

ICO

for six percussionists

by

Wolf Edwards

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Instrumentation and legend

ICO was composed in response to a request from the Montreal based percussion ensemble *Sixtrum*. The ensemble also permitted the use of the Sixxen, an instrument designed by the Greek composer Iannis Xenakis. In addition to the Sixxen, each percussionist, within certain limits, is free to choose any 4 wooden objects and any 4 metal objects themselves. The textural quality of each object must sharply contrast one another and must be distributed in a way so that they are unscaled, i.e. in a random manner. These objects may be very small and should not be of "indeterminate" pitch, which is not of the tempered scale.

Each percussionist also uses the following instruments (note that in some cases different performers may be able to play the same instrument depending on setup and physical capabilities):

Percussion I: 4 scaled wood blocks, slit drum with high, medium, and low sounds available, marimba, extra large cow-bell, anvil and hammer, crotales, high pitched gong, small tam-tam, sandpaper blocks, oil barrel (with top), assortment of 3 scaled suspended cymbals (including a ride cymbal), bongos, 4 scaled tom-toms, small suspended bass drum.

Percussion II: 4 scaled wood blocks, medium sized tam-tam, small and large cow-bell, 4 brake drums (contrasting), musical saw, pedal bass drum, two fist sized round stones, 3 scaled suspended cymbals, set of almglocken, bongos, 3 scaled tom-toms, medium sized suspended bass drum.

Percussion III: 4 scaled wood blocks, 4 brake drums (contrasting), xylophone, 4 scaled temple blocks, anvil and hammer, 3 scaled suspended cymbals, crotales, sizzle cymbal, almglocken, large tam-tam, extra long sandpaper blocks, oil barrel (with top), glockenspiel.

Percussion IV: 4 scaled wood blocks, slit drum w/ high/medium/low sounds, 4 brake drums (contrasting), glockenspiel, 4 scaled temple blocks, 3 scaled suspended cymbals, large/medium cow-bell, anvil and hammer, wine glass, sizzle cymbal, sandpaper blocks, oil barrel (with top), crotales, xylophone.

Percussion V: 4 scaled wood blocks, 4 brake drums (contrasting), large tam-tam, large gong, glockenspiel, triangle, musical saw, almglocken, 2 scaled cow-bells, marimba, bongos, scaled tom-toms, suspended, bass drum.

Percussion VI: 4 scaled wood blocks, 4 brake drums (contrasting), anvil and hammer, 4 scaled temple blocks, marimba, extra large cow-bell, almglocken, extra large tam-tam, timpani with pedals, extra large suspended bass drum, low pitched gong, xylophone.

General Notes

Striking, scratching, and rubbing is done with various strikers including: mallets of varying hardness, metal sticks (rods at least one foot long), thin bamboo sticks (any length), handheld metal garden rakes, drum sticks, triangle beaters, superball mallets, and hands.

Much of ICO involves bowing instruments. Each performer must equip themselves with at least 2 cello and/or contrabass bows, well rosined.

Sandpaper blocks should be made by affixing sandpaper to pieces of wood. The block to be ground upon must be long enough to facilitate continuous sounds (at least 3 feet long); the block which is held can be any length. Performers should find contrasting grades of very rough sandpaper.

Individual percussionists will set up according to their own preferences with regard to the practicalities of performance.

Symbols/Notation

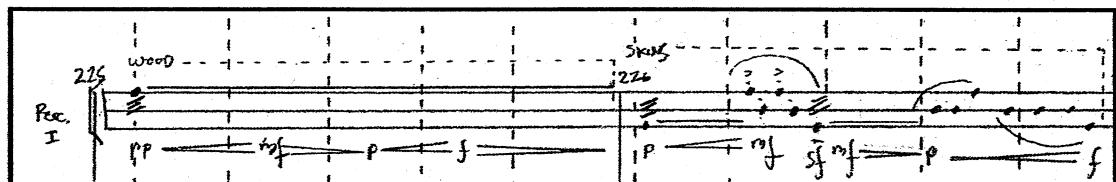


Fig. 1 An example of "spatial notation"

Much of the score is written in what is commonly referred to as "spatial" or "proportional" notation. Here the performer is asked to execute attacks according to placement within the bar. Icti lines are provided for in order to facilitate the keeping of the beat, time and accuracy. Sounds should always be short, present, and clear, i.e. in a "pointalistic" style unless longer durations are called for. Longer durations are indicated by lines. Roll, or hold, sound for the number of beats, and/or partial beats indicated. In Spatial notation, slur lines are often used to aid with the direction and intent of the music, i.e. to give direction to the performance. Events falling under a slur line should be played as a related group. Spatial sections should always be played with a feeling of moving forward to avoid stagnant sounding passages (unless a static feel is asked for).

Scratching/Rubbing

Large sections of ICO ask for the performer to "scratch" or "rub" their instruments with a variety of mallets and other strikers. Figure 2 is an example of the notation used for such sections. In the example the three lines "high," "medium," "low" staff is used. The performer must then decide which instruments to be classified as such depending on what group of instruments are asked for at the time, i.e. metals, woods, skins or everything. Even though a scratching graphic is continuous, the performer must move from instrument to instrument rapidly, i.e. If a line is continuous on the line signifying high sounds, the performer must then rapidly switch between instruments that are classified (by her/him) as being high pitched. Scratch vigorously and frantically. Intensities are relative to the instrument and what strikers are called for e.g. a metal rod scratching a brake drum at fff will be much louder than a thin bamboo stick on a wood block at the same written intensity. The idea is to allow these variable intensities to create layers of back, middle, and foreground rather than match volumes.

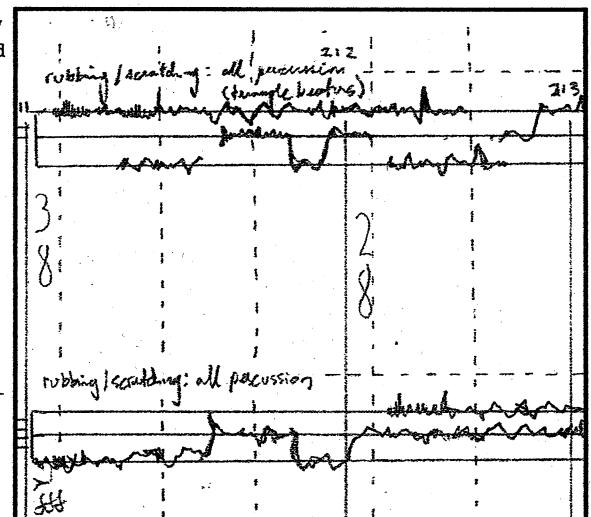


Fig. 2 an example of scratch notation

Disposition

perc. III	perc. IV
perc. II	perc. V
perc. I	perc. VI

$\text{J} = 92 \text{ ca.}$ accell

wooden objects

Perc. I

2 3 4 5 6 7 8

ff p sfff ff p sfff ff pp

3 8 2 8 3 8 5 8 2 8 5 8 3 8 5 8

wooden objects

Perc. II

2 3 4 5 6 7 8

ff p sfff ff sfff ff sfff ff p pp

3 8 2 8 3 8 5 8 2 8 5 8 3 8 5 8

wooden objects

Perc. III

2 3 4 5 6 7 8

ff p sfff > p ff p sfff p ff > pp

3 8 2 8 3 8 5 8 2 8 5 8 3 8 5 8

Temple Block wood objects

wooden objects

Perc. IV

2 3 4 5 6 7 8

ff p sfff sfff ff sfff ff sfff ff sfff f p p

3 8 2 8 3 8 5 8 2 8 5 8 3 8 5 8

wooden objects

Perc. V

2 3 4 5 6 7 8

ff p sfff sfff ff sfff mp sfff pp

3 8 2 8 3 8 5 8 2 8 5 8 3 8 5 8

Temple Block wood objects

wooden objects

Perc. VI

2 3 4 5 6 7 8

ff p sfff ff sfff ff sfff mp pp

3 8 2 8 3 8 5 8 2 8 5 8 3 8 5 8

$\text{f} = 72 \text{ ca.}$

$\text{f} = 54 \text{ ca.}$

Handwritten musical score for a multi-instrument ensemble, likely for a Japanese-themed piece. The score consists of five systems of music, each with multiple staves and various performance instructions.

System 1: Features wood blocks. Measures 16-18 show wood blocks at f , p , ff , p , and fff . Measure 19 shows wood blocks at f and wood objects at f . Measures 20-22 show wood blocks at pp , fff , p , and pp .

System 2: Features wood blocks. Measures 16-18 show wood blocks at f , p , ff , p , and fff as constant as possible. Measures 19-22 show wood blocks at f and wood objects at f .

System 3: Features wood blocks. Measures 16-18 show wood blocks at f , p , ff , f , and ffff . Measures 19-22 show wood blocks at pp , f , pp , and pp .

System 4: Features wood blocks. Measures 16-18 show wood blocks at f , p , ff , f , and ffff . Measures 19-22 show wood blocks at pp , f , pp , and pp .

System 5: Features wood blocks. Measures 16-18 show wood blocks at f , p , ff , f , and ffff . Measures 19-22 show wood blocks at pp , f , pp , and pp .

Performance Instructions:

- Slit drums (high pitched) $\geq \text{ff}$
- Bowed Tam-Tam (med.) 2 bows
- Brake Drums
- Wood Blocks
- Wood objects
- Temple Blocks
- Brake Drum
- Temple Blocks
- Wood objects
- SLIT DRUM
- Anvil w/Hammer
- wood objects
- Temple blocks
- Makimba

$\int = 72$ ca.

rall.

$\int = 54$

accell.

Handwritten musical score for a multi-instrument ensemble, likely a gamelan or similar traditional music group. The score consists of ten staves, each representing a different instrument. The instruments are identified by labels placed above their respective staves:

- Mariyana (top staff)
- Tum-Tam (second staff from top)
- wood objects (third staff from top)
- wood block (fourth staff from top)
- Temple Block (fifth staff from top)
- SLIT DRUM (sixth staff from top)
- wood objects (seventh staff from top)
- wood blocks (eighth staff from top)
- Temple Block (ninth staff from top)
- Mariyana (bottom staff)

The score is divided into measures numbered 23 through 30. Measure 23 starts with a dynamic of fff and a tempo of $\int = 72$ ca. Measures 24 and 25 follow, with measure 25 ending at $\int = 54$. Measures 26 through 30 are grouped under the heading "accell." (acceleration). The music features various rhythmic patterns, including eighth-note and sixteenth-note figures, along with sustained notes and rests. Dynamics throughout the score include fff , ff , f , mf , p , and pp .

31 | > 32 | > 33 | > 34 | > 35 | > 36 | > 37 | > 38 | > 39 |

f = 86 ca. *accell.* *f = 112 ca.*

arimba
 Tom-Tom
 Xylophone
 Brakedrums
 wood objects
 Tam-Tam
 marimba

31 | > 32 | > 33 | > 34 | > 35 | > 36 | > 37 | > 38 | > 39 |

f = 86 ca. *accell.* *f = 112 ca.*

arimba
 Tom-Tom
 Xylophone
 Brakedrums
 wood objects
 Tam-Tam
 marimba

$\text{♩} = 54 \text{ ca.}$

Bowed Cowbell

Anvil w/Hammer

Bowed Crotates

Large Cow-Bell Bowed

Bowed Cowbell (high)

Bowed Cow-Bell (low)

Anvil w/Hammer

Brake Drum

Bowed Almglocken

SLIT DRUM

Bowed Gong (Large/Low)

Bowed glockenspiel

Tam-Tam

Brake drum

Brake Drum

Handwritten musical score for a multi-instrument ensemble. The score consists of six staves, each with a unique set of markings and dynamics. The instruments listed are: Bowed Cowbell, Anvil w/Hammer, Bowed Crotates, Large Cow-Bell Bowed, Bowed Cowbell (high), Bowed Cow-Bell (low), Anvil w/Hammer, Brake Drum, Bowed Almglocken, SLIT DRUM, Bowed Gong (Large/Low), Bowed glockenspiel, Tam-Tam, Brake drum, and Brake Drum. The score includes various performance techniques such as bows, hammering, and slitting, along with dynamic markings like ff, f, p, pp, and fff. Measures are numbered from 40 to 48.

$\int = 72$ ca.

49 Bowed Crotales
cow-bell
 fff

50 mallets 52 $\text{f} \text{ ff}$ 53 $\text{f} \text{ ff}$ BOWS 54 Bowed Gong (2 Bows)
 $\text{f} \text{ ff}$

55 56 57 58

50 $\text{f} \text{ ff}$ 51 $\text{f} \text{ ff}$ 52 $\text{f} \text{ ff}$ 53 $\text{f} \text{ ff}$ 54 $\text{f} \text{ ff}$ 55 $\text{f} \text{ ff}$ 56 $\text{f} \text{ ff}$ 57 $\text{f} \text{ ff}$ 58 $\text{f} \text{ ff}$

metal objects 3 8 2 8 3 8 2 8 3 8 1 8 3 8

Brake Drums 3 8 2 8 3 8 2 8 3 8 1 8 3 8

metal objects 3 8 2 8 3 8 2 8 3 8 1 8 3 8

Bowed Sus. Cymbal (small) 3 8 2 8 3 8 2 8 3 8 1 8 3 8

Bowed Tam-Tam (Large) (2 Bows) 3 8 2 8 3 8 2 8 3 8 1 8 3 8

Scrape Large Tam-Tam w/ 2 metal garden rakes 3 8 2 8 3 8 2 8 3 8 1 8 3 8

Slit drum 3 8 2 8 3 8 2 8 3 8 1 8 3 8

metal objects 3 8 2 8 3 8 2 8 3 8 1 8 3 8

wine glass 3 8 2 8 3 8 2 8 3 8 1 8 3 8

Bowed Cow-bell (Med) (Large) 3 8 2 8 3 8 2 8 3 8 1 8 3 8 anvil

Bowed Gong (2 Bows) 3 8 2 8 3 8 2 8 3 8 1 8 3 8

Triangle 3 8 2 8 3 8 2 8 3 8 1 8 3 8

Brake Drum (METAL STICKS) 3 8 2 8 3 8 2 8 3 8 1 8 3 8

Brake Drums SCRAPE (METAL STICKS) 3 8 2 8 3 8 2 8 3 8 1 8 3 8

Anvil 3 8 2 8 3 8 2 8 3 8 1 8 3 8

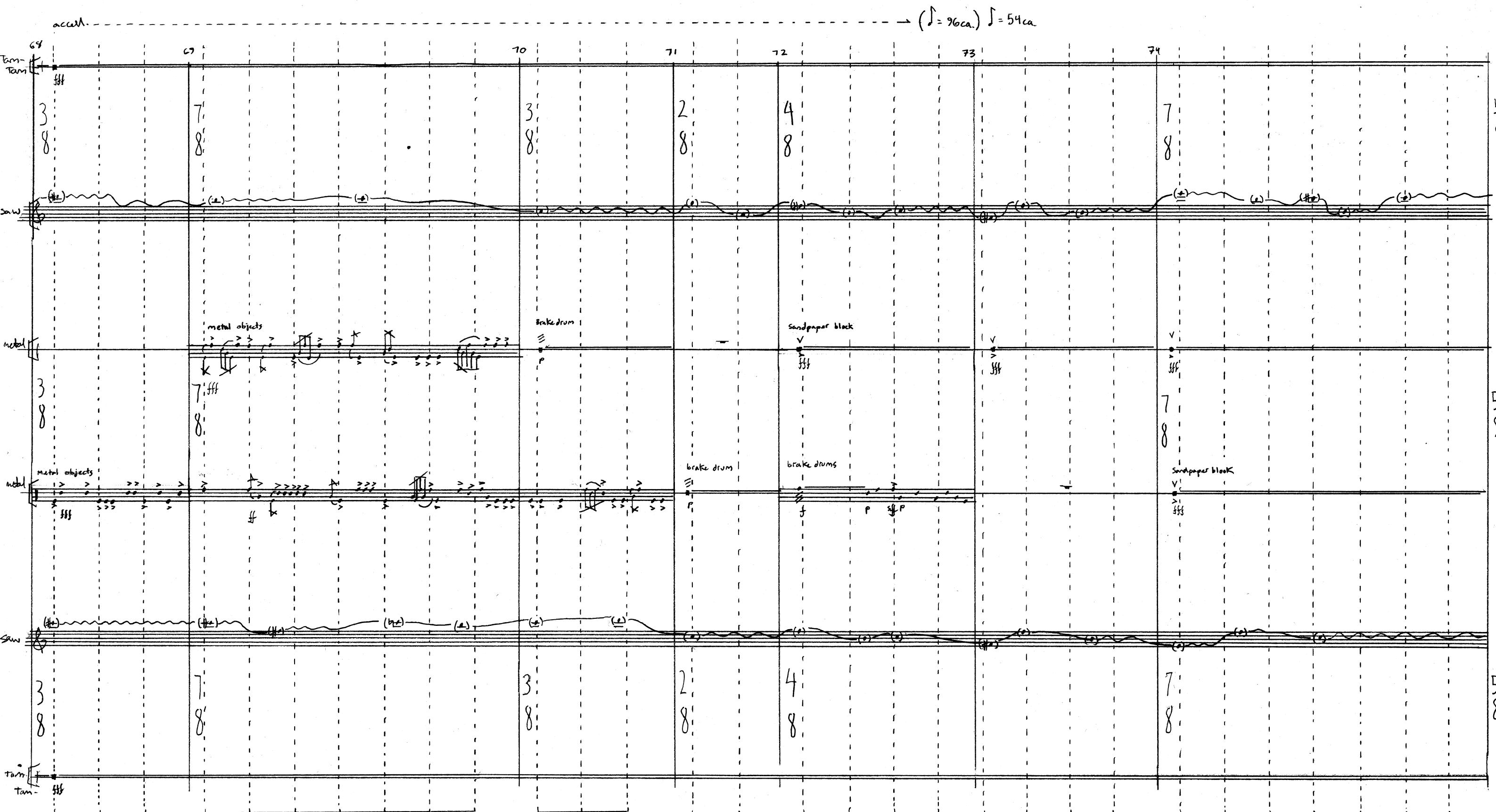
Hingelocken Bowed 3 8 2 8 3 8 2 8 3 8 1 8 3 8

Brake Drums 3 8 2 8 3 8 2 8 3 8 1 8 3 8

Metal Sticks SCRAPE 3 8 2 8 3 8 2 8 3 8 1 8 3 8

$$J = 54 \text{ cm}$$

This page contains handwritten musical notation for a complex ensemble. The notation is organized into measures numbered 60 through 67 along the top. Each measure is divided into vertical sections by dashed lines, corresponding to different instruments or performance techniques. The instruments listed on the left are anvil, saw, tam-tam, crotalines, and another saw. The notation includes various rhythmic patterns, dynamic markings like fff and ppp, and performance instructions such as 'continuous' and 'Bowed'. Numerical values (3, 8, 5, 2, 4, 6) are placed above the staves, likely representing specific notes or performance levels. The bottom of the page features a large 'ffff' dynamic marking.



$$\int = 72 \text{ ca.}$$

This is a handwritten musical score for a piece titled "The Wreck of the Hesperus". The score consists of six staves, each representing a different instrument or sound source. The time signature is common time (indicated by 'C'). The key signature is A major (indicated by 'A'). The tempo is marked as 'J = 102 ca.' at the beginning of the first staff and 'J = 54 ca.' at the beginning of the second staff. The score includes various performance instructions and dynamic markings such as 'ppp', 'fff', 'ff', 'f', 'mp', and 'mf'. The instruments and their parts are as follows:

- Sand Paper Block:** This staff contains six parts, each with a unique rhythmic pattern. It includes markings like 'sandpaper block' and 'Bass drum w/Pedal'.
- Saw:** This staff contains three parts, each with a unique rhythmic pattern. It includes markings like 'Bass Cowbell (Low)' and 'Bass Sus. Cymbal'.
- sand paper block:** This staff contains six parts, each with a unique rhythmic pattern. It includes markings like 'anvil' and 'Oil Barrel (Hammer)'.
- Tam/Bongo:** This staff contains four parts, each with a unique rhythmic pattern. It includes markings like 'wood block' and 'Brake Drums'.
- Timpani:** This staff contains two parts, each with a unique rhythmic pattern. It includes markings like '(fishers appear.)' and 'Suz. Bass Drum'.

The score also features several specific events and effects:

- 'stones' at measure 87
- '2 Super ball rolls on head.' at measure 88
- 'anvil' at measure 92
- 'Bowed Cowbell' at measure 93
- 'Cowbells' at measure 94
- 'Analoglocken' at measure 95
- 'Brake Drums' at measure 96
- 'Bowed Saw' at measure 97
- 'Oil Barrel (Hammer)' at measure 98
- 'Scrape w/ metal rod.' at measure 99
- 'Bowed Cowbell' at measure 100
- 'Bowed Analoglocken' at measure 101

* start w/ small rotations

114 *sandpaper blocks*
 115
 116
 117
 118
 119
 120
 121 *sixten*
 122
 123
 124
 125
 126
 127
 128

= 96 ca.
 = 54 ca. - accell.
 = 72 ca.

saw
saw
sixten
sixten
sixten
sixten
alm-glocken

2 8
 16
 3 2 3 2 1
 8 8 8 8 8
 16 8 8 8 8 8
 3 2 3 2 1
 8 8 8 8 8 8
 16 8 8 8 8 8 8
 1 1
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 16 8
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$\int = 72$ ca.

A handwritten musical score for orchestra and brass band, page 154, measures 154-166. The score consists of six systems of staves, each with a tempo marking of $\int = 72$ ca. Measure 154 starts with a dynamic of fff and includes markings for p , f , and ff . Measures 155-156 show various dynamics and performance instructions like "Broke Drums" and "metal sticks". Measure 157 features a "C scrape (mechanical rotation)" instruction. Measures 158-160 continue with "Broke Drums" and "metal sticks" while introducing "Bowed sixten (2 bows)" on the bassoon staff. Measures 161-162 show "Broke drums scrape" and "Broke drums" with "p (hit)" markings. Measure 163 includes a dynamic of fff and a "2 bows" instruction. Measures 164-166 conclude with "Bowed sixten" on the bassoon staff and "Broke drums" markings.

154

$\int = 72$ ca.

fff p f ff

155 166

156

157

158 159 160

161 162

163

164

165

166

w/ Bow (2 bows)

2 bows

Broke Drums

metal sticks

C scrape (mechanical rotation)

fff (Scrape) $\text{p}(\text{hit})$

Bowed sixteen (2 bows)

Broke drums scrape

fff (Scrape) $\text{p}(\text{hit})$

MP

fff

Bowed Sixteen

$\text{♩} = 54 \text{ ca.}$

accell...

$\text{♩} = 72 \text{ ca}$

Handwritten musical score for wood objects and wood blocks. The score consists of six staves, each with two systems of music. The top staff is labeled "wood objects" and the bottom staff is labeled "wood blocks". The score includes various dynamic markings such as fff , ff , f , mp , pp , and mf . The time signature varies throughout the score, indicated by numbers like 3, 8, 2, 5, 16, and 32. The tempo is marked as $\text{♩} = 54 \text{ ca.}$ at the beginning, with an acceleration (accell.) section between the two systems. The tempo changes to $\text{♩} = 72 \text{ ca}$ at the end. The score also includes specific instructions like "scaled woodblocks" and "b/m/l woodblocks". The notation uses a combination of vertical strokes and horizontal dashes to represent different types of wood block strikes.

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 168 f
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 173 constant
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$\int = 108 \text{ ca.}$ $\int = 72 \text{ ca.}$

ride cymbal (bell) oil barrel
 scrape/drag metal rod on head

195 ride cymbal (bell) 196 7 197 7
 3 8 3 8
 mp

198 7 199 7 200 7. triangle beaters on sides
 2 8 3 8 2 8

201 7. triangle beaters on sides 202 7. 5 with sides
 2 8 5 8

203 ff 204 ff

3 mp 3 ff

8 ff 8 ff

metal objects Bowed Cowbell (High)

196 mp 197 mf

198 3 sf 199 p

200 3 mp 201 mp

202 sf 203 ff

204 5:5

metal objects crotales

196 mp 197 mf

198 3 lv. 199 ppp lv.

200 p 201 p

202 3 sf 203 mp

204 3

metal objects brake drums

196 3 197 p

198 3 199 p

200 3 201 p

202 3 203 f

204 3

Brake drums Scrape

196 mp 197 p

198 3 199 p

200 3 201 mp

202 3 203 p

204 3

metal objects Scrape/hit

196 mp 197 p

198 3 199 p

200 3 201 p

202 3 203 f

204 3

anvil almglocken

196 p 197 mp

198 3 ff 199 ff

200 3 lv. 201 ff

202 3 ff 203 ff

204 3 ff

metal objects

196 mp 197 ff

198 3 ff 199 ff

200 3 ff 201 ff

202 3 ff 203 ff

204 3 ff

wood blocks SIXXEN

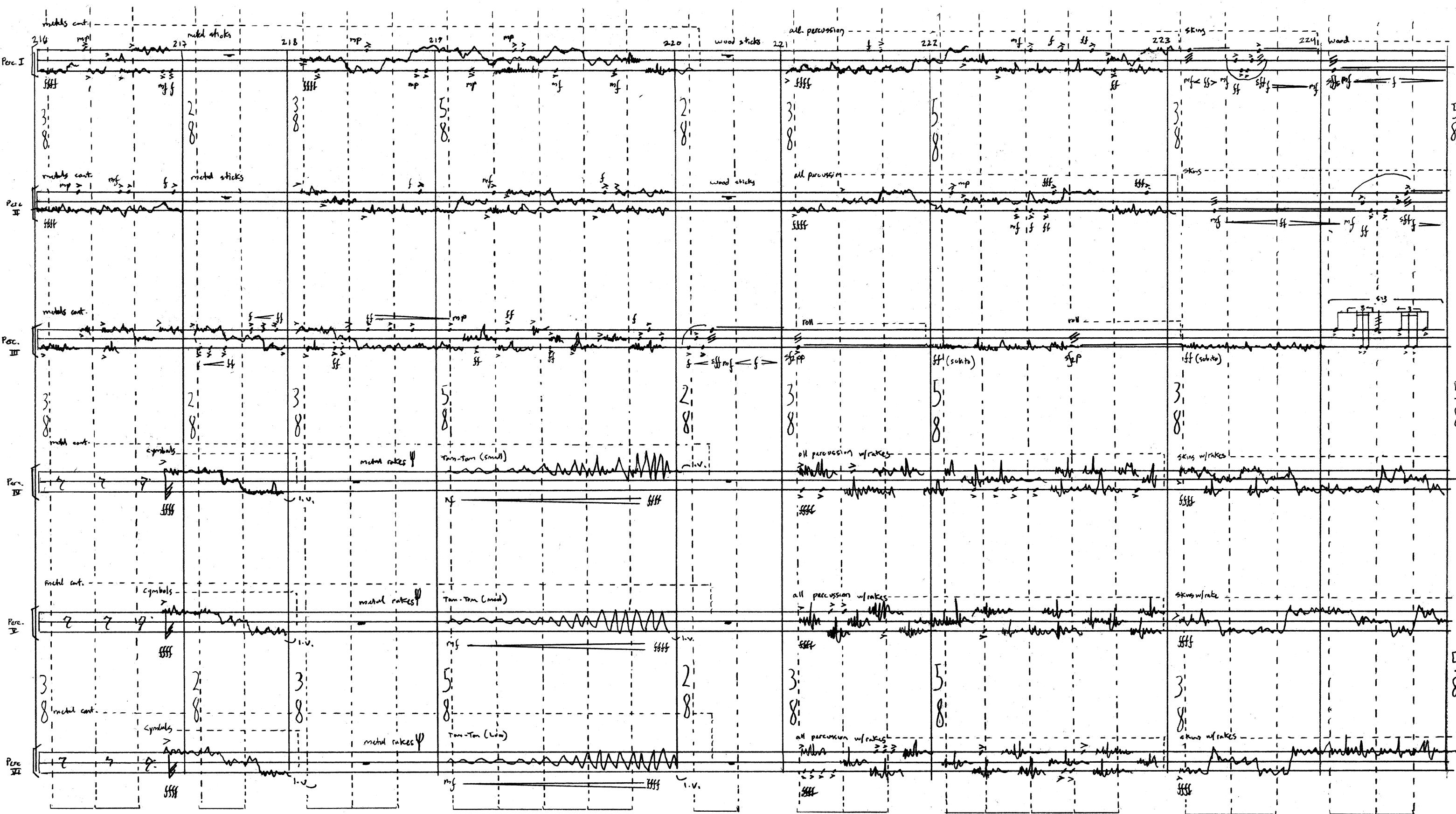
196 pp 197 pp

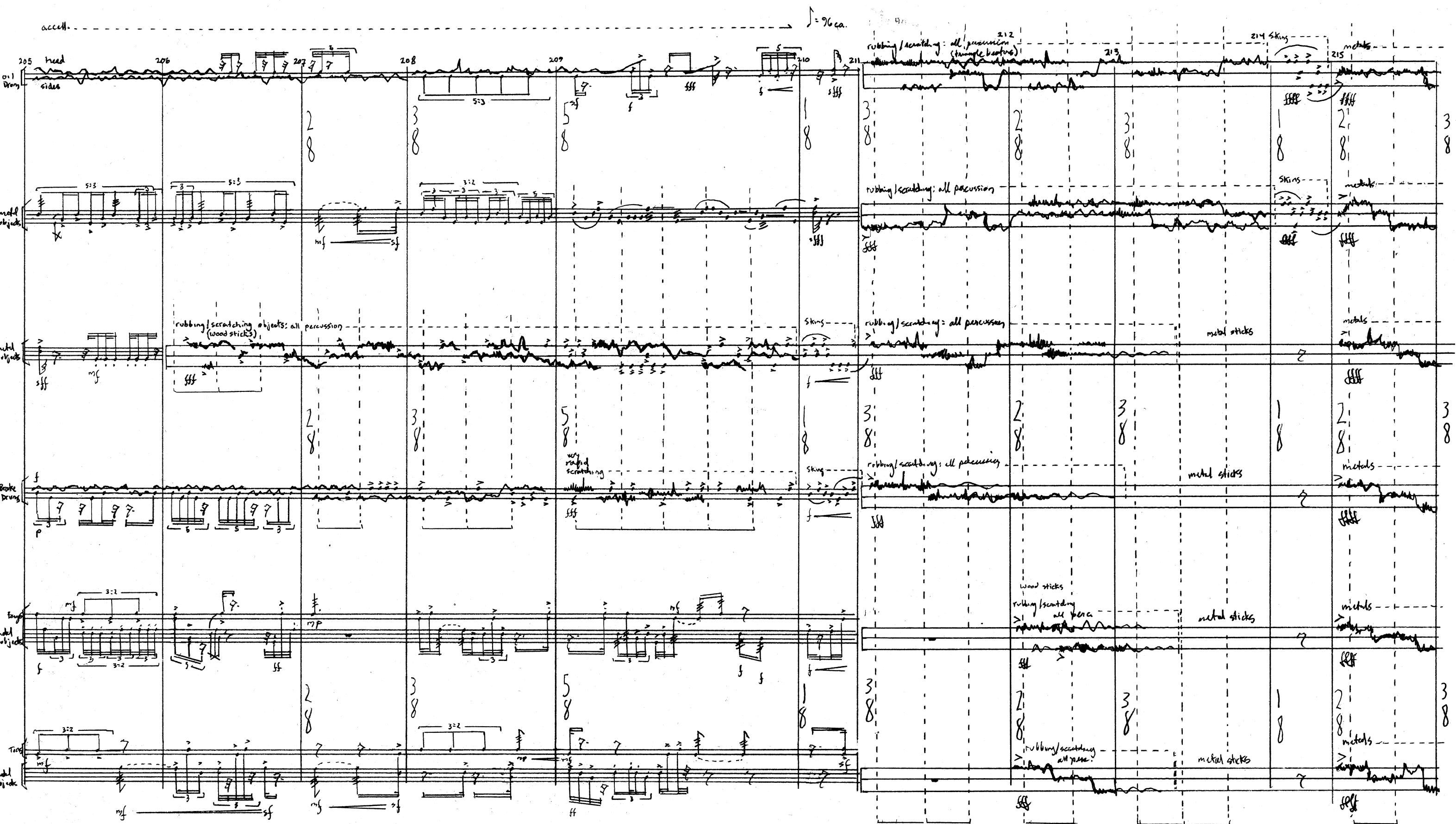
198 pp 199 ff

200 3 ff 201 ff

202 3 ff 203 ff

204 3 ff





This is a musical score for six percussionists (Perc. I through VI), organized into six staves. The score spans from measure 226 to 231.

Perc. I:

- Measure 226: wood (pp), skins (226), metal (mf), hands (f).
- Measure 227: skins (227), metal (mf), hands (f).
- Measure 228: skins (228), metal (ff), hands (ff).
- Measure 229: skins (229), metal (ff), hands (ff).
- Measure 230: skins (230), metal (ff), hands (ff).
- Measure 231: skins (231), metal (ff), hands (ff).

Perc. II:

- Measure 226: skins (p), f, p.
- Measure 227: skins (p), ff, p, ff.
- Measure 228: skins (p), ff, f, ff.
- Measure 229: skins (ff), ff.
- Measure 230: skins (ff), ff.
- Measure 231: skins (ff), ff.

Perc. III:

- Measure 226: skins (5), 8, skins (5), 8.
- Measure 227: skins (5), 8, skins (5), 8.
- Measure 228: skins (5), 8, skins (5), 8.
- Measure 229: skins (ff), ff.
- Measure 230: skins (ff), ff.
- Measure 231: skins (ff), ff.

Perc. IV:

- Measure 226: skins (5), 8, skins (5), 8.
- Measure 227: skins (5), 8, skins (5), 8.
- Measure 228: skins (5), 8, skins (5), 8.
- Measure 229: skins (ff), ff.
- Measure 230: skins (ff), ff.
- Measure 231: skins (ff), ff.

Perc. V:

- Measure 226: skins (5), 8, skins (5), 8.
- Measure 227: skins (5), 8, skins (5), 8.
- Measure 228: skins (5), 8, skins (5), 8.
- Measure 229: skins (ff), ff.
- Measure 230: skins (ff), ff.
- Measure 231: skins (ff), ff.

Perc. VI:

- Measure 226: skins (5), 8, skins (5), 8.
- Measure 227: skins (5), 8, skins (5), 8.
- Measure 228: skins (5), 8, skins (5), 8.
- Measure 229: skins (ff), ff.
- Measure 230: skins (ff), ff.
- Measure 231: skins (ff), ff.

232
 sticks cymbals
 233
 sticks cymbals
 234
 sticks cymbals
 235
 sticks cymbals
 236
 sticks cymbals
 237
 sticks cymbals
 238
 sticks cymbals
 skins: moaning and squeaking
 superball mallets
 skins
 superball mallets skins
 cymbal bells
 superball mallets skins large sus. bass drum
 bass drum
 cymbal bells
 239