mf*

log drum 3:2 *p*

103 1 vib. *mp* 5:4 *f mf* 8:7 *f* 7:5 *mp p ppp* 4:5

2 vib. 4:5 *mp* *f mf* 5:6 *p* 4:3 *mf mp mf*

3 vib. *mp* *f mf* 7:6 *pp mp* 6:5 *fff mf*

105

1 vib. *p* *f* *mp* *f* *mf* *mp* *f* *p*

cym. *mp*

2 vib. *p* *mf* *mp* *p* *ff* *pp* *mp* *f* *ppp*

seed pods *ff*

3 vib. *mp* *mf* *mp* *fff* *f* *mf* *p* *mf* *p*

sl. bells *ff*

6:5, 3:2, 4:5, 7:5, 4:3, 7:8, 9:8, 6:5

107

1 vib. *f* *mf* *f* *p* *mp* *p* *mf* *f*

2 vib. *mf* *f* *p* *mp* *p* *mf* *f*

tenor drum *fff*

3 vib. *mf* *f* *p* *mp* *ff* *pp* *mp* *mp*

5:6, 3:2, 6:5, 5:4, 11:8, 4:5

109

1 vib. *ff* *pp* *p* *mp* *p* *fff* *mp* *ff* *mf*

2 vib. *mf* *ff* *mf* *fff* *f* *p* *f* *ff* *mp* *f* *p*

seed pods *pp*

3 vib. *ff* *p* *mf* *mp* *p* *mf* *mp* *mf*

3:2, 7:6, 7:8, 4:3, 5:4, 4:3, 3:2, 9:8, 7:6

111

1 vib. *mp p fff mf ff pp f*

guero *p ff*

(always scrape for whole of notated duration!)

2 vib. *ff p ff mf fff mf p pp mp f*

3 vib. *mp pp ff mf f mp mf f p fff f*

sl. bells log drum *mp p*

113

1 vib. *mp p pp f pp mf p f mp*

cym. *mp*

2 vib. *mf f mf p ff*

tenor drum *mf*

3 vib. *mp p ff mf p pp mp ff f mp ff*

116

1 vib. *mf* *p f* *ff* *mf* *pp* *ff* *f* *p* *pp*

2 vib. *mp* *f* *p* *pp ff* *mp* *f* *mp* *ff* *mf* *p* *ff*

3 vib. *p* *mf* *p* *pp* *mf* *pp* *mp* *f* *ff* *f* *pp*

log drum *pp*

117

1 vib. *mp* *p* *ff* *pp* *mp* *mf* *p* *mf* *ff* *mp*

cym. *f* *pp* *p* *ff*

guero *pp* *ff*

2 vib. *p* *ff* *pp* *f* *p* *ff* *pp* *p* *f* *pp*

seed pods *mf* *mp*

tenor drum

3 vib. *p* *f* *mp* *mf* *pp* *f* *ff* *pp* *mp*

sl. bells *f* *mp* *mf* *p*

log drum *mf* *p*

119

1 vib. *ff* *mf* *f* *mp* *pp* *f* *p*

2 vib. *mf* *f* *pp* *p* *ff*

seed pods *mp* *p*

tenor drum

3 vib. *ff* *mf* *pp* *mp* *fff* *mf* *mp*

121

1 vib. *p* *ff* *mf* *p* *f* *ff* *mp* *ff*

cym. *mf* *ff*

guero

2 vib. *f* *mp* *pp* *mf* *fff* *pp* *p* *mf*

3 vib. *p* *fff* *f* *p* *f* *mp* *ff*

sl. bells *mp*

log drum

123

1 vib. 4:3 3:2 7:8 9:7
mf mp ff fff pp mf ff mp mf f

cym. p

2 vib. 13:11 7:6 4:3
p mp p p mf f ff mp

seed pods 6:5
mf

tenor drum p

3 vib. 10:7 9:8 3:2 4:3 5:6
f mf f ff fff mf mp pp ff f

sl. bells f

log drum p

126

1 vib. 6:7 13:11
fff mp f mf p mf p

2 vib. 13:12
f f p ff pp fff

3 vib. 10:11
mp mf pp mp f

127

1 vib. *pp* 9:7 *p* *fff* 4:3 *p* *ff* 7:8 *mf* *mp*

cym. *mp*

guero *p*

2 vib. 9:8 *mp* *ff* *ppp* 6:7 *mf* *fff* 3:2 *p* *ppp* *f* 6:5 *mf* *mp*

seed pods *mf*

3 vib. 9:6 *f* *mf* *p* *mf* 6:5 *f* *mp* *f* 3:2 *pp* 3:2 *f*

st. bells *f* *mp*

log drum *f*

drum *f*

129

1 vib. 3:2 *mp* *mf* 4:5 *f* *pp* 3:2 *mp* *fff* *mf* *mp* 11:12 *mf* *p*

cym. *mp* *f* *f* *mp* *mp*

guero *mp* *f* *f* *mp* *mp*

2 vib. 6:5 *f* *mf* *p* *ppp* 7:8 *f* *mf* 4:3 *mp* *ppp* 4:3 *f* *mp* *ff* 3:2 *p*

seed pods *mp* *mf* *ff* *mp* *ff* *f*

tenor drum *mp* *mf* *mf* *mp* *ff* *f*

3 vib. 12:11 *ff* *mf* *f* *mf* 3:2 *mp* *mf* *f* 7:5 *mf* *f* *fff* *mp* 10:7 *f*

st. bells *mp* *mf* *fff* *mp* *f*

log drum *mp* *mf* *fff* *mp* *f*

drum *mp* *mf* *fff* *mp* *f*

131

1 vib. *mf* *fff* *mf* *ppp* *pp* *mf* *p*

cym.

2 vib. *ff* *mp* *f* *mf* *ff* *ppp mp*

seed pods
tenor
drum

3 vib. *p* *pp* *mp* *fff* *f*

133

1 vib. *pp* *mp* *mp* *mf* *mp* *mf* *mf* *fff* *pp*

cym.
guero

2 vib. *p* *ppp* *f* *p* *f* *mf* *ff* *mf* *mf*

seed pods
tenor
drum

3 vib. *f* *fff mp* *mf mp* *mf* *ppp* *mf*

sl.
bells
log
drum

mp *mf* *mf*

7
16

♩=70

each bar between 136 and 142 should be perceived as having a single dynamic envelope, beginning and ending *ppp* and rising to a higher peak each time

135

1 7 16 (switch vibraphone motor off and set to 55bpm) 8 16 (centre) 9 16 10 16

1 cym. (edge) 6:7 (nat.) 8:9

guero *ppp* 11:14 *ppp* 7:8 (single stroke, "rit.") *pp* *ppp* (single strokes) 10:9 *p* *ppp*

2 (switch vibraphone motor off and set to 228bpm) 9:7 (grasp) (strike) 4:3 (strike) (take flexatone in RH)

seed pods (dead stick) *ppp* 10:7 *ppp* *pp* 11:8 *pp* *p* 13:9 *pp*

tenor drum

3 (switch vibraphone motor off and set to 107bpm) (strike) 5:4 (sim.) 11:9

sl. bells (dead stick) *ppp* 8:7 *pp* 3:2 *ppp* *p* *ppp*

log drum

138

10 16 11 16 12 16

1 (nat.) edge -----> centre

15:11

guero *pp* 11:10 *mp* *p* *pp* 12:11 *mf* *p*

2 (glissando over entire range) 13:10

mark tree

seed pods (strike) 10:11

tenor drum *ppp* 9:10 *mp* *ppp* *p* 14:11 *mf* *ppp*

3 (strike) (shake) 6:5 (strike) 13:11 (strike)

sl. bells RH: take 2x *p* 7:5 *mp* 7:5 *pp* *ppp* *mp* LH: take 2x *mp* *pp*

log drum

140 $\frac{12}{16}$ (nat.) 7:6 RH: take 2x \uparrow

1 cym. $\frac{13}{16}$ (single-handed tremoli with one stick above and one below the cymbal) 16:13 $\frac{14}{16}$

guero $\frac{4:3}{4:3}$ LH: take 2x \uparrow (rapid scratching) $\frac{16:13}{16:13}$

2 mark tree

seed pods $\frac{11:12}{11:12}$ (rapid and brief shakes) $\frac{17:13}{17:13}$

tenor drum $\frac{15:13}{15:13}$ LH: take 2x \uparrow

3 sl. bells (strike) $\frac{5:4}{5:4}$ (rapid shakes) $\frac{12:13}{12:13}$

log drum $\frac{13:12}{13:12}$ $\frac{14:13}{14:13}$

ppp *f* *p* *p* *ff* *ppp*

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

pp *f* *ppp* *ppp* *ff* *p*

142 $\frac{14}{16}$ (centre) (nat.) 13:14 (edge) $\frac{9}{16}$

1 cym.

guero $\frac{17:14}{17:14}$

2 seed pods RH: take 2x \uparrow (strike) $\frac{8:7}{8:7}$

tenor drum (rimshots) $\frac{9:7}{9:7}$ $\frac{9:7}{9:7}$

3 sl. bells (strike)

log drum $\frac{15:14}{15:14}$

ppp *fff* *p*

ppp *fff* *ppp*

ppp *fff* *pp*

♩ = 90

143 9/16

1 vib. [motor off (55bpm)] *ppp* *fff* [motor on]

2 vib. [motor off (228bpm)] *ppp* *fff*

3 vib. [motor off (107bpm)] *ppp* *fff*

145 12:9 10:9 8:9

1 vib. *pp* *p* *mf* *mp* *f* [motor on]

2 vib. *pp* *p* *mf* *mp* *f*

3 vib. *pp* *p* *mf* *mp* *f*

147 4:5 6:5 7:5 9/16

1 vib. *ff non dim.* [motor off]

2 vib. *ff non dim.*

3 vib. *ff non dim. (no Ped.)* [motor on]

149

1 vib. $\frac{5}{8}$ $\frac{4}{8}$ $\frac{9}{16}$

pp *fff*

2 vib. *pp* *fff*

3 vib. *pp* *fff* motor off

151

1 vib. $\frac{9}{16}$ $\frac{6:7}{}$ $\frac{6:5}{}$ $\frac{4}{8}$ $\frac{5}{8}$

pp *mf* *mf* *pp* *fff*

2 vib. *ff* *p* *mp* *f* *fff* *mf* *f* *p* *mp* *ppp* motor off

3 vib. *ff* *f* *mp* *p* *ff*

153

1 vib. $\frac{5}{8}$ $\frac{11:10}{}$ $\frac{4}{8}$ motor on

p non cresc. *p/mp*

2 vib. $\frac{9:10}{}$ $\frac{4}{8}$ motor on

p non cresc. *p/mp*

3 vib. $\frac{13:10}{}$ $\frac{4}{8}$ motor on

p non cresc. *p/mp*

155 5

4/8

1 vib. *pp* *ff non dim.* motor off

2 vib. *pp* *ff non dim.*

3 vib. *pp* *ff non dim.*

157 11/16

1 vib. *mp* *mf* *mp* *mf* *mp* *p* *f*

2 vib. *mp* *mf* *mp* *mf* *p* *f* motor off

3 vib. *mf* *mp* *mf* *mp* *mf* *mp* *p* *f*

159 6

11/16 14:11 7/16 motor on

1 vib. *mf* *p*

2 vib. *mf* *p*

3 vib. *mf* *p* *f* motor off

161

1 vib. $\frac{8}{8}$ $\frac{7}{16}$ $\frac{3}{8}$
p *ff non dim.*

2 vib. *p* *ff non dim.*

3 vib. *p* *ff non dim.* (motor on)

163

1 vib. $\frac{3}{8}$ $\frac{4:3}{16}$ $\frac{4:5}{16}$ $\frac{9}{16}$
f *mp* *mf* *p*

2 vib. $\frac{3:2}{16}$ $\frac{6:5}{16}$ (motor on)
f *mp* *mf* *p*

3 vib. $\frac{5:4}{16}$
f *mp* *mf* *p*

165

1 vib. $\frac{6:4}{16}$ $\frac{3:2}{16}$ $\frac{9:6}{16}$ $\frac{3}{16}$ $\frac{9}{16}$
ff *mp* *mf* *p* *f* *ff* (motor off)

2 vib. $\frac{6:4}{16}$ $\frac{3:2}{16}$ $\frac{9:6}{16}$ (motor off)
ff *mp* *mf* *p* *f* *ff*

3 vib. $\frac{6:4}{16}$ $\frac{3:2}{16}$ $\frac{9:6}{16}$
ff *mp* *mf* *p* *f* *ff*

167

1 vib. $\frac{9}{16}$ $\frac{7:6}$ $\frac{8:6}$ $\frac{9:6}$ $\frac{6}{8}$ $\frac{4}{8}$
p *f* *ppp* (*mf*)

2 vib. $\frac{8:6}$ $\frac{9:6}$ $\frac{7:6}$ $\frac{7:9}$ $\frac{6:5}$ $\frac{9:7}$
p *f* *ppp*
(senza Ped.)

3 vib. motor off $\frac{9:6}$ $\frac{7:6}$ $\frac{9:6}$ $\frac{6:5}$ $\frac{9:7}$ $\frac{7:9}$
p *f* *ppp*

169

1 vib. $\frac{4}{8}$ $\frac{7:5}$ $\frac{6:7}$ $\frac{4:3}$ $\frac{9}{16}$ motor on
mf sempre *p*

2 vib. $\frac{6:7}$ $\frac{4:3}$ $\frac{7:5}$ *mf sempre* *p*

3 vib. $\frac{4:3}$ $\frac{7:5}$ $\frac{6:7}$ *mf sempre* *p*

171

1 vib. $\frac{4:3}$ $\frac{4:3}$ $\frac{4:3}$ $\frac{5}{16}$ motor off $\frac{3}{16}$ $\frac{4:3}$ $\frac{23}{16}$
f *mp* *mf* *p* *f* *p* *mf* *mp* *p* *mf* *mp* (*f*)

2 vib. $\frac{4:3}$ $\frac{4:3}$ $\frac{4:3}$ motor on $\frac{4:3}$
f *mp* *mf* *p* *f* *p* *mf* *mp* *p* *mf* *mp* (*f*)

3 vib. $\frac{4:3}$ $\frac{4:3}$ $\frac{4:3}$ motor on $\frac{4:3}$
f *mp* *mf* *p* *f* *p* *mf* *mp* *p* *mf* *mp* (*f*)

174 $\frac{23}{16}$ $\frac{4}{8}$ $\frac{21}{16}$

1 vib. *f* *mf* *f*

2 vib. *f* *mf* *f*

3 vib. *f* *mf* *f* (motor off)

176 $\frac{21}{16}$ $\frac{3}{16}$ $\frac{2}{8}$ $\frac{13}{16}$

1 vib. *mp non dim.* *mf* *f* (motor on)

2 vib. *mp non dim.* *mf* *f* (motor off, motor on)

3 vib. *mp non dim.* *mf* *f* (motor on)

179 $\frac{13}{16}$ $\frac{3}{16}$ $\frac{9}{16}$

1 vib. *mp* *mf non dim.*

2 vib. *mp* *mf non dim.*

3 vib. *mp* *mf non dim.* (motor off)

181

1 vib. $\frac{9}{16}$ $\frac{8:9$ $\frac{1}{16}$ $\frac{4}{8}$ $\frac{8}{8}$
mf *mp* *mf* (*ppp*)

2 vib. *mf* *mp* *mf* (*ppp*)
motor off

3 vib. $\frac{10:9$ $\frac{6:4$
mf *mp* *mf* (*ppp*)

184

1 vib. $\frac{8}{8}$ $\frac{21:16$ $\frac{2}{8}$ $\frac{10:8$ $\frac{5}{16}$
ppp *mp* *mf sempre*

2 vib. $\frac{18:16$ $\frac{11:8$
ppp *mp* *mf sempre*

3 vib. $\frac{15:16$ $\frac{9:8$
ppp *mp* *mf sempre*
motor off

186

1 vib. $\frac{5}{16}$ $\frac{14:10$ $\frac{17}{16}$ $\frac{16}{8}$ $\frac{3}{8}$
(mf) *ppp* motor on 113bpm remain with 4x

2 vib. $\frac{13:10$ $\frac{16}{8}$ $\frac{3}{8}$
(mf) *ppp* motor on 50bpm take 4x

3 vib. $\frac{15:10$ $\frac{16}{8}$ $\frac{3}{8}$
(mf) *ppp* motor on 264bpm take 4x

♩=80

Throughout this section, the notated dynamics apply only to the accented (normal-sized) notes. All unaccented small notes, whether grace-notes or not, are to be played **ppp**, as a kind of colouration around the accented notes. Use pedal only where marked!

Musical score for measures 189-191. The score is divided into three systems, each with three staves. System 1: Vibraphone (1), Cymbals (cym.), and Guero. System 2: Vibraphone (2), Seed pods, and Tenor drum. System 3: Vibraphone (3), Sleighbells, and Log drum. The music features complex rhythmic patterns with various time signatures (3/8, 7/16, 3/2, 9/7, 9/16, 10/9, 6/8, 13/12, 16/15, 10/9, 7/5, 7/8, 8/7) and dynamic markings (ppp, pp, p, mp, ff, f). Pedal markings are present in measures 189 and 190.

Musical score for measures 192-194. The score is divided into three systems, each with three staves. System 1: Vibraphone (1), Cymbals (cym.), and Guero. System 2: Vibraphone (2), Seed pods, and Tenor drum. System 3: Vibraphone (3), Sleighbells, and Log drum. The music features complex rhythmic patterns with various time signatures (5/4, 15/16, 5/4, 6/5, 5/4, 3/2, 7/6) and dynamic markings (mp, ppp, mf). Pedal markings are present in measures 192 and 193.

15 16 17 16

[193]

1 vib. *ppp* *p*

cym. *(+ppp)*

guero *mp*

2 vib. *ppp* *pp* *(ppp)* *p* *(ppp)*

seed pods tenor drum *mp*

3 vib. *ppp* *(+ppp)* *p*

sl. bells log drum *mp*

4:5 4:5 4:5 4:3 11:10 4:3 4:3 4:3 4:3

17 16 17 16

[194]

1 vib. *pp* *(+ppp)* *mp*

cym. *p*

guero *p*

2 vib. *pp* *(+ppp)* *mp*

seed pods tenor drum *p*

3 vib. *pp* *(ppp)* *(ppp)*

sl. bells log drum *p*

16:17 14:17 6:5 9:11 14:17 14:11

195

1 vib. *p* *mf* *mp* (*+ppp*) *f*

cym. *pp* *fff*

2 vib. *p* (*+ppp*) *mf* *mp* (*+ppp*) *f*

seed pods tenor drum *pp* *fff*

3 vib. *p* (*+ppp*) *mf* (*ppp*) *mp* *f* (*ppp*)

sl. bells log drum *pp* *fff*

17:18 16:11 8:9 7:6 3:2

197

1 vib. *ppp* (*+ppp*) *mp* *pp* (*ppp*) (*ppp*)

cym. guero *ff* *f*

2 vib. *ppp* *pp* (*+ppp*) *mf*

seed pods tenor drum *ff* *f*

3 vib. *ppp* (*+ppp*) *mp* *pp* (*+ppp*) *mf* (*ppp*)

sl. bells log drum *ff* *f*

7 16 6:7 9 4:5 4:5 6 8

9:7 6:5 7:9 7:9

Musical score for measures 15 and 16. The score is for three vibraphone parts (1, 2, 3) and three percussion parts (cym. guero, seed pods tenor drum, sl. bells log drum). Measure 15 starts with a 7:6 interval, followed by 3:2 intervals. Measure 16 continues with 3:2 intervals and ends with a 7:6 interval. Dynamics include *p*, *(+ppp)*, *f*, and *(ppp)*. The percussion parts are marked *mf*.

Musical score for measures 17 and 18. The score is for three vibraphone parts (1, 2, 3) and three percussion parts (cym. guero, seed pods tenor drum, sl. bells log drum). Measure 17 starts with a 4:3 interval, followed by 4:3 intervals. Measure 18 continues with 6:5 intervals and ends with 4:3 intervals. Dynamics include *mp*, *ff*, and *(ppp)*. The percussion parts are marked *mp*.

201

17
16

1 vib. *ppp* *(+ppp)* *mf* *(ppp)*

cym. guero *p*

2 vib. *ppp* *(ppp)*

seed pods tenor drum *p*

3 vib. *ppp* *(+ppp)* *mf* *(ppp)*

sl. bells log drum *p*

8:9 4:3 14:17 4:3 4:3

21:17

202

1 vib. *pp* *(+ppp)* *f*

cym. guero *fff*

2 vib. *pp* *(+ppp)* *f* *(ppp)*

seed pods tenor drum *fff*

3 vib. *pp* *f*

sl. bells log drum *fff*

13:10 17:13

5:6 5:6 5:6

203

1 vib. *p* (*ppp*) *mp* *fff* *pp* (*ppp*)

cym. *ff* *f* *mf*

guero *ff* *f* *mf*

2 vib. *p* (*ppp*) *ff* *mp* (*ppp*) *fff* *pp* (*ppp*) *mf*

seed pods tenor drum *ff* *f* *mf*

3 vib. *p* (*ppp*) *p* *mp* (*ppp*) *pp* *mf*

sl. bells log drum *ff* *f* *mf*

206

1 vib. *p* *mp* (*ppp*) *f* (*ppp*)

cym. *mp*

guero *mp*

2 vib. *p* (*ppp*)

seed pods tenor drum *mp*

3 vib. *p* (*ppp*) *f*

sl. bells log drum *mp*

207

15 16 14:15 17 16

1 vib. *mp* (*+ppp*) *ff*

cym. guero *fff*

2 vib. *mp* (*+ppp*) *ff*

seed pods tenor drum *fff*

3 vib. *mp* (*+ppp*) *ff*

sl. bells log drum *fff*

7:6 19:15 10:11 5:6 22:15 5:4

208

17 16 19:17 13:17 13:11 14:17

1 vib. *mf* (*+ppp*) *fff*

cym. guero *ff*

2 vib. *mf* (*+ppp*) *fff*

seed pods tenor drum *ff*

3 vib. *mf* (*+ppp*) *fff*

gong *mf* (*+ppp*) *fff*

sl. bells log drum *ff*

(gong: the three different "pitches" indicate three distinct sounds produced at different striking points with the mallets)

209

1 vib. *p* *mf* *mp* *f*

cym. *f* *mf*

guero *f* *mf*

2 vib. *p* *mf* *mp* *f*
(*ppp*)

seed pods tenor drum *f* *mf*

gong *p* *mf* *mp* *f*
(*ppp*)

sl. bells log drum *f* *mf*

8:9 8:9 7:6

7 16

211

1 vib. *mf* (*ppp*) *f* (*ppp*) *fff*

cym. *fff* *ff*

guero *fff* *ff*

2 vib. *mf* (*ppp*) *ff* *f* (*ppp*) *fff*

seed pods tenor drum *fff* *ff*

gong *mf* (*ppp*) *ff* *f* (*ppp*)

sl. bells log drum *fff* *ff*

8:7 4:3 4:3 4:3 9:7 7:9 7:9

7 16 9 16 6 8

213

1 vib. *mp* (*+ppp*) *mf*

cym. *f*

2 vib. *mp* (*ppp*) (*ppp*)

seed pods tenor drum *f*

gong *mp* (*+ppp*) *mf*

sl. bells log drum *f*

7:6 7:6 15 16

214

1 vib. *mf* (*+ppp*) *f*

cym. *fff*

2 vib. *mf* (*+ppp*) *f*

seed pods tenor drum *fff*

gong *mf* (*+ppp*) *f*

sl. bells log drum *fff*

4:3 4:3 4:3 4:5 4:3 4:3 14:15 15 16 17

215

1 vib. $\frac{17}{16}$ $\frac{15:17$ ∞

f (*+ppp*) *ff*

cym. *ff*

2 vib. $\frac{4:5$ $\frac{19:17$ ∞

f (*+ppp*) *ff*

seed pods tenor drum *ff*

gong $\frac{19:17$ ∞

f (*+ppp*) *ff*

sl. bells log drum *ff*

216

1 vib. $\frac{113\text{bpm}}$ $\frac{300\text{bpm}}$ take 2 x $\frac{7}{8}$

fff

cym. guero *fff*

2 vib. $\frac{50\text{bpm}}$ $\frac{120\text{bpm}}$ take 2 x

fff

seed pods tenor drum *fff*

3 vib. $\frac{264\text{bpm}}$ $\frac{45\text{bpm}}$ take 2 x

fff

sl. bells log drum *fff*

♩ = 70

1 vib. $\frac{7}{8}$ $\frac{9:7}{}$ $\frac{9:7}{}$

2 vib. $\frac{9:7}{}$ $\frac{9:7}{}$

3 vib. $\frac{9:7}{}$ $\frac{9:7}{}$

219 1 vib. $\frac{9:7}{}$ $\frac{9:7}{}$

2 vib. $\frac{9:7}{}$ $\frac{9:7}{}$

3 vib. $\frac{9:7}{}$ $\frac{9:7}{}$

221 1 vib. $\frac{9:7}{}$ $\frac{9:7}{}$

2 vib. $\frac{9:7}{}$ $\frac{9:7}{}$

3 vib. $\frac{9:7}{}$ $\frac{9:7}{}$

223

1 vib.

2 vib.

3 vib.

225

1 vib.

2 vib.

3 vib.