

*John Arrigo-Nelson*

Percussion Trio: So the vocalise day imprinted a sound

*to TimeTable*  
 Matt Ward, Matthew Gold, and Alex Lipowski

## Percussion Trio: So the vocalise day imprinted a sound

John Arrigo-Nelson

**Percussion 1**

*brillante, ♩ = 104*

*vibraphone* (motor: off)

*ff* *mp* *ff* *ff* (l.v. all)

**Percussion 2**

*crotale* (l.v. all) *ff* *ff* *p* (l.v. all)

**Percussion 3**

*glockenspiel* (l.v. all) *ff* *ff* (l.v. all)

*woodchimes* *sf*

**5** *a tempo*

*ff* *mp* *ff* *ff* *ff* *ff* *ff* *ff*

**10**

(to marimba)

15

subito presto,  $\text{♩} = \text{c. } 120$

(motor: slow)

ff 7:8

*glock.*

(to crotales)

*subito meno mosso,  $\text{♩} = \text{c. } 54$*   
*calmo e senza rigore*

25

*pp*  
 $\text{X}_\text{o.} \rightarrow$

*crotales*  
*(l.v. all)*

*p*

*Tempo primo,  $\text{♩} = \text{c. } 104$*   
*brillante*

30

(motor: fast)

*ff*  
 $\text{X}_\text{o.}$

*ff*

*ff*

ff

ff (vib.) log drum sf

ff

ff

ff

35 *poco rit.* -----, *a tempo*

(motor: off)

*Leo.* *mf*

(to marimba)

*mar.* *p* *f* *Leo.*

*p*

*xylophone* *mf* *p* (to glock)

5 5 5 5 (to xylo)

*Leo.*

*mf*

*f* \* 5 3 *Leo.*

*mp* *sffz* *fp* *mp* 5:4 3 5 3

*glock.* *mf*

*xylo.* *f* *p* 6 6

40

Violin: *f*, *p*  
 Cello: *sempre &ando.*  
 Bass: *f*, *mf*  
 Percussion: *log drum*, *glock.*, *ff*, *pp*

6 45

Violin: *ff*  
 Cello: *f*  
 Bass: *mf*  
 Percussion: *(to crotales)*

*poco meno mosso, = c. 80*

ord.  
 arco  
 (ando.) →  
 crotales  
*p*  
 (to two bows)  
*5:4*  
*7:8*

50

ord.

arco

arco

arco

*p*

*pp*

55

(motor: medium)

long enough to put down bow and pick up 4 mallets.

long enough to put down bows and pick up beaters.

5

*mp*

*mf pp*

*mf*

*pp*

*mf*

*poco piu mosso, ♩ = c. 104*

60

*p*

*pp*

*rit.*

(to marimba)

*p*

*p*

*5*

*a tempo*

65

65

mar.  
(to crotales)

crotales

*a tempo*

*a tempo*

(motor: fast)

*a tempo*

(motor: fast)

pp

pp

pp

70

70

ff

mp

(motor: slow)

ffz  
woodblocks

5  
mp

ff

mp

3  
(to marimba)

ff

mf

p

Musical score for measures 74-75. The score consists of four staves:

- Piano (top staff):** Features a dynamic of  $\text{mp}$ . Measure 74 ends with a forte dynamic of  $f$ , followed by a dynamic of  $fp$ . Measure 75 begins with a dynamic of  $p$ .
- Xylophone (second staff):** Measures 74 and 75 feature eighth-note patterns. Measure 75 includes dynamics  $ppz$ ,  $mf$ ,  $ppz$ , and  $fp$ .
- Woodchimes (third staff):** Measures 74 and 75 feature eighth-note patterns. Measure 75 includes dynamics  $mp$  and  $f$ .
- Claves (bottom staff):** Measures 74 and 75 feature eighth-note patterns. Measure 75 includes dynamics  $f$  and  $pp$ .

75

Musical score for measure 75. The score consists of four staves:

- Piano (top staff):** Features dynamics  $f$  and  $p$ .
- Xylophone (second staff):** Features dynamics  $sub f$  and  $f$ .
- Woodchimes (third staff):** Features dynamics  $5$ ,  $5$ ,  $5$ , and  $5$ .
- Claves (bottom staff):** Features dynamics  $f$  and  $pp$ .

*presto possibile*  
ad lib continuous, non-pattern figure, stopping before marimba arrives at the slower repeated Bbs.

*liberamente*  
repeat freely and gradually come into rhythmic unison with player 3

*subito lento*,  $\text{d} = \text{c. } 58$

*vib.*  
(motor: slow)

*claves*

*repeat pattern until cued by player 2*

*(to vib)*

*(to glock)*

Musical score for measure 75 with annotations:

- Vibraphone:** Dynamics  $ff$  and  $pp$ .
- Marimba:** Dynamics  $mf$  and  $p$ .
- Claves:** Dynamics  $p$  and  $5:4$ .
- Glockenspiel:** Dynamics  $pp$  and  $p$ .
- Other:** Annotations include *presto possibile*, *liberamente*, *subito lento*,  $\text{d} = \text{c. } 58$ , *vib.* (motor: slow), *claves*, *repeat pattern until cued by player 2*, *(to vib)*, *(to glock)*, and *5:4*.

80

(to crotales)

crotales

(to marimba)

(glock.)

*p*

*ppp*

← ♩ = ♩ → (♩ = c. 116 )

85

*sf*

*p*

*mp*

*f*

*mar.*

*sf*

*p*

*mp*

*f*

*f*

*sf*

*p*

*mp*

*f*

*f*

*subito poco meno mosso*,  $\text{♩} = \text{c. } 104$

3

*f*

*p*

(woodblock)

*p*

6

3

(to crotales)

*crotales*

(to marimba)

6

5

3

5:4

6

90

*delicato*

(motor: slow)

*p*

*ff*

*mar.*

*fpp*

3

(to crotales)

*crotales*

*p*

*mf*

*ff*

*delicato*

*p*

*mf*

*ff*

95

*meno mosso, accel\**

*rit.*

100

*(motor: off)*

*p*

*mf*

*f*

*p*

*pp*

(to marimba)

Repeat decelerating *F*'s, playing approx. 5 to 8 isolated iterations after players 1 and 2 have completed their phrases.

\* All three players should begin phrase together, but the accelerando and ritardando should occur freely in each part, and should not be synchronized precisely.

*Tempo giusto* ( $\text{♩} = \text{c. } 104$ )

Violin:  $\text{fp}$ ,  $\text{xylo.}$ ,  $\text{fp}$ ,  $\text{xylo.}$ ,  $f$ ,  $mp$ ,  $(\text{to xylo})$ ,  $\text{fp}$ ,  $\text{xylo.}$ ,  $mp$ ,  $f$ ,  $f$ ,  $mf$ ,  $mf$ .

Cello/Bass:  $\text{fp}$ ,  $\text{xylo.}$ ,  $\text{fp}$ ,  $\text{xylo.}$ ,  $5:4$ ,  $mp$ ,  $p$ .

Percussion:  $\text{fp}$ ,  $\text{xylo.}$ ,  $\text{fp}$ ,  $\text{xylo.}$ ,  $f$ ,  $mp$ ,  $f$ ,  $mp$ ,  $f$ ,  $f$ ,  $6$ ,  $6$ ,  $5$ ,  $5$ ,  $p$ .

105

Violin:  $mp$ ,  $\text{xylo.}$ ,  $p$ ,  $f$ ,  $5:4$ ,  $mp$ ,  $f$ ,  $p$ .

Cello/Bass:  $f$ ,  $5:4$ ,  $mp$ ,  $f$ ,  $p$ .

Percussion:  $mp$ ,  $f$ ,  $mp$ ,  $f$ ,  $f$ ,  $6$ ,  $6$ ,  $5$ ,  $5$ ,  $p$ .

110

Leo.

*p*

*fp* 5

*f* 5

*mp* \*

6

*f*

(to glock)

5

5

5

[log drum] 5

*f*

*p* \* *mf* 5

*f* 5

*ff* 5

*f*

*ff*

*sfs* *p*

*f*

*ff*

*ff*

*p*

presto possibile,  
ma senza accento

*glock.*

3

(-)

*sfs*

115 (5)

*fff* 4

*fff* 4

*pp* 3

*mf* 4

*p*

(to xylo)

120

*mp*

*3*

*7:8*

*7:8*

*xylo.*

*mp*

(motor: off)

125 *poco rit.*  $\text{---}$   $\text{---} = \text{c. 80}$

*log drum*

*vib.*

*mp*

*ff*

*mp*

*sub. ff*

*5*

*ff*

*p*

(sempre ped.)

(to glock)

*ff*

130

*p*

(semper ped.)

*p*

(to crotale)

*ppp*

(non trem.)

*mf*

*f*

*glock.*

*3*

*15<sup>ma</sup>* *crotales*

*mf*

*liberamente, flessibile*

133 134 135 136 137 138

*ff* (non-cresc.)

*molto accel.*

5:16

*presto possibile*

140

$\text{♩} = \text{c. } 104$

*meno mosso, accel* -----

145

*meno mosso, accel<sup>\*</sup>* -----

\* All three players should begin phrase together, but the accelerando and ritardando should occur freely in each part, and should not be synchronized precisely.

*rit.*

$\text{c. } 120$

(to marimba)

*accel.*  $\text{c. } 120$

Repeat F#s, playing approx. 5 to 8 isolated iterations after players 1 and 2 have completed their phrases.

(to xylo)

155

160

(motor: fast)

$\text{3}$

$\text{5}$

(to glock.)

glock.

$\text{f}$

$\text{p}$

$\leftarrow$   $\frac{3}{8}$   $\rightarrow$   $\text{♩} = \text{c. } 90$

165

165

p  
sf  
ff  
sf  
p  
mp  
sf  
p  
ff  
mf  
woodchimes  
glock.  
pp

sffz  
f  
sf  
fp  
f  
p  
fp  
f  
f  
f

(to crotales)

170

*Tempo giusto* ( $\text{♩} = \text{c. } 104$ )

(motor. off)

f  
f  
\*  
p  
f  
pp  
mar.  
f  
f  
(to claves)

crotales

7:8

mp  
3  
5  
3  
mp  
3  
7:8

175

claves (to xylo) xylo.

180

185

log drum

*f*

*p* *mf* *f*

*mf*

*mf*

(to crotales)

*mp*

*f*

*pp*

190

*fp* *f*

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

*mp*

*f* *mf*

*ff* *mp*

*crotales presto e piano possibile*

*5:4*

*glock.*

*p*

*sf*

*woodchimes*

5

*agitato*

woodblocks

log drum  $\text{sf}$   $\text{mp}$   $<\text{f}$

mar.

*delicato*

$\text{mp}$

195

5

*woodwind*

$\text{mp}$   $\text{p}$

$\text{f}$

$\text{f}$   $\text{p}$   $\text{f}$

$\text{f}$   $\text{p}$   $\text{f}$

*xylo.*

*glock.*

(to xylo)

$\text{mf}$   $\text{f}$

$\text{f}$

$\text{sf}$   $\text{f}$

200

Musical score for page 200. The score consists of five staves. The top staff uses a treble clef and has a dynamic of *f*. The second staff uses a bass clef and has dynamics of *fp*, *p*, and *sf*. The third staff uses a bass clef and has dynamics of *pp* and *sf*. The fourth staff uses a treble clef and has a dynamic of *p*. The fifth staff uses a treble clef and has dynamics of *p* and *f*. Various performance instructions are present, such as "5", "3", "7:8", "(to glock)", "[glock.]", "delicato", and "3". The time signature changes between 4/4 and 3/4.

*poco rit.* ----- = c. 92

Continuation of the musical score. The top staff features a "log drum" part with a dynamic of *sf*. The second staff features a "woodblocks" part with dynamics of *f* and *pp*. The third staff features a bassoon part with dynamics of *f* and *sub p*. The fourth staff features a "xylo." part with dynamics of *p*, *sf*, and *pp*. The fifth staff features a piano part with dynamics of *sfz* and *mf*. The time signature changes between 3/4, 4/4, and 2/4.

210

Musical score for page 210. The score consists of five staves. The top staff features a piano part with dynamics of *p* and *mf*. The second staff features a bassoon part with dynamics of *f* and *p*. The third staff features a piano part with dynamics of *mf* and *sf*. The fourth staff features a piano part with dynamics of *p* and *pp*. The fifth staff features a piano part with dynamics of *p* and *pp*. Performance instructions include "(pick up bow)", "arco", "(l.v.)", "(arco)", "[glock.]", and "3". The time signature changes between 4/4 and 2/4.

accel. ----- = c. 112

*brillante*

220

presto possibile (motor: med)

*flessibile*

Tempo giusto

225

presto possibile (motor: off)

*poco meno mosso*,  $\text{♩} = \text{c. } 92$

**230** *flessibile*

*p* *xbd.*

*pp* *xylo.*

*p* (to xylo)

*f* *ff* *mp*

*f* *c. 112 regulare*

*f*

*ff* *c. 112 regulare*

*f*

**235**

$\text{♩} = \text{c. } 80$  *regulare*

(motor: fast)

*p* *xbd.*  $\rightarrow$

*p* *crotales*

*p* (to crotales)

*p* (to glock.)

*glock.*

*mp* *sf*

*mf* *p*

*Tempo giusto* (♩ = c. 80)

240

(to woodblocks)

mar.

ppp

ff

f

5

5

pp

*brillante*

5 5

mp (senza ped.) ff p

3 3

c. 120

7:8 (to vib.)

f 3

5 5

(to crotales) ff p

3 3

woodchimes sf

5 5

crotales ff p

3 3

245

245

*ff* *p* *sffz*

*ff* *p* *sffz*

*ff* *p* *sffz*

(249)

*moderato e flessibile*  $\text{♩} = \text{c. } 84 - 92$

(accel.) ————— (presto possibile)

*moderato e flessibile*  $\text{♩} = \text{c. } 84 - 92$

(accel.) —————

*moderato e flessibile*  $\text{♩} = \text{c. } 84 - 92$

(accel.) ————— (presto possibile) (rit.) —————

repeat if needed until player 1 signals to move to rit. figure

(250)

(accel.) (rit.)

(presto possibile) (rit.)

repeat if needed until player 1 signals to move to accel. figure

(accel.)

repeat if needed until player 1 signals to move to rit. figure

\* This figure in player 1 (breath mark followed by two *sffz* dead-stick notes) signals players 2 and 3 to skip to their accelerating/decelerating figures.

(251)

*sfsz*

*p*

*Xo:* lift approx. every 5-8 notes

*Xo.* →

(252)

*p*

*sfsz*

*Xo:* lift with gradually increasing frequency until *\** marking

(to marimba)

*ff*

(253)

ord.  
(non dead-stick)

*sfsz*

*p*

*presto possibile*

*mar.*

*p*

*presto possibile*

*f*

(to claves)

\* (sempre *p*)

(254)

Musical score for system 254, featuring three staves:

- Top Staff:** Treble clef, mostly rests. Includes a dynamic marking *p*.
- Middle Staff:** Bass clef, mostly rests. Includes dynamic markings *p* and *pp*. A bracketed instruction "claves" is placed above the staff.
- Bottom Staff:** Treble clef, mostly rests. Includes dynamic markings *mp* and *pp*.

The score consists of two systems of music, each containing three staves. The first system begins with a treble clef, a bass clef, and a treble clef. The second system begins with a bass clef, a treble clef, and a treble clef. The music is primarily composed of rests. Dynamic markings include *p*, *pp*, and *mp*. A bracketed instruction "claves" is present in the middle staff of the second system. The score is enclosed in a large rectangular frame.