

INSTRUMENTATION

PERCUSSION 1

Vibraphone (4 mallets needed) – Motor as slow as possible for the entire composition.

2 Tom-Toms (very low & low)* – Rim is used only on the very low drum. These tom-toms should be tuned lower than the two tom-toms of Percussion 3.

2 Wood Blocks (medium high & very high)** – Please use beautiful-sounding resonant instruments.

Splash Cymbal – Should be vivid-sounding and able to make a sharp, spiky and biting sound.

Tambourine (mounted, but also able to be picked up)*** – Should sound different from the three tambourines played by the other three percussionists. Every attack is “L.V. Molto” for the entire composition unless otherwise notated.

Suspended Cymbal (very high) – Should have many high shimmering overtones in its resonances (i.e., not a low-pitched, dark cymbal).

Egg Shaker (small and egg-shaped) – Should be able to be held in one hand. Played either with open hand or with closed hand for a quasi-muted sound. Please use a very articulate instrument so that it is easy to hear “secco” rhythmic attacks “Tss, Tss, Tss”. Alternatively, use sandpaper blocks. Or, you could have both instruments and alternate between egg shaker and sandpaper blocks for what you think is the best sound for a given measure.

For the whole composition all notes on these instruments are resonant; let all notes naturally fade back to silence:

Thai Gong (F#3) (mounted)

Almglocken (A#3) (mounted)

2 Triangles (very low & very high)†

Finger Cymbal (very high; mounted to be struck easily) – Please use a resonant, pretty, mellifluous-sounding instrument.

2 Brake Drums (medium & high)†† – Both should have graceful, pretty, mellifluous resonances.

2 Anvils (or metal pipes or other resonant metals; very high & medium high)†† – Both should have many high overtones and long resonances.

Zil Bell – Rich-sounding, not tinny or thin-sounding, and with beautiful resonance.

PERCUSSION 2

2 Bongo Drums* – Tuned very high and tight, à la Afro-Cuban music. Tuned higher than both the bongo drums of Percussion 4 and the conga drums of Percussion 3.

4 Wood Blocks (low, medium low, medium & high)** – Please use beautiful-sounding resonant instruments.

2 Caxixi (mounted, but also able to be picked up) – May be substituted with 2 maracas.

Tambourine (mounted, but also able to be picked up)*** – Should sound different from the three tambourines played by the other three percussionists. Every attack is “L.V. Molto” for the entire composition unless otherwise notated.

Ribbon Crashers

For the whole composition all notes on these instruments are resonant; let all notes naturally fade back to silence:

Crotales (2 complete octaves; 4 brass mallets needed)

Thai Gong (A#3) (mounted)

2 Almglocken (A3, C4) (mounted)

2 Finger Cymbals (one pair, high; mounted to be struck easily) – Please use resonant, pretty, mellifluous-sounding instruments.

2 Opera Gongs (up)††† – One gong should be pitched higher than the other. Both should be vivid and almost raucous, and have excellent long glissandi-effects when struck.

2 Triangles (low & high)†

2 Anvils (or metal pipes or other resonant metals; medium & high)†† – Both should have many high overtones and long resonances.

2 Cowbells (medium & high) – Please use resonant, pretty, mellifluous-sounding instruments (i.e., not low-pitched, dark, harsh-sounding instruments).

Vibraslap that rings for at least four seconds (high; mounted, but also able to be picked up) – Tuned noticeably higher than the vibraslap of Percussion 4.

PERCUSSION 3

2 Tom-Toms (medium & medium high)* – Rim is used only on the medium high drum. These tom-toms should be tuned higher than the two tom-toms of Percussion 1 and lower than your conga drums.

2 Conga Drums* – Lower in pitch than the bongo drums of Percussion 2 & 4.

2 Suspended Cymbals (high & medium high) – Both should have many high shimmering overtones in their resonances (i.e., not low-pitched, dark cymbals).

Elephant Bell (high) (mounted) – Bell should have many high overtones in its resonances (i.e., bright and radiant).

2 Wood Blocks (medium low & high)** – Please use beautiful-sounding resonant instruments.

Tambourine (mounted, but also able to be picked up)*** – Should sound different from the three tambourines played by the other three percussionists. Every attack is “L.V. Molto” for the entire composition unless otherwise notated.

For the whole composition all notes on these instruments are resonant; let all notes naturally fade back to silence:

Glockenspiel (4 mallets needed)

Thai Gong (G3) (mounted)

Almglocken (B3) (mounted)

2 Brake Drums (medium & high)†† – Both should have graceful, pretty, mellifluous resonances.

2 Triangles (medium low & medium high)†

2 Anvils (or metal pipes or other resonant metals; medium & high)†† – Both should have many high overtones and long resonances.

Bell Tree – Circa three feet tall or larger, with a very long sustaining resonance.

1 Finger Cymbal (medium high) – Rich-sounding, not tinny or thin-sounding, and with beautiful resonance.

PERCUSSION 4

Vibraphone (4 mallets needed) – Motor as slow as possible for the entire composition.

2 Bongo Drums (medium & medium high)* – Tuned lower than the bongo drums of Percussion 2 and higher than the conga drums of Percussion 3.

Sleigh Bells

Tambourine (mounted, but also able to be picked up)*** – Should sound different from the three tambourines played by the other three percussionists. Every attack is “L.V. Molto” for the entire composition unless otherwise notated.

Egg Shaker (small and egg-shaped) – Should be able to be held in one hand. Played either with open hand or with closed hand for a quasi-muted sound. Please use a very articulately instrument so that it is easy to hear “secco” rhythmic attacks “Tss, Tss, Tss”. Alternatively, use sandpaper blocks. Or, you could have both instruments and alternate between egg shaker and sandpaper blocks for what you think is the best sound for a given measure.

1 Maraca (mounted, but also able to be picked up)

Ribbon Crashers

1 Caxixi

Wood Block (high)** – Please use a beautiful-sounding resonant instrument.

For the whole composition all notes on these instruments are resonant; let all notes naturally fade back to silence:

Thai Gong (F3) (mounted)

Almglocken (E4) (mounted)

2 Triangles (low & medium high)†

2 Finger Cymbals (one pair, mounted to be struck easily) – Please use very high, resonant, pretty, mellifluous-sounding instruments.

Large Tam-Tam

2 Opera Gongs (down)††† – One gong should be pitched higher than the other. Both should be vivid and almost raucous, and have excellent long glissandi-effects when struck.

2 Anvils (or metal pipes or other resonant metals; medium high & high)†† – Both should have many high overtones and long resonances.

Cowbell (medium high) – Please use a resonant, pretty, mellifluous-sounding instrument (i.e., not a low-pitched, dark, harsh-sounding instrument).

Vibraslap that rings for at least four seconds (medium high; mounted, but also able to be picked up) – Tuned noticeably lower than the vibraslap of Percussion 2.

* The score calls for 10 membranophones in total, composed of 4 tom-toms, 2 congas and 4 bongos. Care should be given to ensure that each of these drums is tuned differently from the others. In addition, the 4 tom-toms should be the lowest in pitch, with the 2 congas higher than those, and the 4 bongos highest of all. All together, the 10 membranophones in this order should form a large gradation in pitch without any pitch repetitions.

** The score calls for 9 wood blocks. Care should be given to ensure that each of them has a slightly different pitch and color from the others.

*** The score calls for 4 tambourines. Care should be given to ensure that each of them has a slightly different pitch and color from the others.

† The score calls for 8 triangles of differing pitches. Care should be given to ensure that each of the triangles has a different pitch and timbre from the others, so that each has a unique contribution to the overall sonic palette and so they blend elegantly with the crotales, vibraphone, finger cymbals, anvils (or metal pipes or other resonant metals), brake drums and other bell-like sounds. In order to bring forth from the triangles a kaleidoscope range of colors, please vary the beaters used to play them (heavy, medium & light triangle beaters, rattan, etc.). The idea is to build an amalgam sound palette: 8 triangles of various pitches, in addition to the finger cymbals, crotales & vibraphone.

†† The score calls for 8 anvils (or metal pipes or other resonant metals) and 4 brake drums. Care should be given to ensure that each of these has a slightly different pitch and color from the others, so that each of them has a unique contribution to the overall sonic palette and so they blend elegantly with the other bell-like sounds. If necessary, in order to ensure the most resonant possible instruments, it is the composer's hope that the length of the ring/resonance and the amount of “ping” one can get from the anvils, brake drums and metal pipes is radiant, akin to – for instance – a crotale.

††† The score calls for 4 opera gongs, two of which have pitches bending up, and two of which have pitches bending down. Care should be given to ensure that each of them has a slightly different pitch and color from the others, with a distinct “high” and “low” gong of each variety.

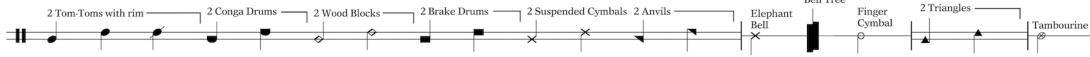
PERCUSSION 1



PERCUSSION 2



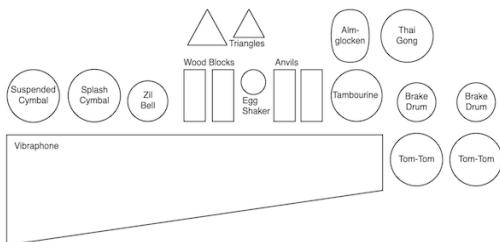
PERCUSSION 3



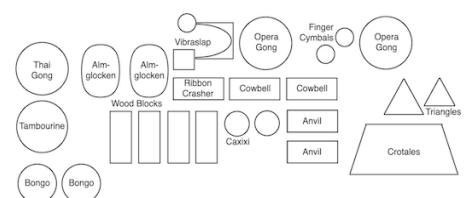
PERCUSSION 4



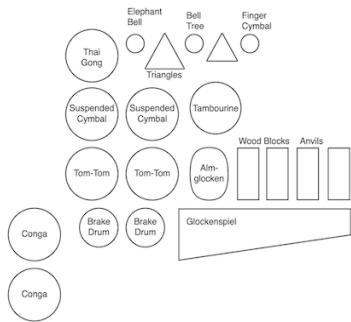
PERCUSSION 1



PERCUSSION 2



PERCUSSION 3



PERCUSSION 4

