



**MATT  
BROWNE**

**STATES**

**OF**

**MIND**



**FOR  
PERCUSSION  
QUARTET**



Just a Theory  
Press



# Program Note

*States of Mind* was written for Hannah Weaver, Brant Blackard, Andrew Bockman, and Connor Stevens

*States of Mind* for Percussion Quartet is based on a cycle of three paintings of the same name by Futurist artist Umberto Boccioni in 1911. The three paintings depict different emotional states related to arrival and departure at a train station.

## I. Farewells

The first painting, *Farewells*, is a scene that at first looks like an abstract jumble of wavy and straight lines. Over time, you start to see the outlines of objects such as a train and station, and eventually uncover wistful faces appearing in the texture. This process of chaos gradually focusing into an emotional statement is the main structure of the first movement, where chaotic unpitched wooden and metal percussion are gradually interspersed with notes from pitched Marimba, Vibraphone, Xylophone, and Glockenspiel, providing a more grounded tonal center by the end.



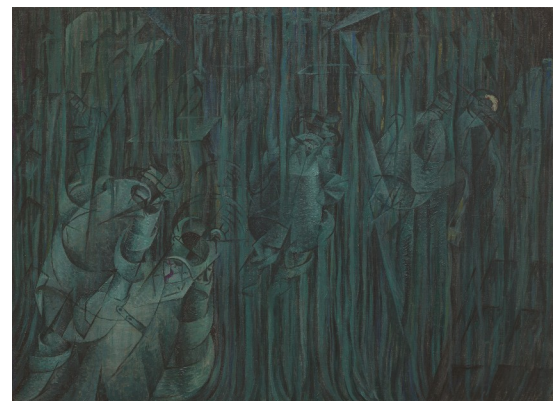
## II. Those Who Go

The second painting, *Those Who Go*, depicts a group of people on a fast-moving train. The scene is so dynamic and ever-changing that it is difficult for them to handle the emotional weight of the recent farewell. An incessant, and often overwhelming, rhythm drives the music, accompanying shifts from propulsive Snare Drum marches, through rumbling Kick Drum and Timpani grooves, finally ending up in a warped depiction of a railroad crossing.



## III. Those Who Stay

The final painting, *Those Who Stay*, depicts a melancholy and detached stasis. The figures in the scene appear physically and emotionally stuck in space. They are alone and helpless. This movement features a stoic and cold Vibraphone solo which echoes the stasis of the figures in the painting. One-by-one, the other performers leave the stage playing handheld metal percussion, leaving the soloist alone to ruminate (wallow?) on their emotional state.



Duration: c. 20 minutes

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# States of Mind

## Notation Key

	<b>Station 1</b>		<b>Station 2</b>
	Lion's Roar 5 Temple Blocks 2 Tin Cans (1,2*) Clave** (mounted) Large Suspended Cymbal*** Güiro (mounted)		Brake Drum Snare Drum (ord.) (rim) (cross stick) (rim shot) Hi-hat Large Suspended Cymbal***
Percussion 1	<b>Vibraphone</b>		<b>Timpano (23")</b>
	<b>Station 1</b>		<b>Station 2</b>
	3 Log Drums 2 Tin Cans (3,4*) Clave** (mounted) Medium Suspended Cymbal***		Kick Drum 3 Tom-toms Snare Drum (ord.) (rim) (cross stick) (rim shot) Medium Suspended Cymbal***
Percussion 2	<b>Marimba (5 octave)</b>		<b>Timpano*** (26"), with Crotales (C#7, D7) One Chime (D5) with tank of water</b>
	<b>Station 1</b>		<b>Station 2</b>
	2 Congas 2 Bongos 2 Tin Cans (5,6*) Clave** (mounted) China Cymbal***		Snare Drum (ord.) (rim) (cross stick) (rim shot) China Cymbal*** Medium Triangle
Percussion 3	<b>Xylophone</b>		<b>Timpano (29"), with Crotales (A6, Bb6)</b>
	<b>Station 1</b>		<b>Station 2</b>
	2 Tin Cans (7,8*) Tambourine (mounted) 2 Cowbells Vibraslap (mounted) Clave** (mounted) Splash Cymbal***		Kick Drum Snare Drum (ord.) (rim) (cross stick) (rim shot) Splash Cymbal*** Large Triangle
Percussion 4	<b>Glockenspiel</b>		<b>Timpano (32"), with Crotales (F6, Gb6)</b>

\* There should be eight unpitched tin cans of identical timbre (pingy, trashy) and resonance (dry, dull) in descending relative pitch (1-8) divided up between the four players.

\*\* These claves must all be identical in pitch and timbre, and played with the same mallets by all players in order to achieve identical timbre across all four.

\*\*\* These instruments must be easily accessible in both Stations 1 and 2

# States of Mind

for Percussion Quartet

Full Score

Matt Browne

## I. Farewells

Precise and mechanical, but tense  $\text{♩} = 120$

Clave

Percussion 1 *p* Vibraphone

Clave

Percussion 2 *p* Marimba

Clave

Percussion 3 *p* Xylophone

Clave

Percussion 4 *p* Glockenspiel

13 *(p)*

Perc. 1 Tin Cans *sub. ff* *(p)* *mf*

Perc. 2 Tin Cans *sub. ff* *(p)*

Perc. 3 Tin Cans *sub. ff* *(p)*

Perc. 4 Tin Cans *sub. ff* *(p)*

9

Perc. 1

Perc. 2

Perc. 3

Perc. 4

17

*(p)*

*(p)*

*mf*

*(p)*

*mf*

*(p)*

*mf*

*p*

27

Perc. 1

Perc. 2

Perc. 3

Perc. 4

27

*p*

*p*

*p*

*+* close to handle  
*o* close to opening

Temple Blocks

Log Drums

Bongos/Congas

Cowbells

Perc. 1

Perc. 2

Perc. 3

Perc. 4

34

Perc. 1  
Perc. 2  
Perc. 3  
Perc. 4

41

51

Perc. 1  
Perc. 2  
Perc. 3  
Perc. 4

46

Perc. 1  
Perc. 2  
Perc. 3  
Perc. 4

53

Perc. 1 *sub. p* Vib. *mf* *sempre Ped. until m. 153*

Perc. 2 *sub. p*

Perc. 3 Xyl. *sub. p* *f* *mf*

Perc. 4 *sub. p*

59



Perc. 1 *f* *p* *pp* *mf*

Perc. 2 *f* Mar. *f* *mf* *pp* *mf*

Perc. 3 *f* *mf* *pp*

Perc. 4 *f* *pp*

65

Perc. 1

Perc. 2

Perc. 3

Perc. 4

71

*p* *pp* *p*

*p* *mp* *p*

*mf* *p* *mf* *p* (*p*)

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

Glock.  
i.v. all

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



81

Perc. 1

Perc. 2

Perc. 3

Perc. 4

76

(Vib.) (*p*) *mf*

(*p*)  
(Mar.) *f* *mf* *pp* *mf*

*mf*

*mf*



Perc. 1  
Perc. 2  
Perc. 3  
Perc. 4

83



89

Perc. 1  
Perc. 2  
Perc. 3  
Perc. 4

89

Perc. 1

Perc. 2

Perc. 3

Perc. 4

95



Perc. 1

Perc. 2

Perc. 3

Perc. 4

101

107

Perc. 1 (Vib.) *pp* *f* *mp*

Perc. 2 (Mar.) *pp* *mp* *p* *mp*

Perc. 3 *pp* (Xyl.) *mp*

Perc. 4 *pp*

107



Lion's Roar

Perc. 1 *pp* *mp* *pp* *mp* *gliss.*

Perc. 2 *p* *mp* *p* *mp* *p*

Perc. 3 *mp* *p* *pp*

Perc. 4 (Glock.) *mp* *pp* *mp* *pp* *mp*

115

Perc. 1

Perc. 2

Perc. 3

Perc. 4

122



Perc. 1

Perc. 2

Perc. 3

Perc. 4

130



142

Perc. 1

Perc. 2

Perc. 3

Perc. 4

138



152

Perc. 1

Perc. 2

Perc. 3

Perc. 4

146

Perc. 1

Perc. 2

Perc. 3

Perc. 4

154



Perc. 1

Perc. 2

Perc. 3

Perc. 4

162

Perc. 1

Perc. 2 {

Perc. 3

Perc. 4

169

Perc. 1

Perc. 2 {

Perc. 3

Perc. 4

174

*ff*

*ff*

*ff*

*ff*

Perc. 1

Perc. 2 {

Perc. 3

Perc. 4

179

Güiro

Lion's Roar

*sub. f*

*ff*

*sffz*

*f*

*gliss.*

*ff*

*f*

*ff*

**accel.**

Perc. 1 *sfz f*

Perc. 2 *sfz f*

Perc. 3 *sfz f*

Perc. 4 *sfz f*

184



**188 Frenzied** ♩ = 160

Perc. 1 *fff ff* Med. Sus. Cym. Güiro

Perc. 2 *fff sub. ff* Lg. Sus. Cym.

Perc. 3 *fff sub. ff* China Cym.

Perc. 4 *fff sub. ff* Splash Cym. Vibraslap Tamb.

188



Perc. 1

Perc. 2

Perc. 3

Perc. 4



198

Perc. 1

Perc. 2

Perc. 3

Perc. 4

198



205

Perc. 1

Perc. 2

Perc. 3

Perc. 4

203



Perc. 1

Perc. 2

Perc. 3

Perc. 4

210

Musical score for Percussion 1-4, measures 215-219. The score is written for four percussion parts (Perc. 1, Perc. 2, Perc. 3, Perc. 4) in 3/2 time. Perc. 1 and Perc. 2 have melodic lines with dynamics *pp*, *f*, and *mp*. Perc. 3 and Perc. 4 have simpler rhythmic patterns with dynamics *pp*, *f*, and *mf*. Measure 215 is marked with a fermata. Measure 219 contains triplets. A double bar line is present at the end of the system.

**molto rit. . . . . A tempo**

Musical score for Percussion 1-4, measures 220-224. The score is written for four percussion parts (Perc. 1, Perc. 2, Perc. 3, Perc. 4) in 3/2 time. Perc. 1 and Perc. 3 have melodic lines with dynamics *p* and *f*. Perc. 2 and Perc. 4 have rhythmic patterns with dynamics *mp* and *f*. Measure 220 is marked with a fermata. Measure 224 contains triplets. A double bar line is present at the end of the system.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

226

Perc. 1

Perc. 2

Perc. 3

Perc. 4

231

Perc. 1

Perc. 2

Perc. 3

Perc. 4

236

Musical score for Percussion 1-4, measures 236-240. Perc. 1 and 2 are marked *mp*. Perc. 4 has a 45 measure mark and *mp* dynamics. Perc. 3 has a 45 measure mark and *mp* dynamics. Perc. 4 has a 45 measure mark and *mp* dynamics.



Perc. 1

Perc. 2

Perc. 3

Perc. 4

241

Musical score for Percussion 1-4, measures 241-245. Perc. 1 has a 3-measure triplet and *ff* dynamics. Perc. 2 has a 3-measure triplet and *f* dynamics. Perc. 3 has *mf* and *f* dynamics, and a 3-measure triplet and *ff* dynamics. Perc. 4 has a 3-measure triplet and *ff* dynamics.



Perc. 1

Perc. 2

Perc. 3

Perc. 4

246

*f*

*mf*

*p*

*mp*

*n*



251

Perc. 1

Perc. 2

Perc. 3

Perc. 4

251

*sub. f*

*f*

Perc. 1

Perc. 2

Perc. 3

Perc. 4

256



Perc. 1

Perc. 2

Perc. 3

Perc. 4

260

264

Perc. 1

Perc. 2

Perc. 3

Perc. 4

264 *f*



Perc. 1

Perc. 2

Perc. 3

Perc. 4

269

274

Perc. 1

Perc. 2

Perc. 3

Perc. 4

274 *ff*



Perc. 1

Perc. 2

Perc. 3

Perc. 4

279

284

Musical score for Percussion 1-4, measures 284-288. Perc. 1 (snare) has a melodic line with accents and a fermata. Perc. 2 (bass) has a bass line with notes and rests. Perc. 3 (tom) has a rhythmic pattern with accents. Perc. 4 (cymbal) has a melodic line with notes and rests.

284



Musical score for Percussion 1-4, measures 290-294. Perc. 1 (snare) has a melodic line with notes and rests. Perc. 2 (bass) has a bass line with notes and rests. Perc. 3 (tom) has a rhythmic pattern with accents. Perc. 4 (cymbal) has a melodic line with notes and rests.

290

Perc. 1

Perc. 2

Perc. 3

Perc. 4

296

301

Perc. 1

Perc. 2

Perc. 3

Perc. 4

301

Perc. 1

Perc. 2

Perc. 3

Perc. 4

305

309

Perc. 1

Perc. 2

Perc. 3

Perc. 4

309



**molto rit.**

Perc. 1

Perc. 2

Perc. 3

Perc. 4

313

**f**

317 ♩ = 60

solo, molto esp. and rubato

Perc. 1

Perc. 2

Perc. 3

Perc. 4

317 *pp* *sfz* *mf* *mf*

323

Perc. 1

323 *f* *mp* *f* *pp*

poco rit. . . accel. . . rit. . . accel.

Perc. 1

Perc. 2

326 *mp graceful* *mf* *p* *mf* *p*

rit. . . ♩ = 60

poco rit. . .

Perc. 1

330 *mf* *p* *f*

A tempo

Perc. 1

334 *pp* *mp*



**338** **Tempo I** ♩ = 120

Perc. 1 *pp* *n* **To Station 2**

Perc. 2 *p*

Perc. 3 *p*

Perc. 4 *p*

338

**Station 2 (S.D.)**  
snare off  
rim shot  
*fffz*

**To Station 2**

Perc. 1

Perc. 2 **To Station 2**

Perc. 3 **To Station 2**

Perc. 4 **To Station 2**

344

## II. Those Who Go

### Restless $\text{♩} = 72$ (snare off), on rim

Perc. 1 *pp*

Perc. 2 **Station 2** *pp* **Snare Drum** snare off, on rim

Perc. 3 **Station 2** *pp* **Snare Drum** snare off, on rim

Perc. 4 **Station 2** *pp* **Snare Drum** snare off, on rim

1



Perc. 1 3 3 7 7 9 9 5 5

Perc. 2 5 3 3 3 3 7 7 9

Perc. 3 5 5 3 3 3 3 7 7

Perc. 4 5 5 3 3 3 3 7

6



Perc. 1 5 5 5 5 5 5 5 5 5 5 5

Perc. 2 9 5 5 5 5 5 5 6 6 6 6

Perc. 3 9 9 5 5 5 5 5 5

Perc. 4 7 9 5 5 9

10

**13**

rim shot cross stick

Perc. 1 *sfz* *mp sempre* *smf* *smf* *smf*

Perc. 2 6 6 6 6 6 6 6 6 6 6 6 7

Perc. 3 5 5 5 5 5 5 5 5 5 5 5

Perc. 4 13 3 3 5 5 3 *sfz* *mp sempre* rim shot cross stick



Perc. 1 *smf* *smf* *smf*

Perc. 2 7 7 7 7 7 *mp*

Perc. 3 6 6 6 6 6 6 7 7 *mp*

Perc. 4 16 3 *smf* 3 *smf* 3 *smf* 3 *smf*



Perc. 1 *smf* *smf* *smf*

Perc. 2

Perc. 3

Perc. 4 19 3 *smf* 3 *smf* 3 *smf*



Perc. 1 *ff sub. p* *mf* *f < ff p* *ff p* <sup>edge... center</sup> <sup>edge... center</sup> <sup>6</sup>

Perc. 2 *ff* *ff sub. p* *p* *ff p* *ff p* <sup>edge... center</sup> <sup>edge... center</sup> <sup>6</sup>

Perc. 3 *ff* *ff sub. p* *mf* *p* *f p* *ff p* *ff p* <sup>edge... center</sup> <sup>edge... center</sup> <sup>6</sup>

Perc. 4 *ff* *mf* *p* *f p* *f p* *ff p* *ff p* <sup>edge... center</sup> <sup>edge... center</sup> <sup>6</sup>

31



35 <sup>edge</sup> *ff sub. pp*

Perc. 1 *ff sub. pp* <sup>snare on edge</sup> *n*

Perc. 2 *ff* Kick Drum *p* *mf*

Perc. 3 <sup>edge</sup> *ff sub. pp*

Perc. 4 *ff* Kick Drum *p* *mf*



Perc. 1 *mf* *n* *p* *f* <sup>center... edge</sup> <sup>center... edge</sup> <sup>3</sup> <sup>5</sup>

Perc. 2 *mf* *n* *p* *f* <sup>snare on edge</sup> <sup>center... edge</sup> <sup>center... edge</sup> <sup>3</sup> <sup>5</sup>

Perc. 3 *mf* *n* *p* *f* <sup>snare on edge</sup> <sup>center... edge</sup> <sup>center... edge</sup> <sup>3</sup> <sup>5</sup>

Perc. 4 *mf* *n* *p* *f* <sup>snare on edge</sup> <sup>center... edge</sup> <sup>center... edge</sup> <sup>3</sup> <sup>5</sup>

39

45

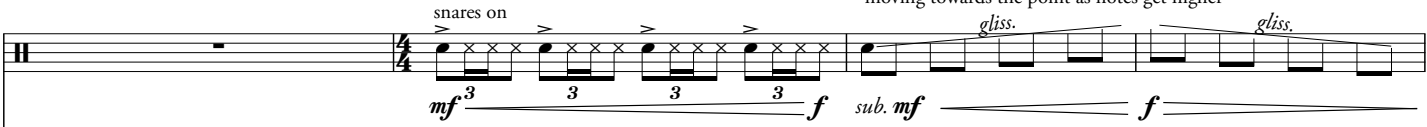
Perc. 1 


Perc. 2 

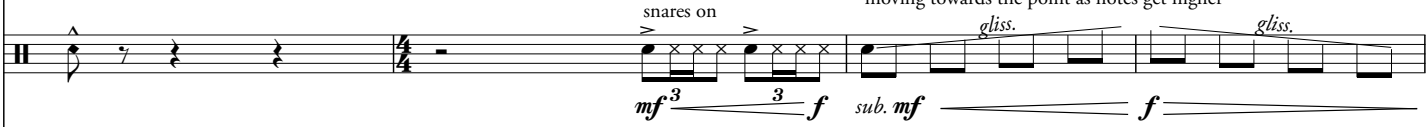
Perc. 3 


Perc. 4 

43

Perc. 1 

Perc. 2 

Perc. 3 

Perc. 4 

46


hold left stick point on drum, strike left stick with right stick moving towards the point as notes get higher


hold left stick point on drum, strike left stick with right stick moving towards the point as notes get higher


hold left stick point on drum, strike left stick with right stick moving towards the point as notes get higher


hold left stick point on drum, strike left stick with right stick moving towards the point as notes get higher

50

Perc. 1 

Perc. 2 

Perc. 3 

Perc. 4 

50

ord.

ord.

ord.

pp

Perc. 1 *mf* *f* *sub. mf* *f* *sub. ff* *gliss.* *gliss.* (cross)

Perc. 2 *mf* *f* *sub. mf* *f* *sub. ff* *gliss.* *gliss.* (cross)

Perc. 3 *mf* *f* *sub. mf* *f* *sub. ff* *gliss.* *gliss.* (cross)

Perc. 4 *pp* *f* *sub. mf* *f* *sub. ff* *gliss.* *gliss.* (cross)

54

59

Perc. 1 *f* *sub. pp* *fff* *ord.* *edge* *center*

Perc. 2 *mf* *sub. pp* *fff* *ord.* *edge* *center*

Perc. 3 *f* *sub. pp* *fff* *ord.* *edge* *center*

Perc. 4 *mf* *pp* *fff* *ord., edge* *center*

Perc. 1 *sub. mf* *f* *mf* *sub. ff* *as before* *gliss.* *gliss.* (cross) (rim) *as before* *gliss.* *ord.* *fffz*

Perc. 2 *sub. mf* *f* *sub. ff* *as before* *gliss.* *ord.* *fffz*

Perc. 3 *sub. mf* *f* *mf* *sub. ff* *as before* *gliss.* *f*

Perc. 4 *sub. mf* *f* *sub. ff* *as before* *gliss.* *f*

63

69 **Hi-hat**

Perc. 1 *f* **Timpano**

Perc. 2 *f* **3 Tom-toms** **Timpano**

Perc. 3 **Medium Triangle** *p*  $\leftarrow$  *f* **Timpano**

Perc. 4 *f* **Timpano**

69 *f*

Perc. 1 *ff*

Perc. 2 *ff* *sub.f*

Perc. 3 *p*  $\leftarrow$  *f* *ff* *ff*

Perc. 4 *ff* *sub.f* *ff*

74



(Sus. Cym.)

Perc. 1 *f* *ff* *pp*

Perc. 2 *ff* *sub.f* *ff*

Perc. 3 *f* *ff* *ff* *ff*

Perc. 4 *sub.f* *ff* *ff* *ff*

78

85

(Sus. Cym.)

Perc. 1 *fff* *fff*

Perc. 2 *fff* *fff* *fff* *fff*

Perc. 3 *fff* *fff* *fff*

Perc. 4 *fff* *fff* *fff* *fff*

83 *fff* *fff* *fff*

88 (Sus. Cym.)  
on bell

Perc. 1  
*mp* *p* *p* *mf* *mf* *p*

Perc. 2  
*fff* on bell  
*p* *mf*

Perc. 3  
 (China Cym.)  
*fff* *mp*

Perc. 4  
 (Splash Cym.)  
*mp* *p* *mf* *p*  
 Sm. Triangle + hand-muted o open

88 *fff*

Perc. 1  
*f* *p* *mf*

Perc. 2  
*p* *f* *sub. p* *mf*

Perc. 3  
*p* *f* *mf* *p* *mf*

Perc. 4  
*f* *sub. p* *mf*

92

97

Perc. 1  
*ff*

Perc. 2  
*ff*  
 To Chim.

Perc. 3  
*ff*

Perc. 4  
*ff*

96

(1)

Perc. 1 *pp*

Perc. 2

Perc. 3

Perc. 4

100



Perc. 1 *mf* (4) (7)

**Chime, with water**  
Strike at the top to get a dull thunk sound  
with little resonance (like a railroad crossing bell)

gradually lower the chime into the water and then  
gradually raise it out, following the dotted lines

lower.....

Perc. 2 *p* 5 *f* 5

Perc. 3 *p* *p*

Perc. 4

104



Perc. 1 (10)

... raise ..... lower .....

Perc. 2 *mf* 5 *f* 5

Perc. 3 *pp*

Perc. 4 **To Timp.** *pp*

108

**molto rit.**

(13)

Perc. 1 *ff*

Perc. 2 *mf* raise ..... *pp* To Crot.

Perc. 3

Perc. 4 **Timpani** snare sticks, on very edge of drum  
try to let octave overtone sound  
*ppp*

112



(16)

(19)

Perc. 1 *pp*

Perc. 2 **Timpani** snare sticks, on very edge of drum  
try to let octave overtone sound  
*ppp*

Perc. 3 **Timpani** snare sticks, on very edge of drum  
try to let octave overtone sound  
*ppp*

Perc. 4

116



$\text{♩} = 36$

**Timpani** snare sticks, on very edge of drum  
try to let octave overtone sound

To Station 1  
(Vib.)

Perc. 1 *p* *gliss.* *n*

Perc. 2 *p* *gliss.* *n*

Perc. 3 *p* *gliss.* *n*

Perc. 4 *p* *gliss.* *n*

120

### III. Those Who Stay

## Forlorn ♩ = 56

Vibraphone soft mallets and bass bow

Perc. 1 (mallets) *p* cold and lonesome *sempre Ped. until m. 42* bowed

Perc. 2 { place crotales on head of timp. **Crotales on Timp.** hard mallets *f* move timp. pedal up and down until sound dies simile

Perc. 3 { place crotales on head of timp. **Crotales on Timp.** hard mallets *f* move timp. pedal up and down until sound dies simile

Perc. 4 { place crotales on head of timp. **Crotales on Timp.** hard mallets *f* move timp. pedal up and down until sound dies simile

1



Perc. 1 (mallets) bowed

Perc. 2 { *pp*

Perc. 3 { **China Cym.** soft mallet *pp*

Perc. 4 { *pp*

7

16 (mallets)

Perc. 1 (mallets) *p*

bowed

To Station 1 (Mar.)

Perc. 2 *mp* *gliss.* slowly move timp. pedal down *x*

To Vib. (with Perc. 1) *p* **Vibraphone soft mallets**

Perc. 3 *mp* *gliss.* slowly move timp. pedal down *x*

To Station 1 (Glock.) *p* **Glockenspiel soft mallets**

Perc. 4 *mp* *gliss.* slowly move timp. pedal down *x*

16



Perc. 1

Perc. 2 **Marimba soft mallets** *p*

Perc. 3

Perc. 4

24

Perc. 1

Perc. 2

Perc. 3

Perc. 4

30

*mp*

*mp*

*mp*

*p*

*mp*

*p*

To Crot./Timp.



Perc. 1

Perc. 2

Perc. 3

Perc. 4

36

*p*

*pp*

*ppp*

*pp*

*ppp*

*mp*

*mp*

*mp*

To Crot./Timp.

Crotales on Timp.

To Mar.

Crotales on Timp.

as before

Crotales on Timp.

as before

*mp*

43 A little faster ♩ = 60

(Vib.) soft mallets

Perc. 1 *less Ped. ad lib.* **pp** *p* **pp** *p*

Marimba soft mallets

Perc. 2 **pp** *p* **pp** *p* **pp**

To Station 1 (Xyl.)

Xylophone soft mallets

Perc. 3 **pp** *p* **pp** *p*

To Glock.

Perc. 4

43



accel. poco a poco

Perc. 1 **pp** *cresc. poco a poco*

Perc. 2 **pp** *p* **pp** *p* **pp** *p* *cresc. poco a poco*

Perc. 3 **pp** *cresc. poco a poco*

Glockenspiel hard mallets

Perc. 4 *l.v. all* **mf** *p* **mp**

49



Perc. 1

Perc. 2

Perc. 3

Perc. 4

54

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



Perc. 1

Perc. 2

Perc. 3

Perc. 4

59

*f* *f* *8va*

*rit.*

$\text{♩} = 144$

Perc. 1 *pp* *mp* *ppp* **//**

Perc. 2 *n* **//**

Perc. 3 *n* **To Croc./Timp.** **//**

Perc. 4 *n* **To Croc./Timp.** **//**

63



**69** Tempo I (♩ = 56)

Perc. 1 **Temple Blocks** soft mallets *pp* **//**

Perc. 2 *pp* *Led. al fine* **To Croc./Timp.** **Crotales on Timp.** very soft mallets *mp* *ppp* (move timp. ped.) *n* *gliss.* *gliss.* *n* *pp* **Sus. Cym.** very soft mallets **//**

Perc. 3 *pp* **Crotales on Timp.** very soft mallets *n* *ppp* (move timp. ped.) *n* *gliss.* *gliss.* *n* **China Cym.** very soft mallets **//**

Perc. 4 *n* **Crotales on Timp.** very soft mallets *n* *ppp* (move timp. ped.) *n* *gliss.* *gliss.* **//**

69

Perc. 1

*mf* *pp*

*pp* < >

Sus. Cym.

Perc. 2

*ppp* (move timp. ped.)

Marimba

*p*

China Cym.

*ppp*

Perc. 3

*ppp*

*gliss.* (move timp. ped.)

*n* *n* *ppp* (move timp. ped.)

Perc. 4

*gliss.* (move timp. ped.)

*gliss.* *gliss.* *gliss.*

78



Perc. 1

*ppp*

bowed

To Lg. Triangle

Large Triangle very soft mallets

Perc. 2

*pp*

bowed

To Med. Triangle

*n*

Perc. 3

*pp*

*gliss.* *n*

Perc. 4

*gliss.* *gliss.* *gliss.*

*n*

84

90 (Tblk.)

Perc. 1

*pp* 3 *ppp* simile

(Vib.) bowed, gliss down mallet

*ppp* gliss. gliss.

Perc. 2

*pppp* begin to slowly walk offstage, continue playing

Perc. 3

Medium Triangle very soft mallets begin to slowly walk offstage, continue playing

*pppp* n

Perc. 4

Small Triangle very soft mallets begin to slowly walk offstage, continue playing

*pppp* n

90



Perc. 1

3 5 3 simile bowed (no gliss.) mallet

*ppp* gliss. gliss. bowed

Perc. 2

Perc. 3

Perc. 4

97

109

(Tblk.)

Perc. 1

(Vib.) mallet

bowed

mallet

*pppp*

Perc. 2

Tblk.

*n* cutoff roughly with the Tblk. cue

bowed

Perc. 3

cutoff roughly with the Vib. cue, after Perc. 2

Vib.

*n*

Perc. 4

cutoff roughly with the Vib. cue, after Perc. 3

Bowed Vib.

*n*

106