

*in celebration of the 50th anniversary of  
the Boston University Tanglewood Institute*

# *Field studies from* DEMAREST/LLOYD

*for eleven percussionists*

Joséphine Wolf Oberholtzer (1984)

$\text{♩} = 72$   
 $\frac{4}{4}$  Wood

[voice]  $p$   $f$   $fp$   $h$   $h$   $p$

wh. inhale

scrape spun

A1 shaker guiro wine glass  $fp$   $p$   $p$   $ppp$   $p$

5  $\text{♩} = 64$   
 $\frac{4}{4}$  A Glass

[v.]  $p$   $p.p.$

scrape struck circle

A1 sh. g. w.g.  $fp$   $p$

9  $\text{♩} = 96$   
 $\frac{4}{4}$  B Stone

[v.]  $fp$   $(p)$

circle

A1 sh. g. w.g.  $p$

5:4 5:4  $p$

13

[v.]

sh.  
g.  
w.g.

struck

p

5:4

p

17

[v.]

sh.  
g.  
w.g.

p

p

21

$\text{♩} = 32$

$\frac{4}{4}$  C Sand

sh.  
g.  
w.g.

spun

p

p

25

sh.  
g.  
w.g.

spun

29

sh.  
g.  
w.g.

spun

33

$\text{♩} = 72$

$\frac{4}{4}$  D Wood

[v.]

wh.  
inhale

f

p

p.p.

wh.  
inhale

f

fp

ppp

sh.  
g.  
w.g.

spun

scrape

spun

scrape

37

♩ = 96

 $\frac{4}{4}$  **E** Stone

[v.] *inhale* *h-* *h-* *p*  
 A1 *sh.* *g.* *w.g.* *spun* *scrape* *fp* *4:3* *struck* *p*

Detailed description: This system covers measures 37 to 40. The vocal line (v.) has rests in measures 37-38, followed by a half note in measure 39 and a quarter note in measure 40. The guitar line (A1) features a complex rhythmic pattern in measure 37, including a 'spun' effect and a 'scrape' in measure 38. Measures 39 and 40 show a dense, fast sixteenth-note run in the guitar, followed by a 4:3 ratio and a 'struck' effect. Dynamics include *p*, *fp*, and *p*.

41

[v.] *(p)* *fp*  
 A1 *sh.* *g.* *w.g.* *p* *5:4* *5:4* *p*

Detailed description: This system covers measures 41 to 44. The vocal line (v.) has a half note in measure 41, a whole note in measure 42, and a half note in measure 44. The guitar line (A1) has a half note in measure 41, followed by a dense sixteenth-note run in measure 42, and then half notes in measures 43 and 44. Dynamics include *(p)*, *fp*, and *p*.

45

♩ = 48

 $\frac{4}{4}$  **F** Waves

[v.] *p*  
 A1 *sh.* *g.* *w.g.* *tapped* *ppp* *mf* *p* *ppp* *mf* *p*

Detailed description: This system covers measures 45 to 48. The vocal line (v.) has a half note in measure 45, a whole note in measure 46, and a half note in measure 48. The guitar line (A1) features a 'tapped' effect in measure 45, followed by a series of eighth notes in measures 46-48. Dynamics include *p*, *ppp*, *mf*, and *p*.

49

[v.] *p*  
 A1 *sh.* *g.* *w.g.* *spun* *tapped* *ppp* *mf* *spun*

Detailed description: This system covers measures 49 to 52. The vocal line (v.) has a half note in measure 49, a whole note in measure 50, and a half note in measure 52. The guitar line (A1) features a 'spun' effect in measure 49, followed by a 'tapped' effect in measure 50, and then eighth notes in measures 51 and 52. Dynamics include *p*, *ppp*, and *mf*.

53

[v.] *p*  
 A1 *sh.* *g.* *w.g.* *spun* *tapped* *(p)* *spun* *tapped* *ppp* *mf* *p*

Detailed description: This system covers measures 53 to 56. The vocal line (v.) has a half note in measure 53, a whole note in measure 54, and a half note in measure 56. The guitar line (A1) features a 'spun' effect in measure 53, followed by a 'tapped' effect in measure 54, and then eighth notes in measures 55 and 56. Dynamics include *p*, *(p)*, *ppp*, *mf*, and *p*.

57

[v.]

*p*

A1

sh.

g.

w.g.

tapped

spun

*ppp*

*p*

*mf*

*p*

spun

61

♩ = 32

$\frac{4}{4}$  G Sand

spun

A1

sh.

g.

w.g.

*p*

spun

65

♩ = 64

inhale

wh.

$\frac{4}{4}$  H Glass

[v.]

*f*

*fp*

*p.p.*

A1

sh.

g.

w.g.

spun

circle

*p*

69

[v.]

A1

sh.

g.

w.g.

circle

*p*

struck

circle

*p*

73

[v.]

*p*

*p*

A1

sh.

g.

w.g.

circle

struck

circle

*(p)*

77

77

circle

*p*

*p*

81

$\text{♩} = 96$

$\frac{4}{4}$  I Stone

81

circle

*fp*

5:4

85

85

(*p*)

*fp*

struck

*p*

5:4

89

89

*p*

5:4

*p*

5:4

*p*

93

93

*fp*

(*p*)

struck

*p*

5:4

97

97

struck

(*p*)

*p*

5:4

101  $\text{♩} = 48$

$\frac{4}{4}$  **J** Waves

$\text{♩} = 72$

$\frac{4}{4}$  **K** Wood

The musical score is divided into two systems. The first system (measures 101-108) is marked with a tempo of  $\text{♩} = 48$  and a key signature of one sharp (F#). The second system (measures 109-117) is marked with a tempo of  $\text{♩} = 72$  and the same key signature. The score is for a percussion ensemble with three parts: V (Vocal/Whistle), A1 (Shaver/Gong/Wood Gong), and A2 (Shaver/Gong/Wood Gong). The score includes various percussion techniques such as 'tapped', 'spun', 'scrape', 'struck', 'sh-', 'h-', 's-', 'wh.', 'inhale', 'f', 'p', 'fp', and 'ppp'. The key signature has one sharp (F#).

121  $\text{♩} = 48$

$\frac{4}{4}$  **L** Waves p.p.

[v.] inhale s- *fp*

A1 sh. spun struck tapped spun *p* *ppp* *p*

125  $\text{♩} = 64$

$\frac{4}{4}$  **M** Glass

[v.] circle

A1 sh. tapped spun circle *mf* *p* *p*

129

[v.] *p*

A1 sh. circle *p*

133

[v.] *p* *fp* *p*

A1 sh. circle *p*

137

[v.] *p*

A1 sh. circle struck *ppp* *mf* struck circle *p*

141

[v.] *p*

A1 sh. circle *p*

145

[v.]

*p*

circle

struck

*p* (*p*)

A1

sh.

g.

w.g.

149

[v.]

*p*

(*p*)

circle

*ppp*

*p*

3:2

*fp*

A1

sh.

g.

w.g.

153

[v.]

*p*

*p*

circle

A1

sh.

g.

w.g.

157

[v.]

*p*

(*p*)

circle

struck

*p*

A1

sh.

g.

w.g.

161

[v.]

*fp*

circle

*p*

A1

sh.

g.

w.g.

165

circle

*p*

A1

sh.

g.

w.g.

169

circle

*p*

A1

sh.

g.

w.g.

173

circle

*p*

A1

sh.

g.

w.g.