John Arrigo-Nelson

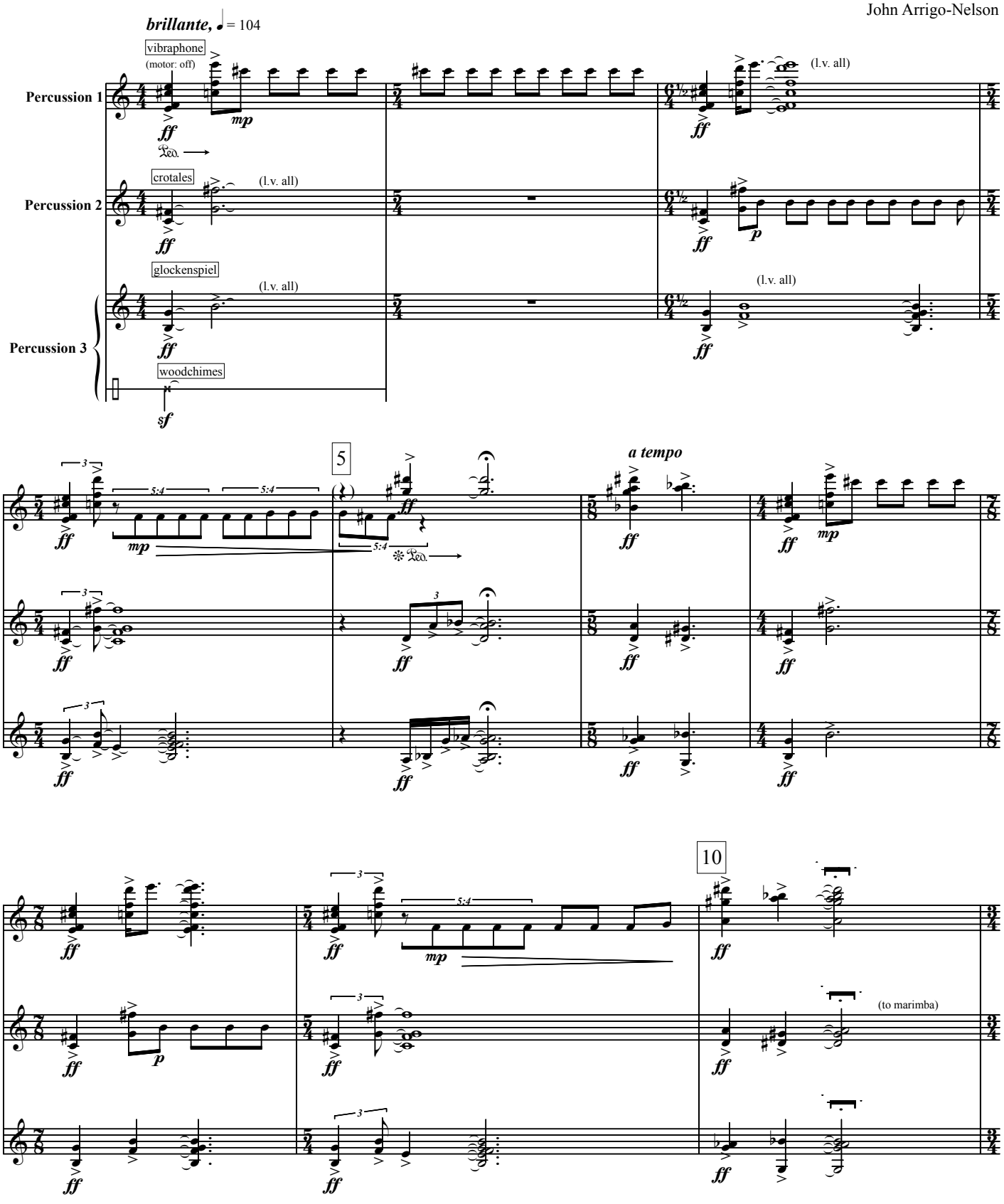
Percussion Trio: So the vocalise day imprinted a sound

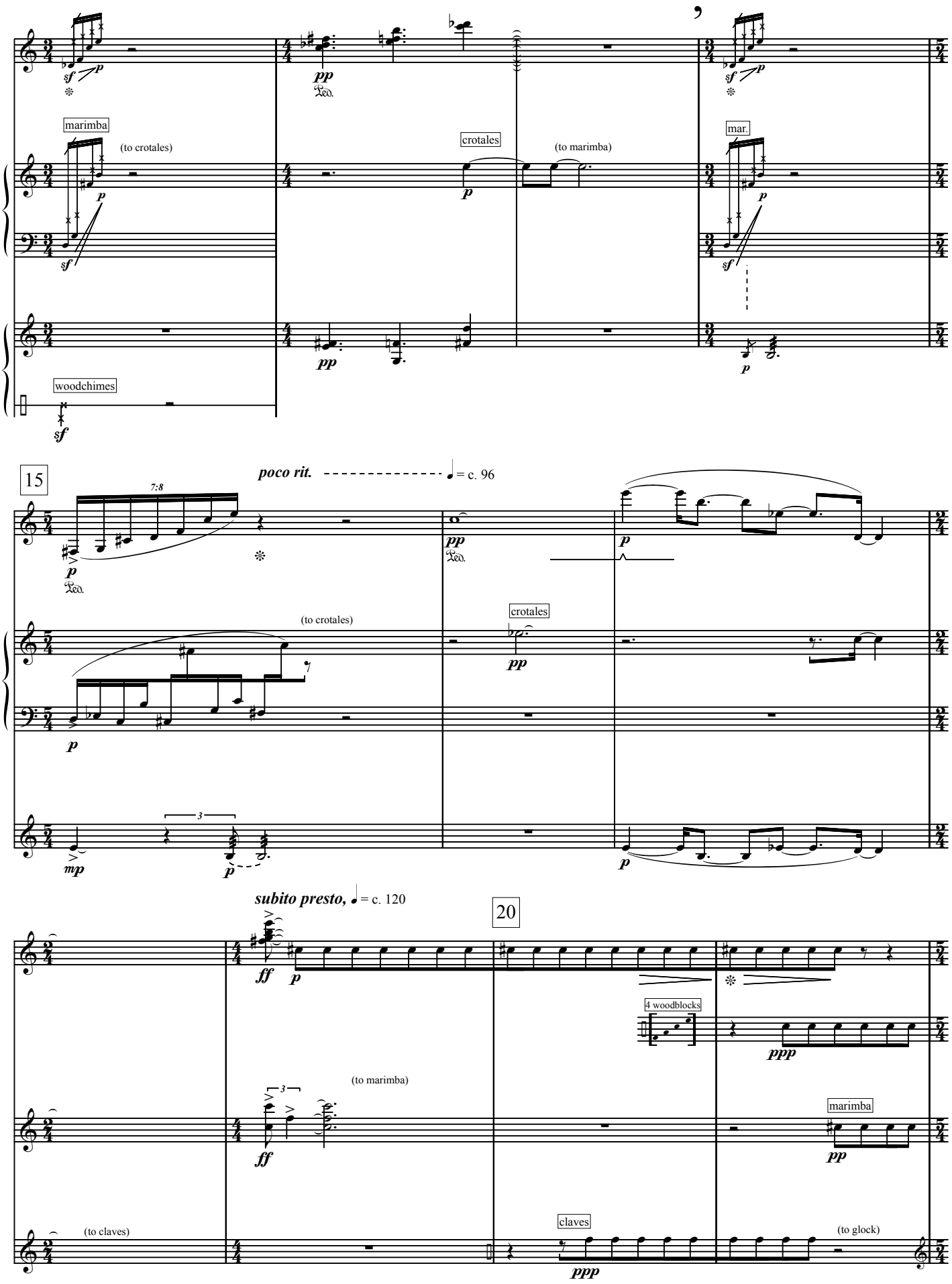
to TimeTable

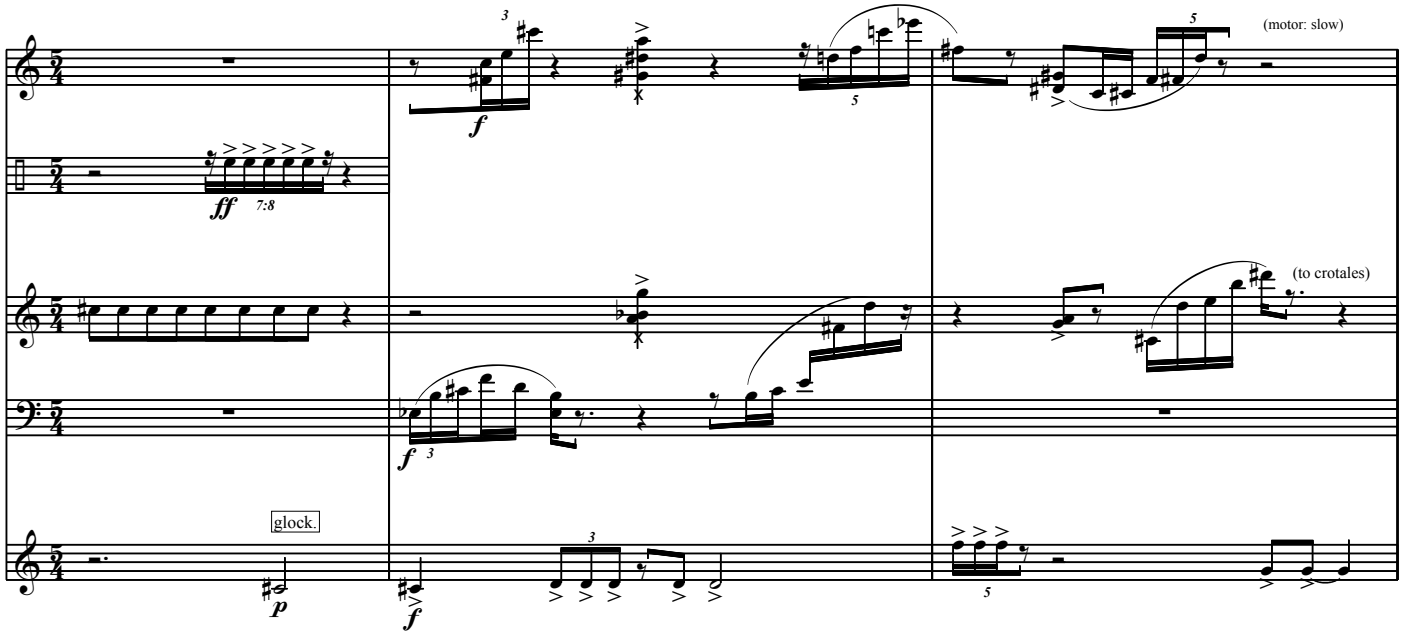
Matt Ward, Matthew Gold, and Alex Lipowski

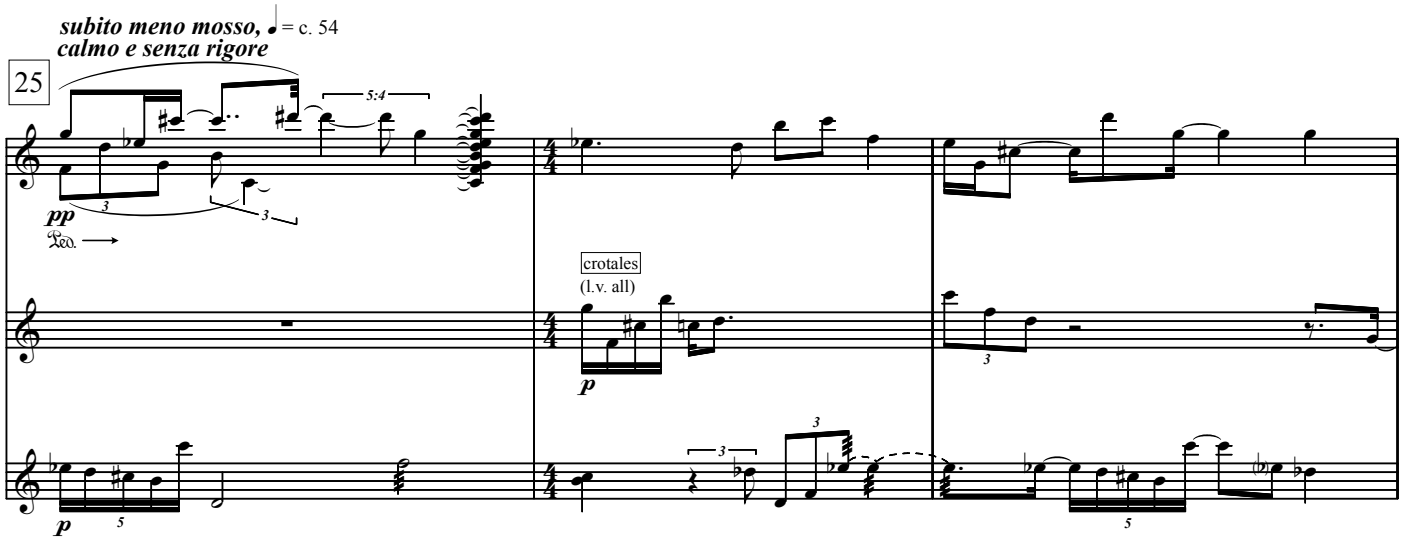
Percussion Trio: So the vocalise day imprinted a sound

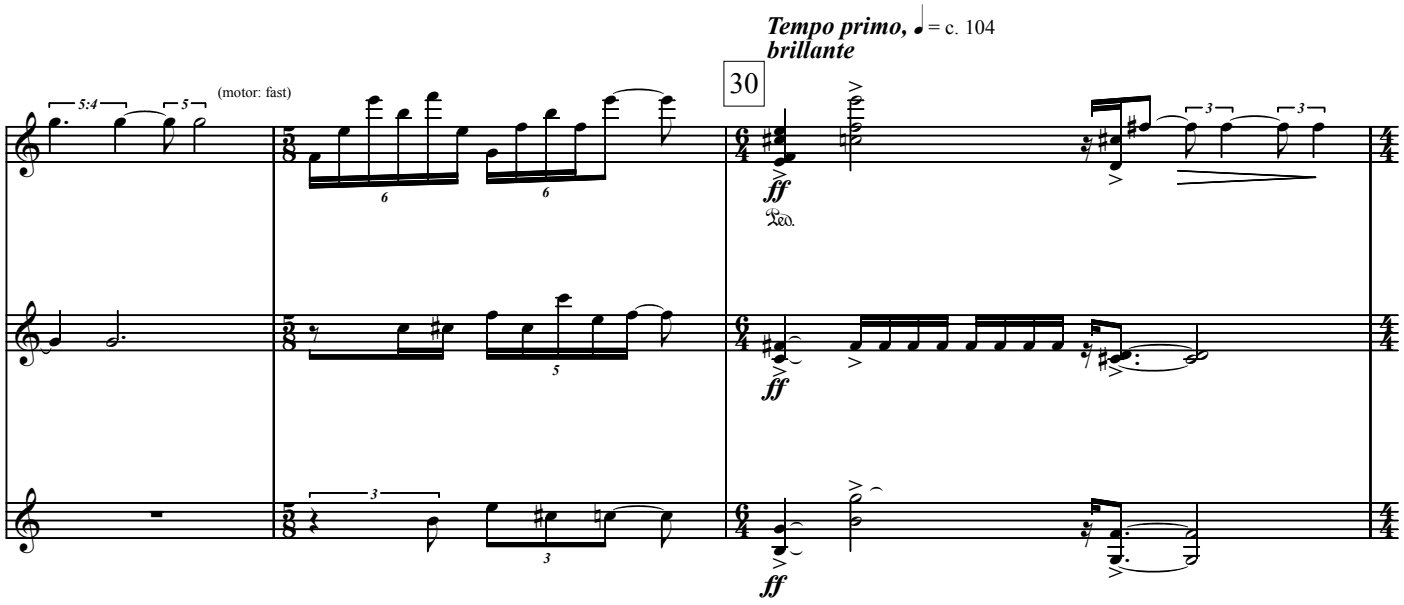
John Arrigo-Nelson

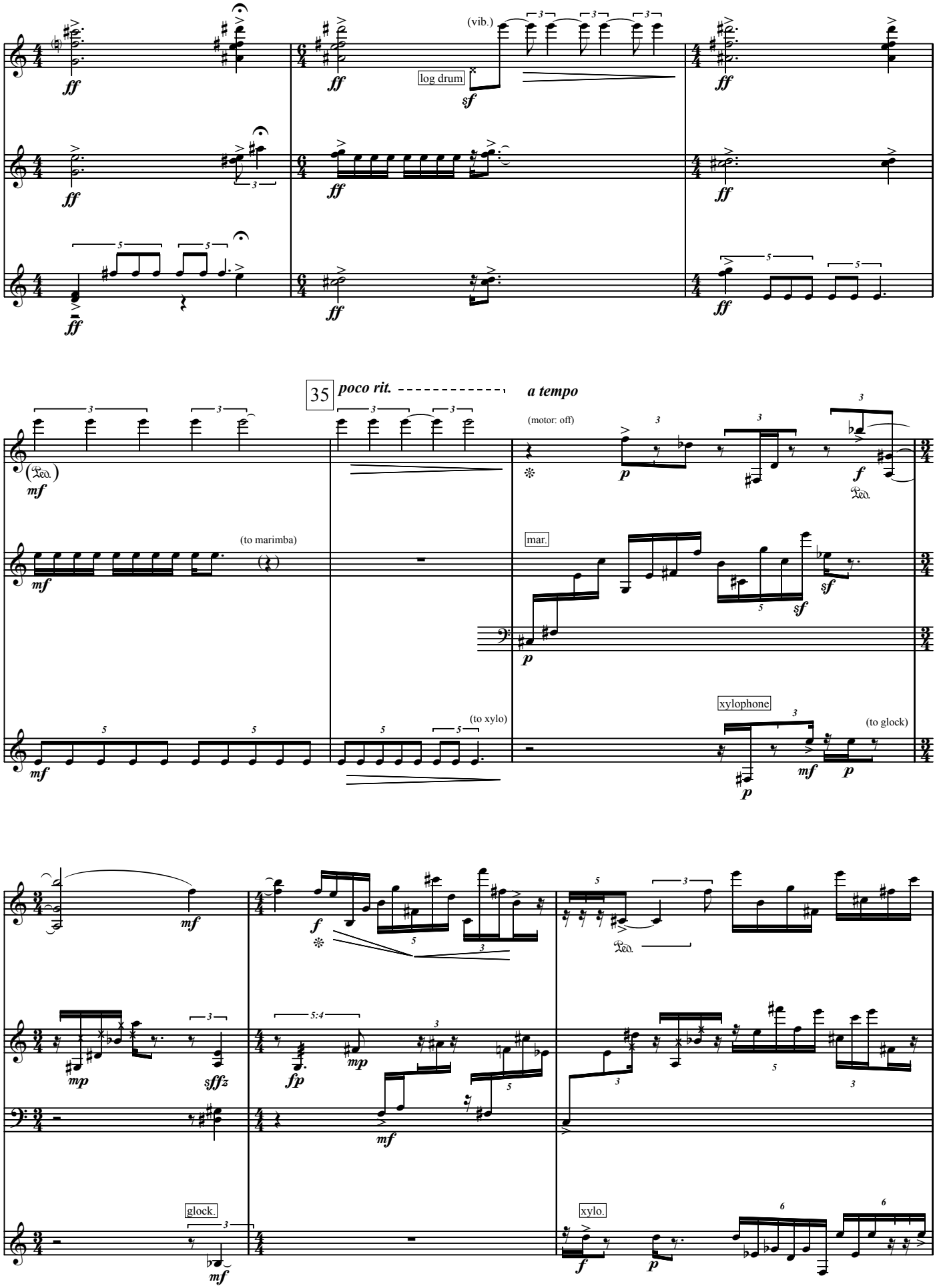


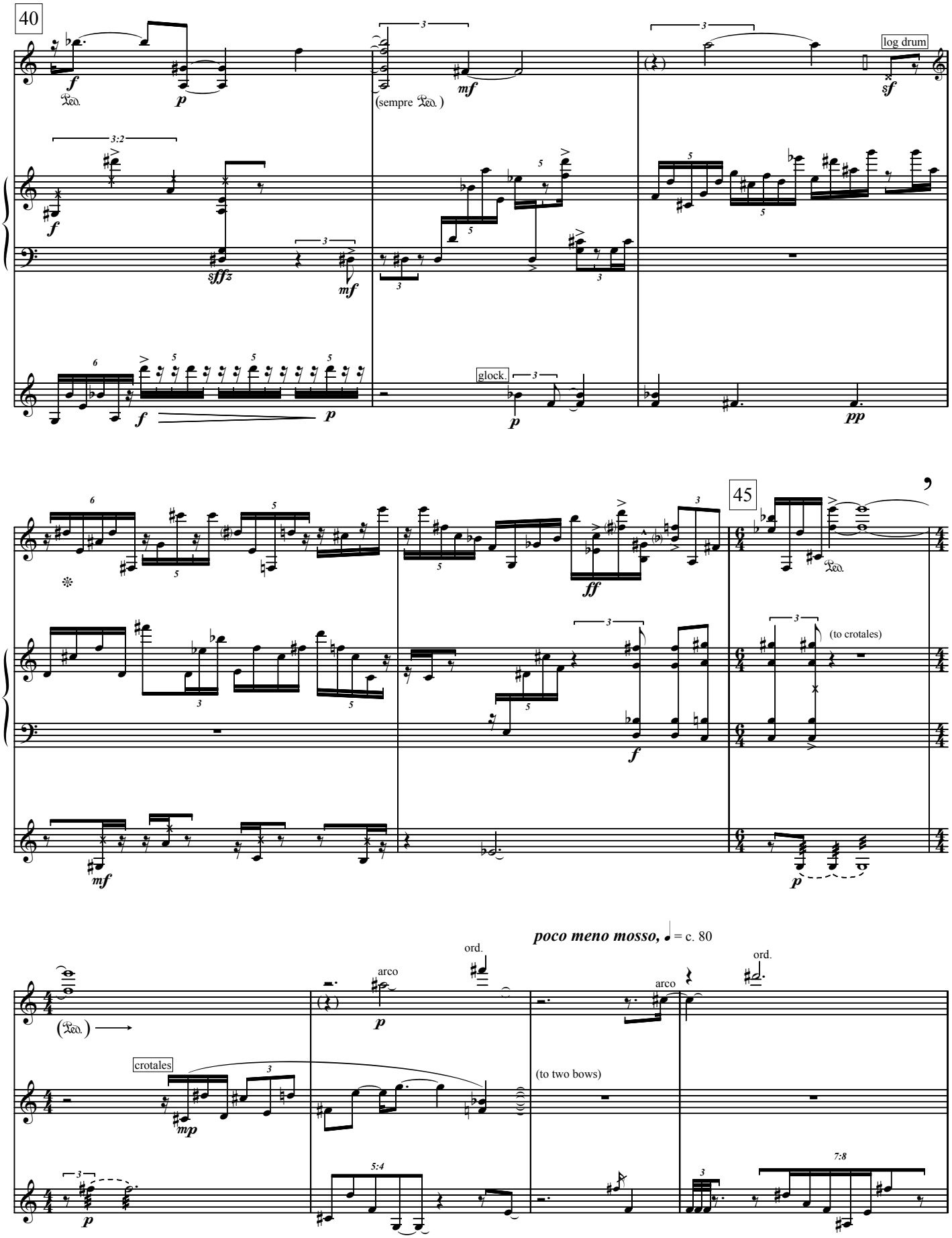

marimba
(to crotales)
crotales
(to marimba)
mar.
woodchimes
15
poco rit.
= c. 96
7:8
(to crotales)
crotales
subito presto,
= c. 120
20
4 woodblocks
(to marimba)
marimba
(to claves)
claves
(to glock)

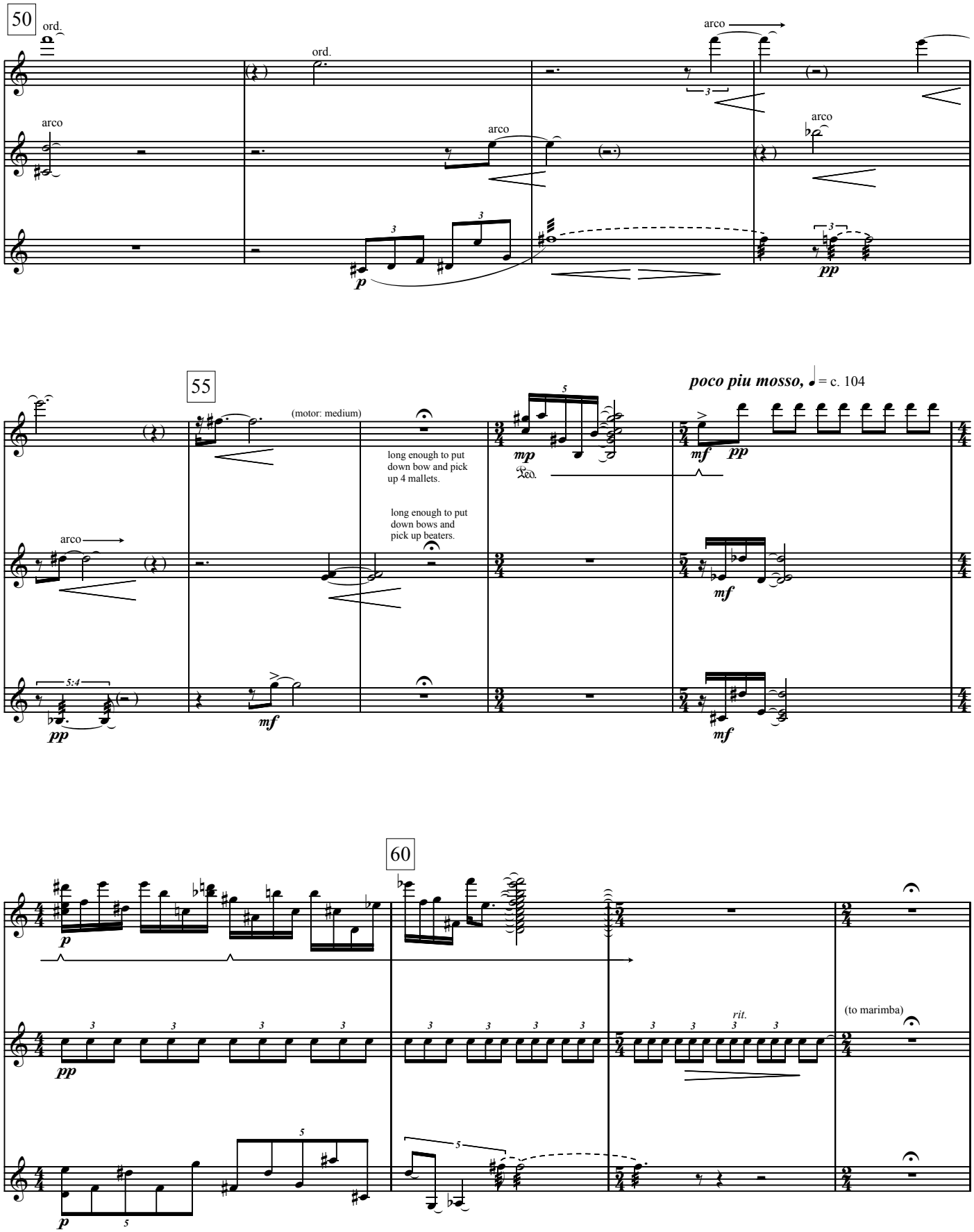

(motor: slow)
(to crotales)
glock.

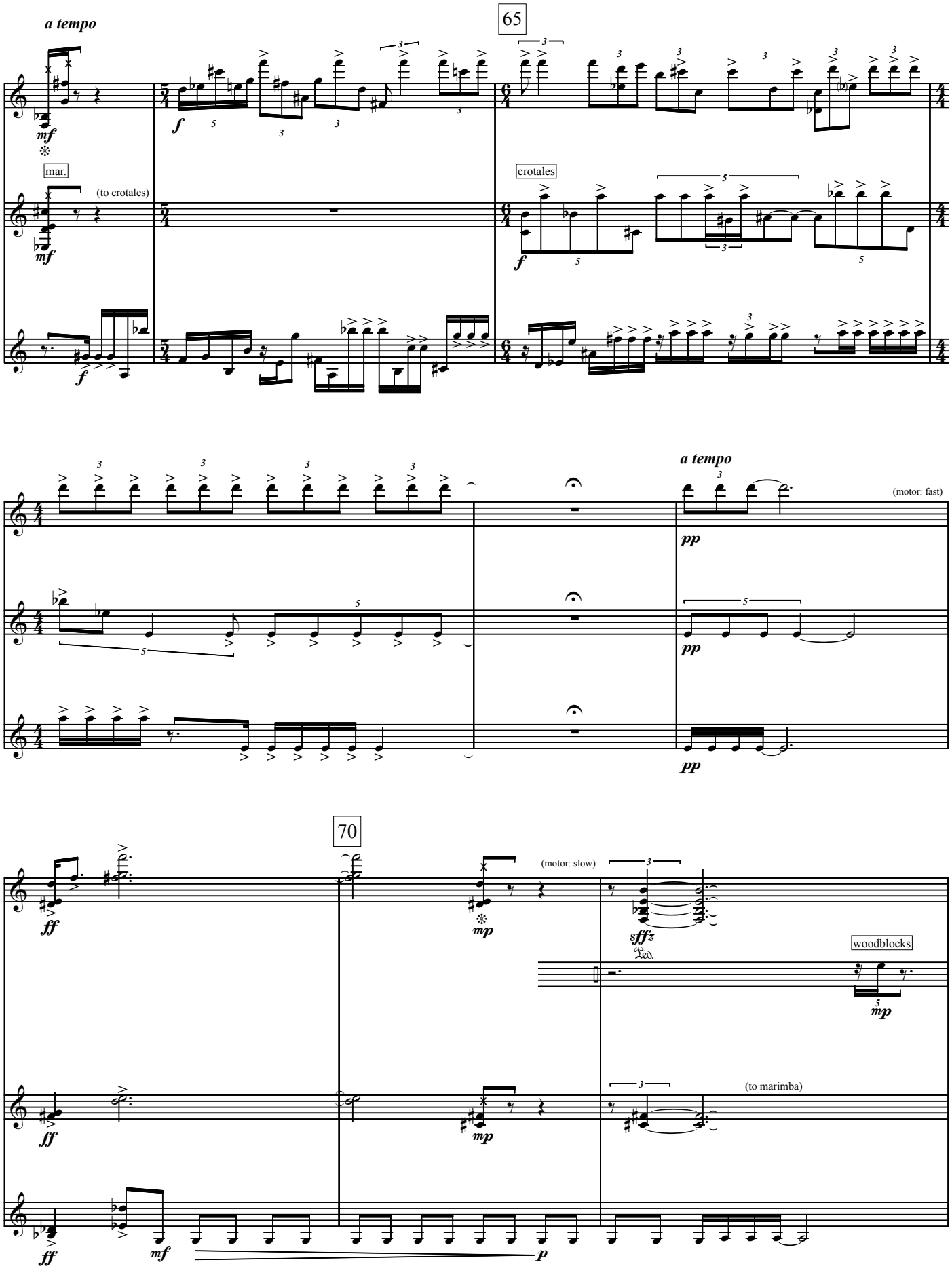

subito meno mosso, ♩ = c. 54
calmo e senza rigore
25
crotales
(l.v. all)

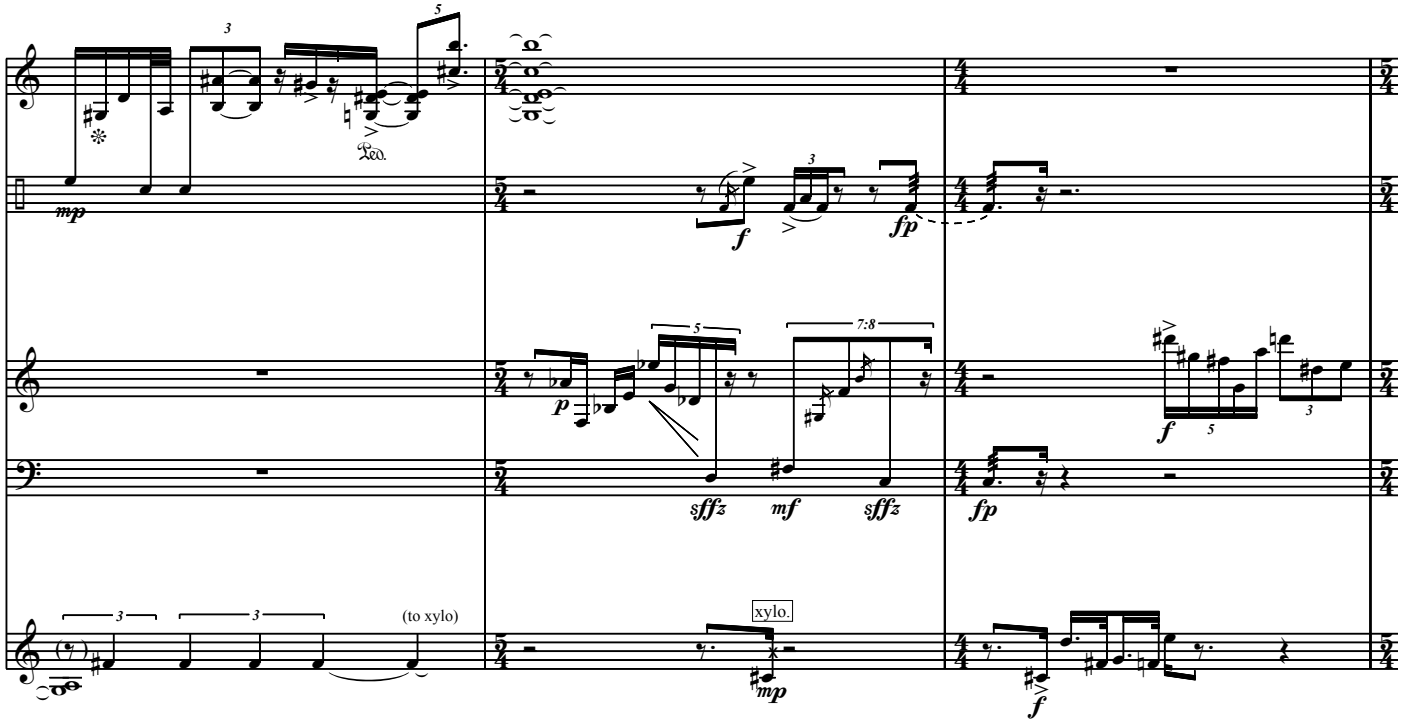

Tempo primo, ♩ = c. 104
brillante
30
(motor: fast)

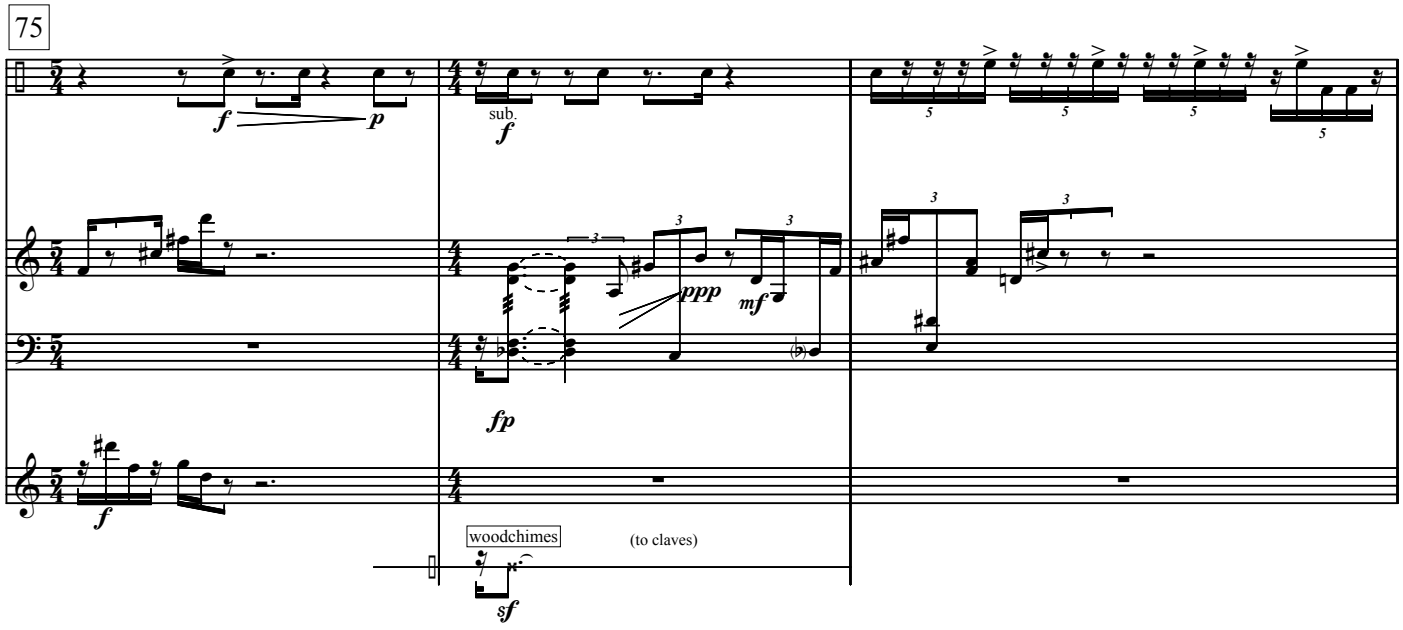

(vib.)
log drum
35
poco rit.
a tempo
(motor: off)
(to marimba)
mar.
(to xylo)
xylophone
(to glock)
glock.
xylo.

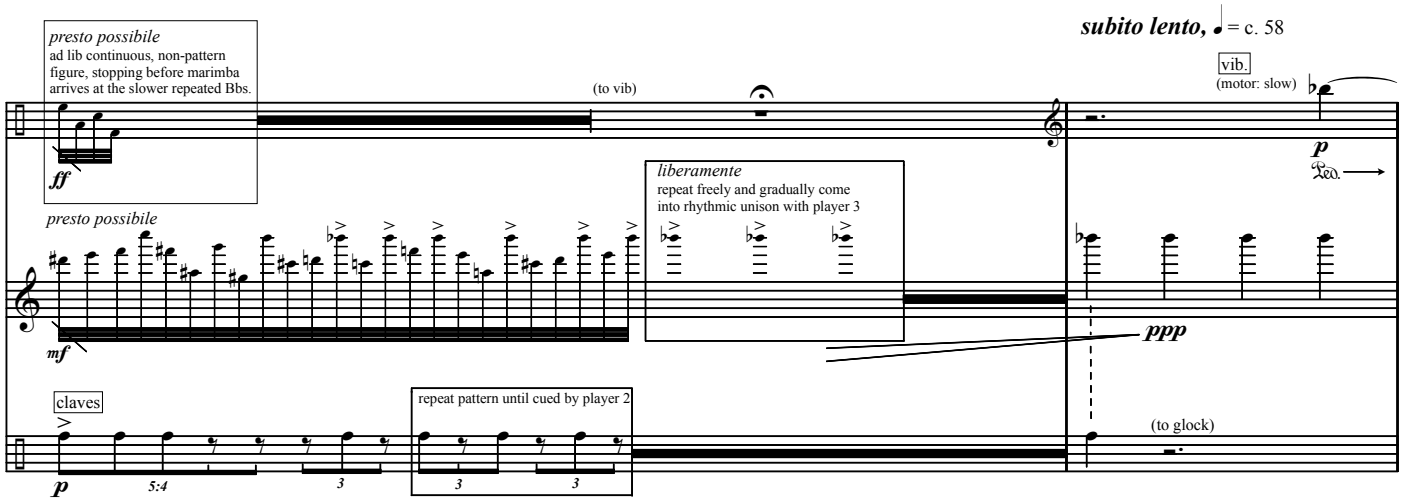

40
log drum
(sempre Ped.)
glock.
45
(to crotales)
poco meno mosso, ♩ = c. 80
ord.
arco
(to two bows)
crotales

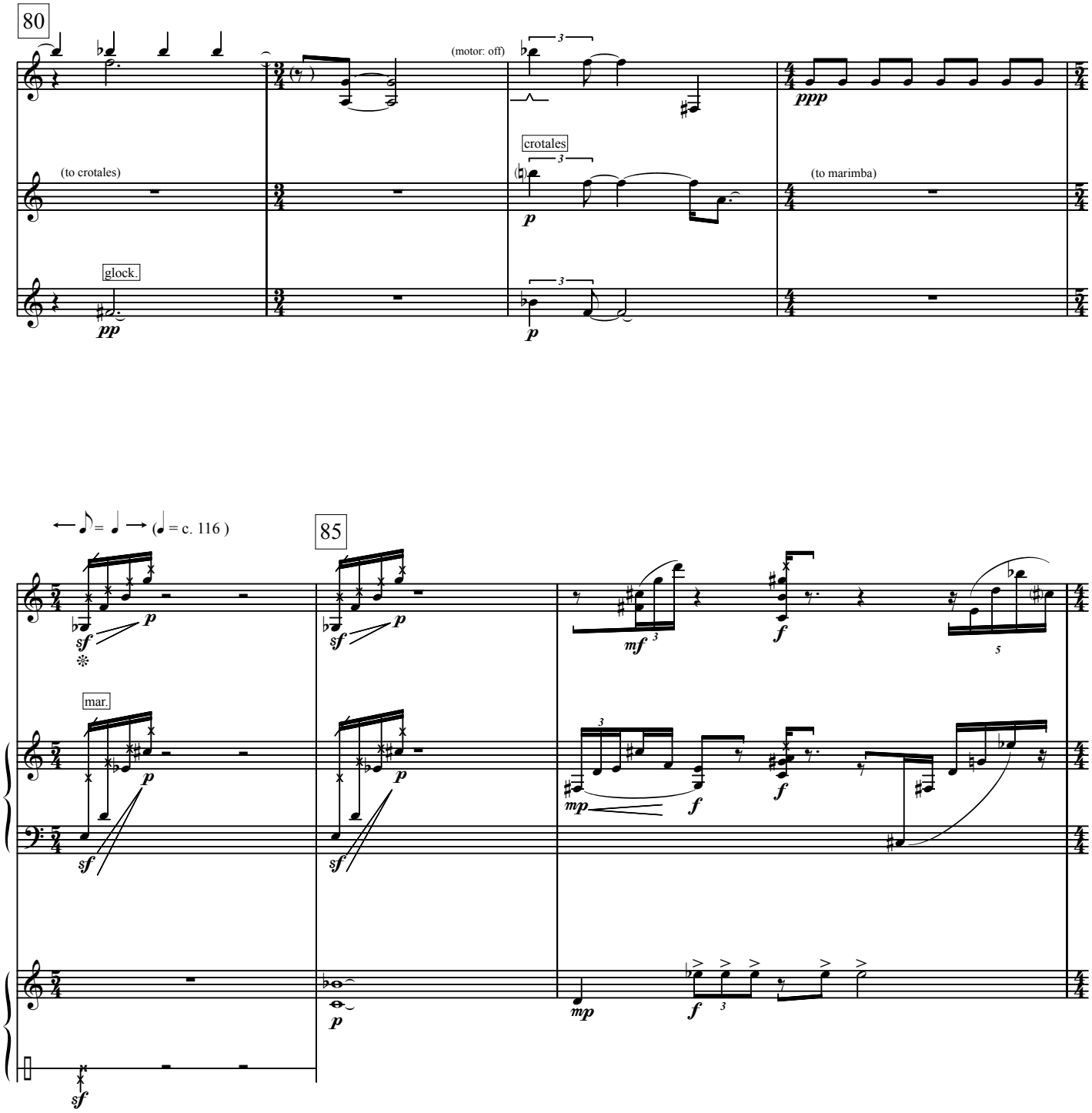

50
ord.
ord.
arco
arco
arco
arco
p
pp
55
(motor: medium)
long enough to put down bow and pick up 4 mallets.
long enough to put down bows and pick up beaters.
poco piu mosso, ♩ = c. 104
mp
mf
pp
mf
mf
pp
mf
60
p
pp
p
rit.
(to marimba)

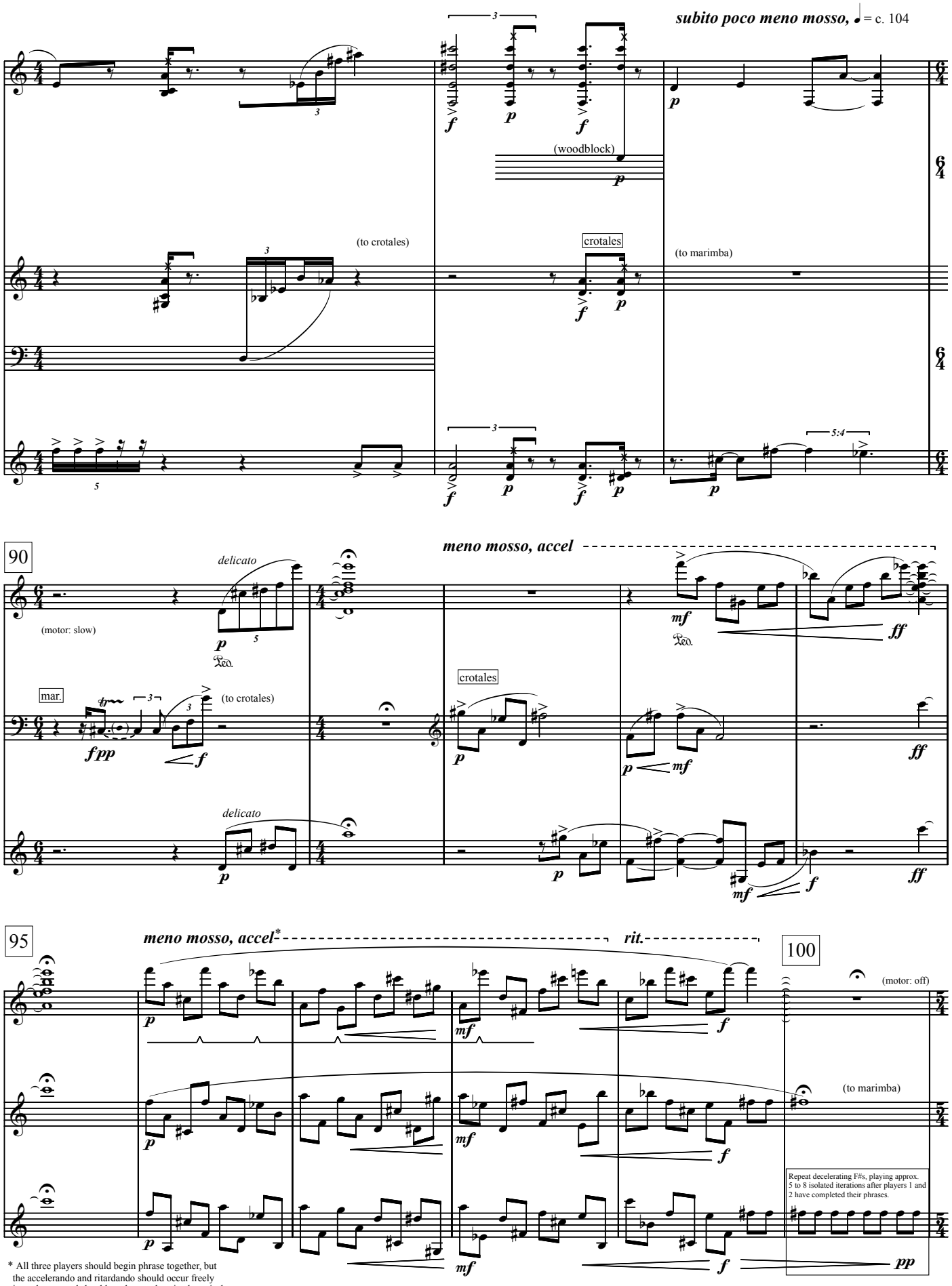

65
a tempo
mf
f
mar.
(to crotales)
crotales
a tempo
pp
(motor: fast)
70
ff
mp
(motor: slow)
sfffz
woodblocks
(to marimba)
mf
p


mp
f
fp
p
sffz
mf
sffz
fp
f
(to xylo)
xylo.
mp
f


75
f
p
sub.
f
ppp
mf
fp
f
woodchimes
(to claves)
sf

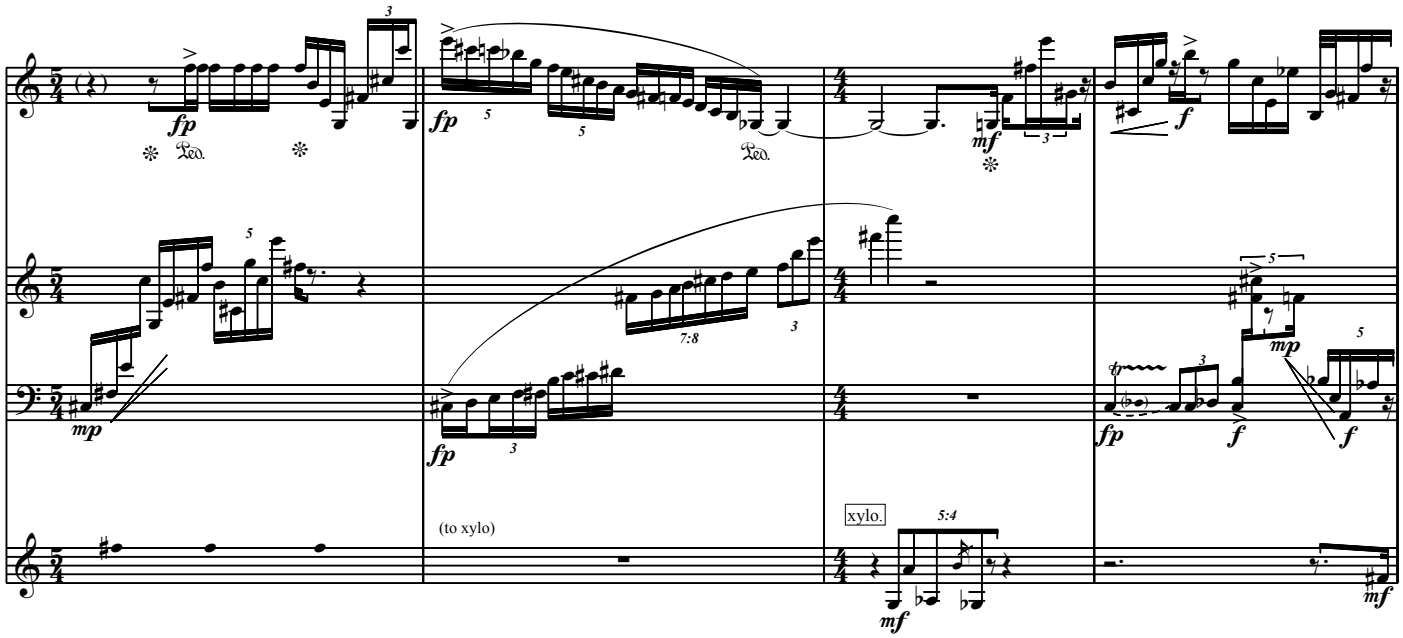

presto possibile
ad lib continuous, non-pattern figure, stopping before marimba arrives at the slower repeated Bbs.
ff
(to vib)
subito lento, ♩ = c. 58
vib.
(motor: slow)
p
presto possibile
mf
liberamente
repeat freely and gradually come into rhythmic unison with player 3
ppp
claves
p
repeat pattern until cued by player 2
(to glock)


80
(motor: off)
ppp
crotales
(to crotales)
(to marimba)
glock.
pp
p
85
(♪ = c. 116)
mar.
sf
mf
f
mp

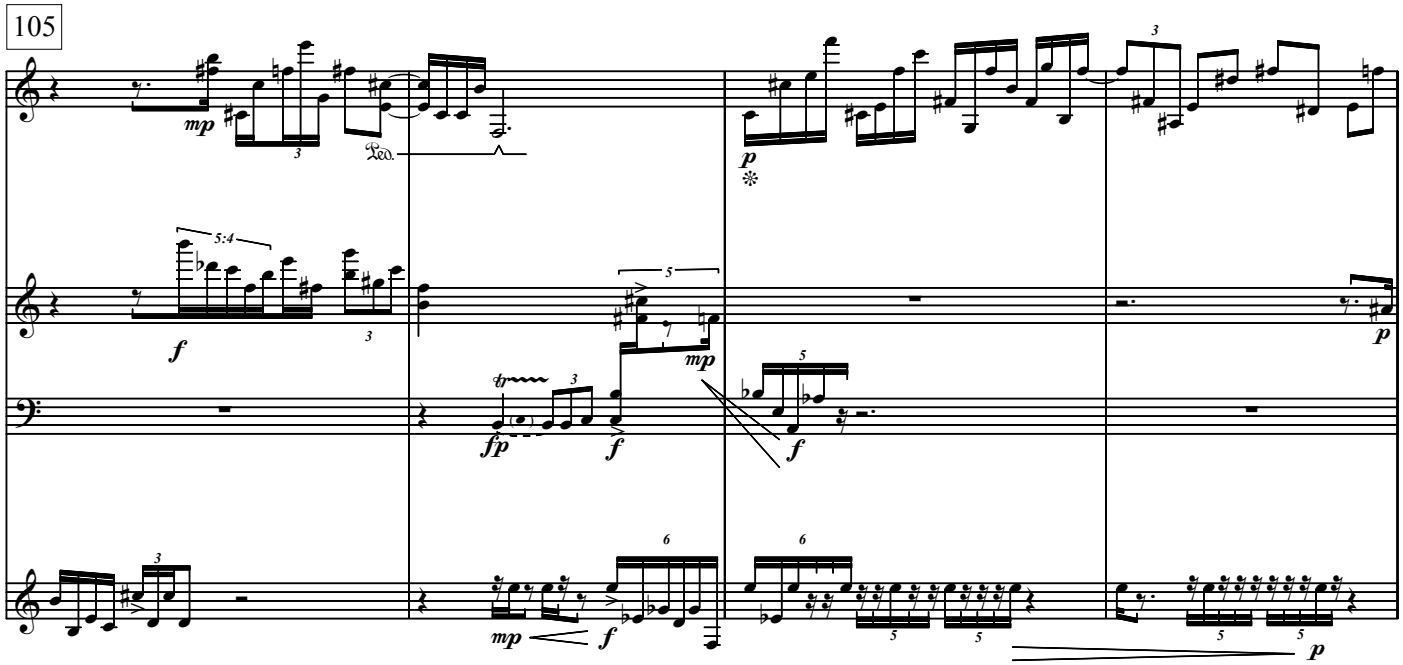


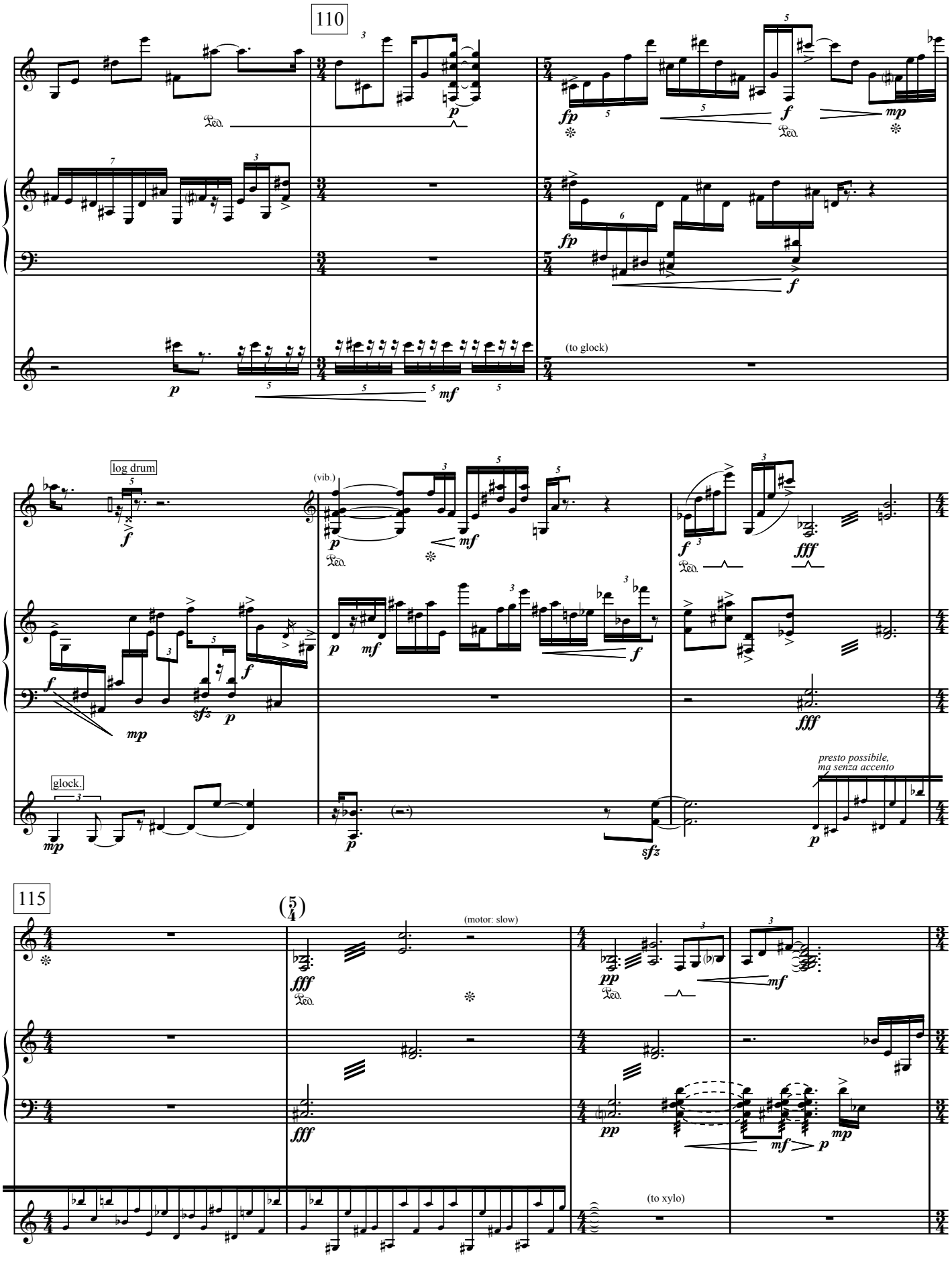
* All three players should begin phrase together, but the accelerando and ritardando should occur freely in each part, and should not be synchronized precisely.

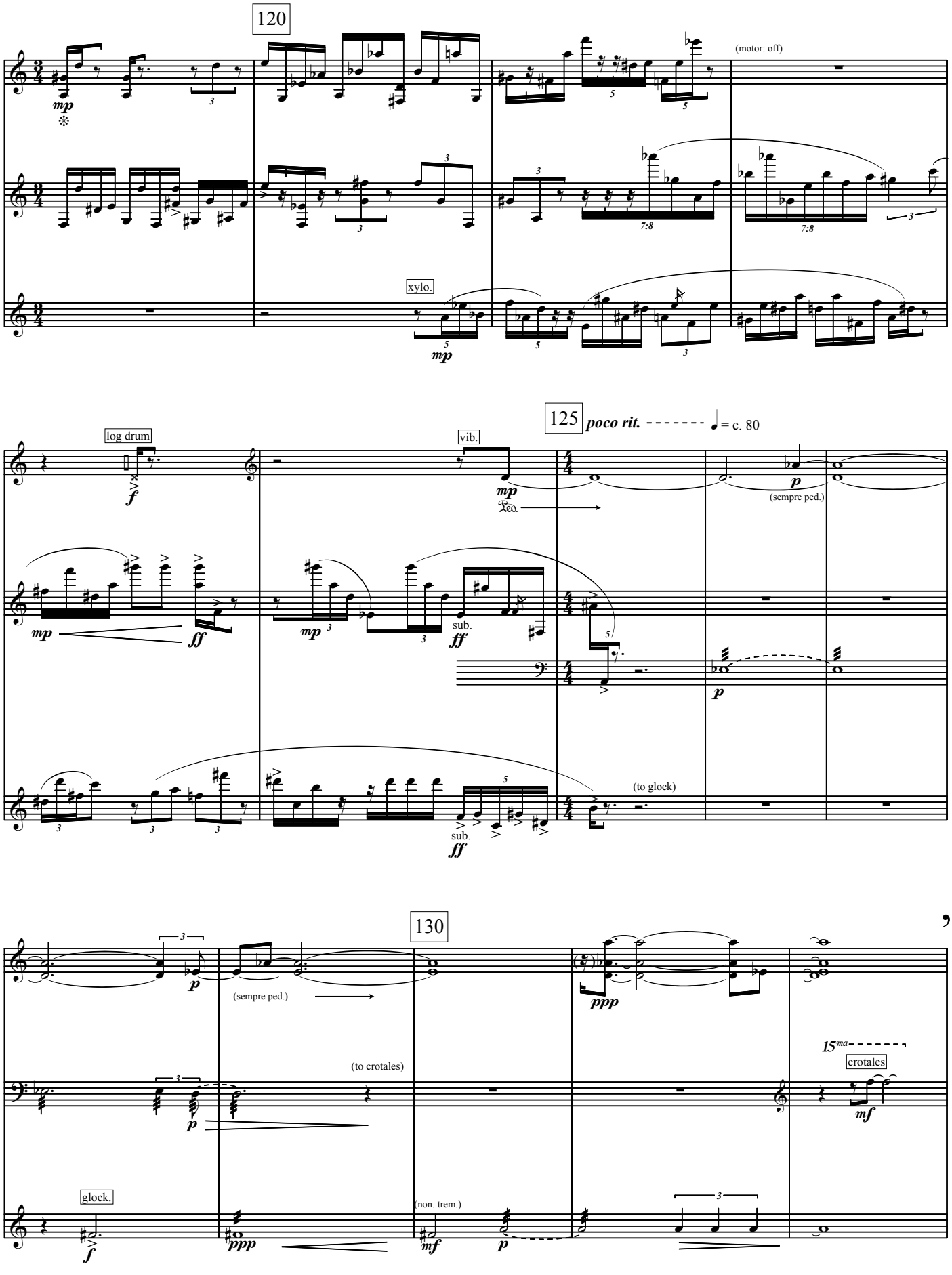
Tempo giusto (♩ = c. 104)

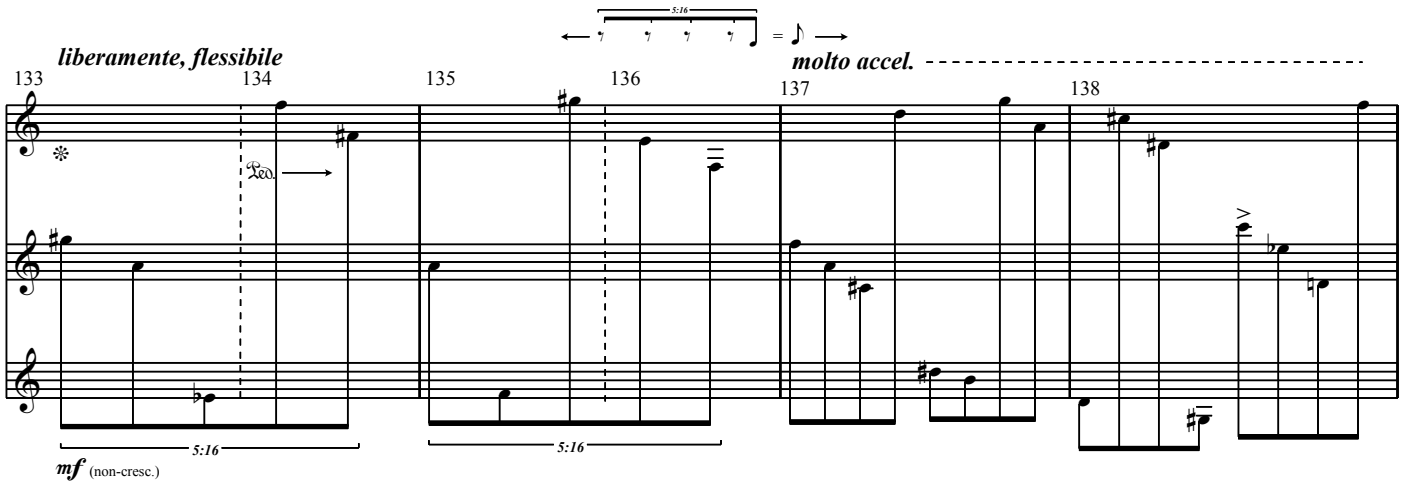


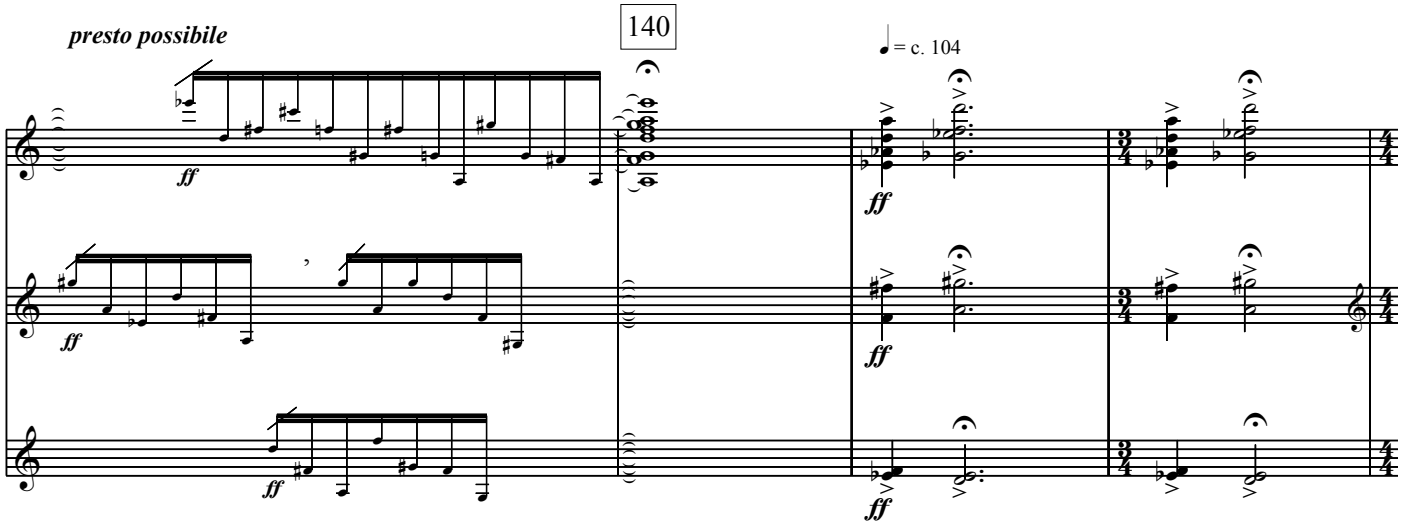
105

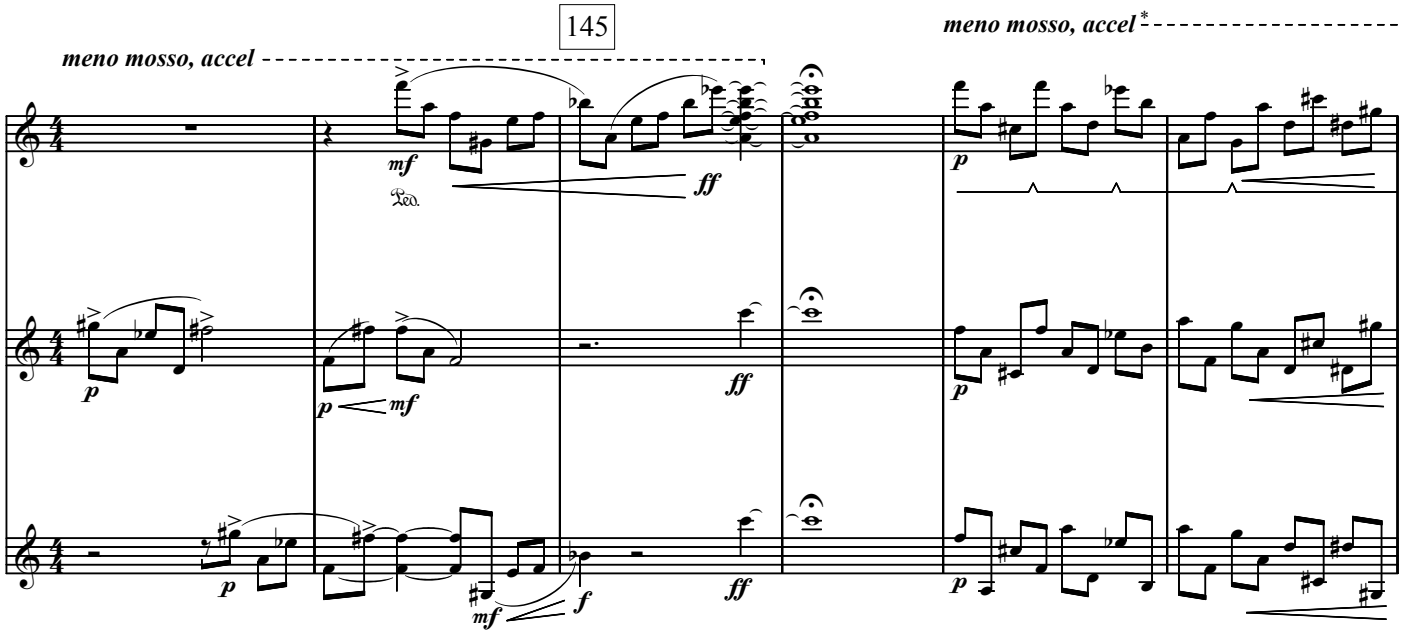



110
(to glock)
log drum
(vib.)
glock.
presto possibile,
ma senza accento
115
(5/4)
(motor: slow)
(to xylo)

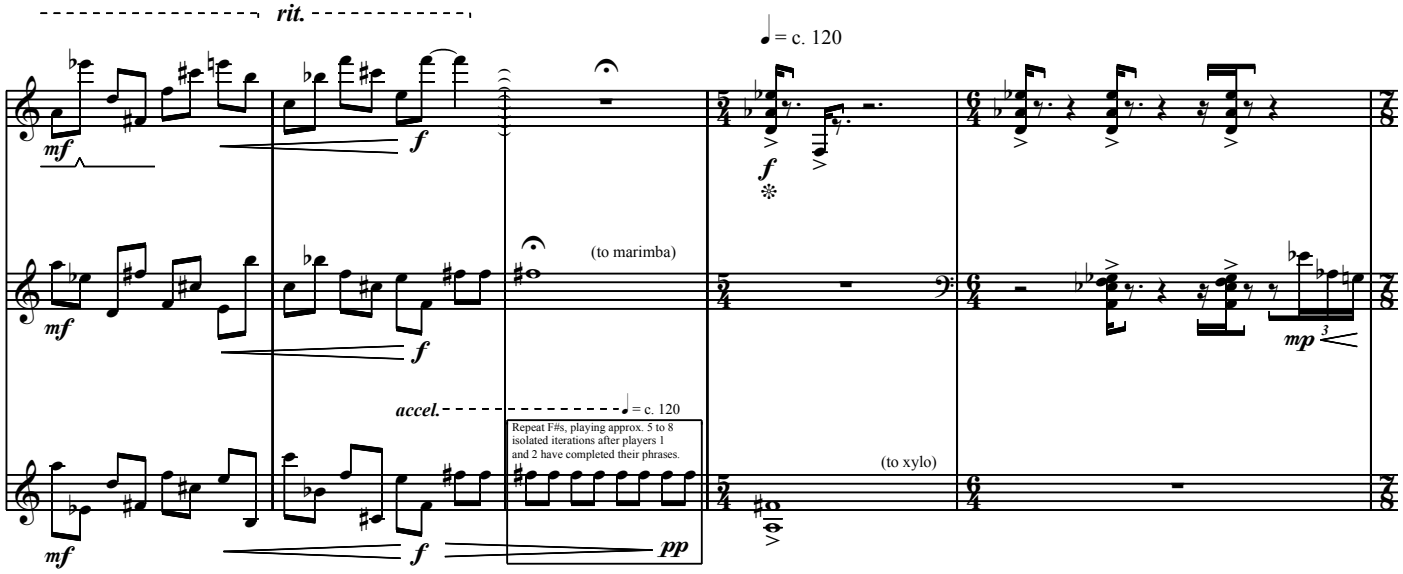

120
(motor: off)
xylo.
125
poco rit.
= c. 80
log drum
vib.
(sempre ped.)
sub.
(to glock)
130
(sempre ped.)
(to crotales)
15ma
crotales
glock.
(non. trem.)

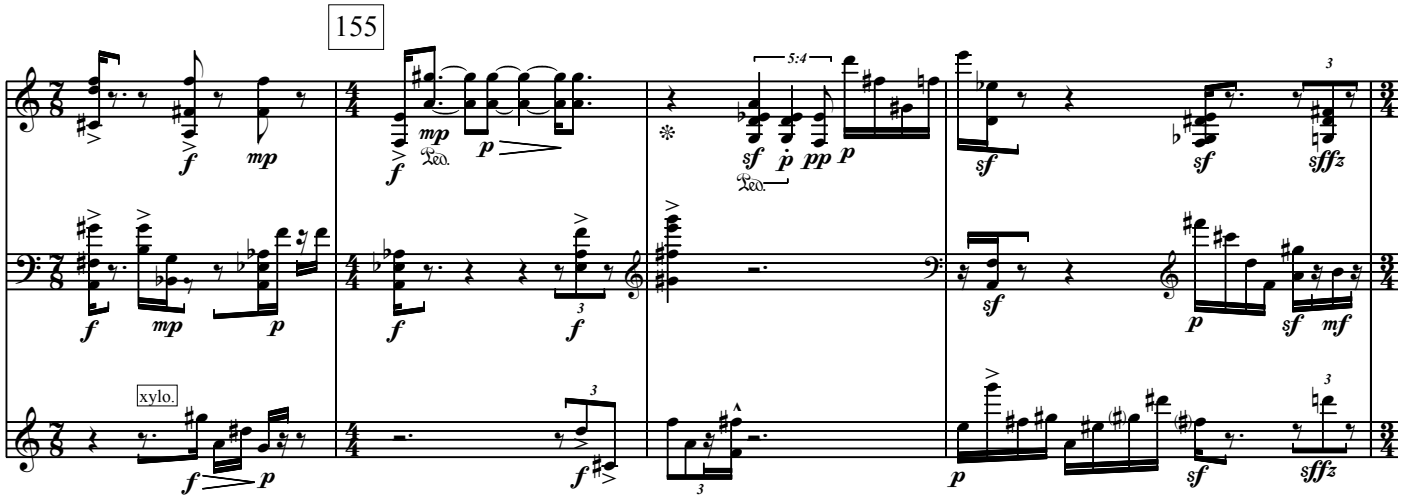


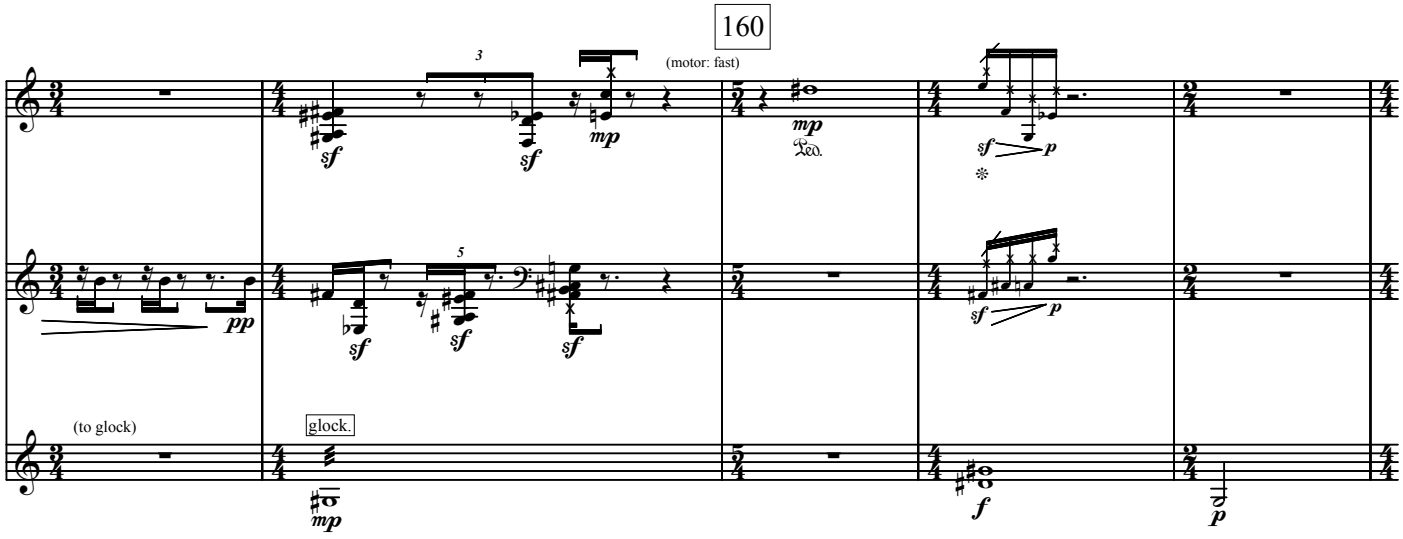


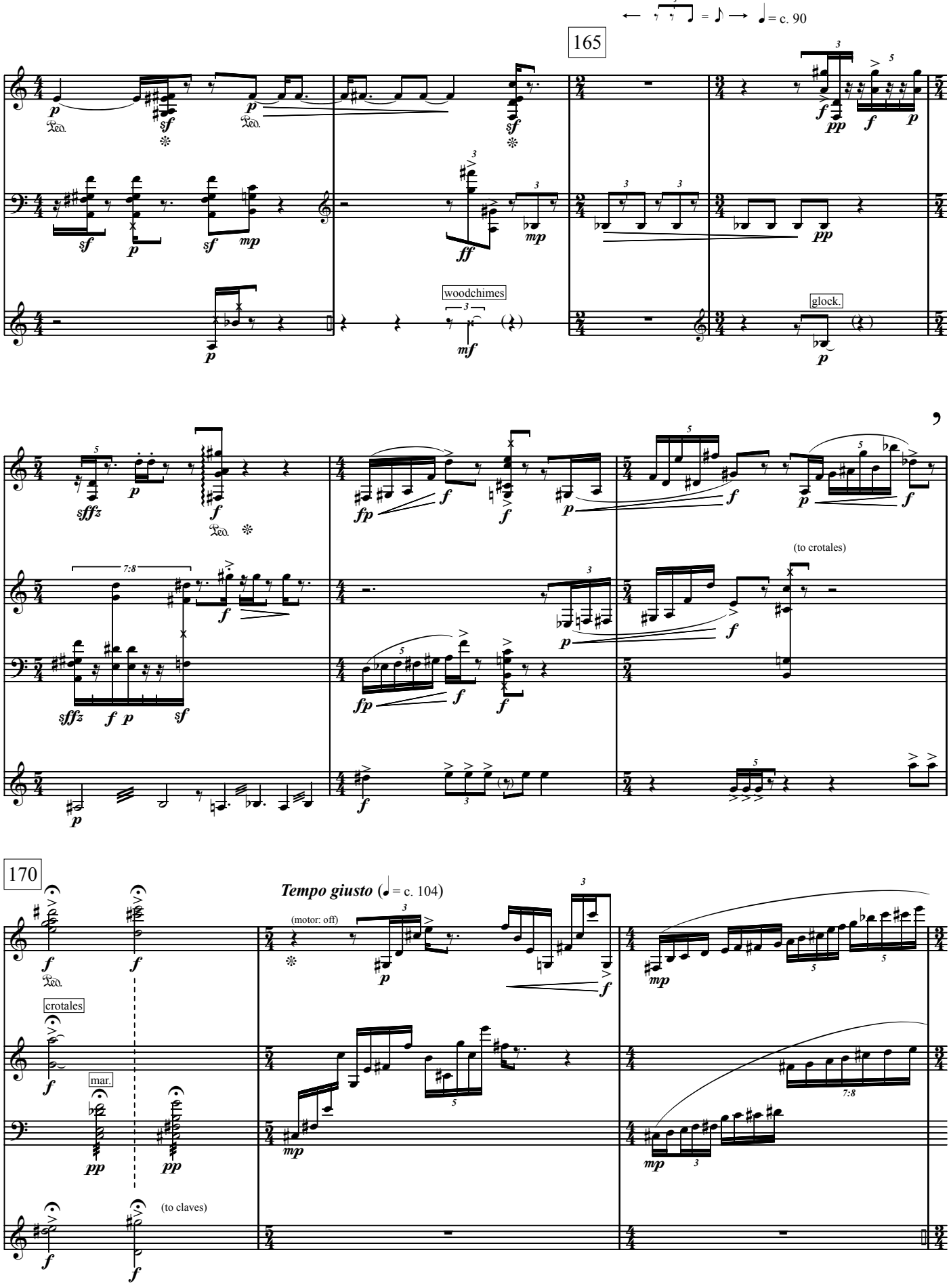


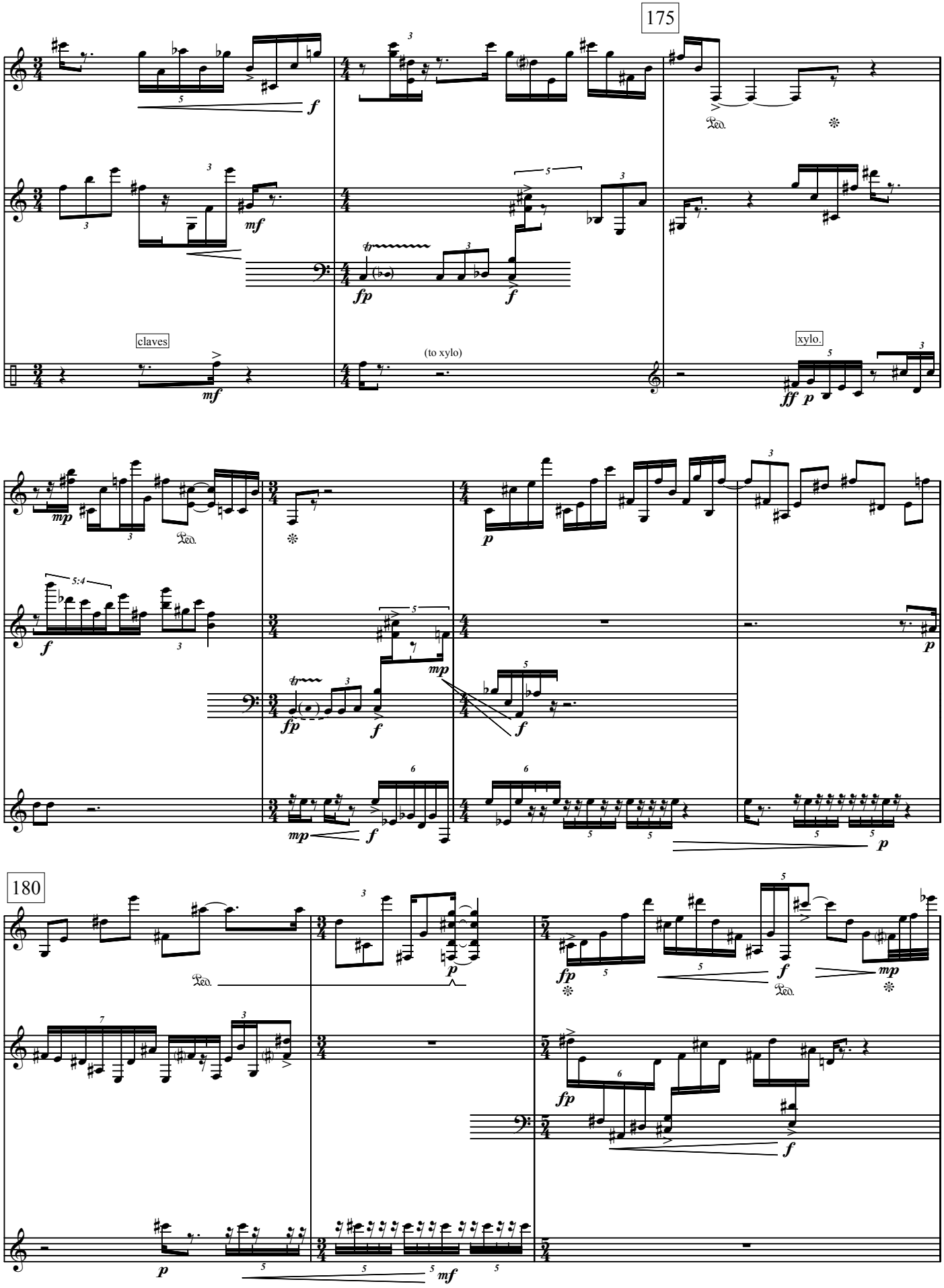
* All three players should begin phrase together, but the accelerando and ritardando should occur freely in each part, and should not be synchronized precisely.

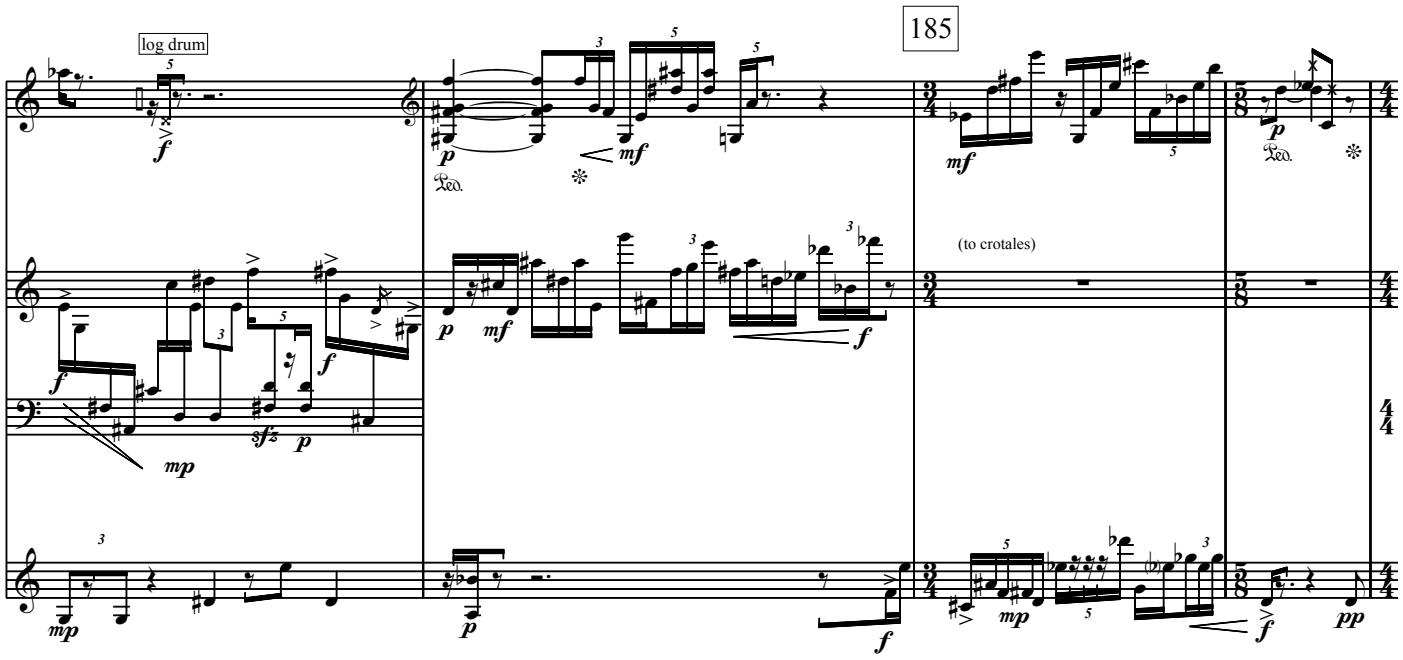

rit.
♩ = c. 120
(to marimba)
accel.
♩ = c. 120
Repeat F#s, playing approx. 5 to 8 isolated iterations after players 1 and 2 have completed their phrases.
(to xylo)

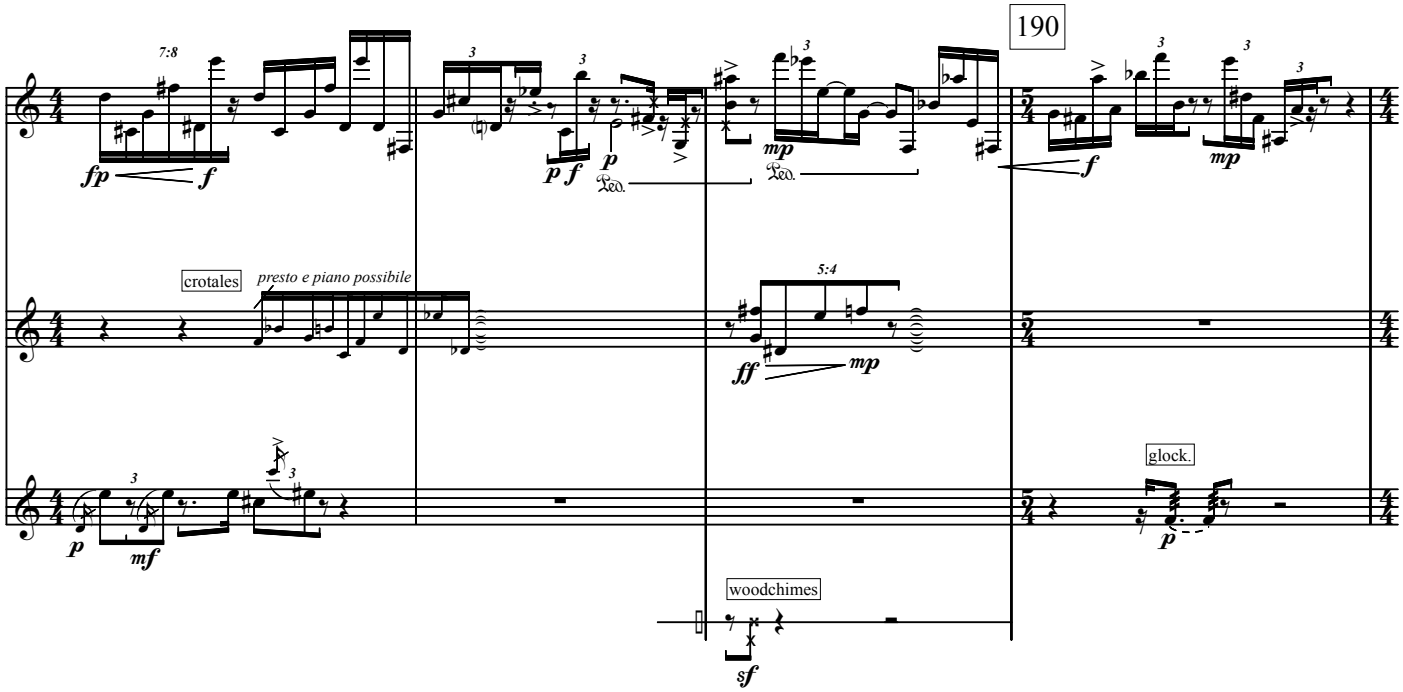

155
xylo.

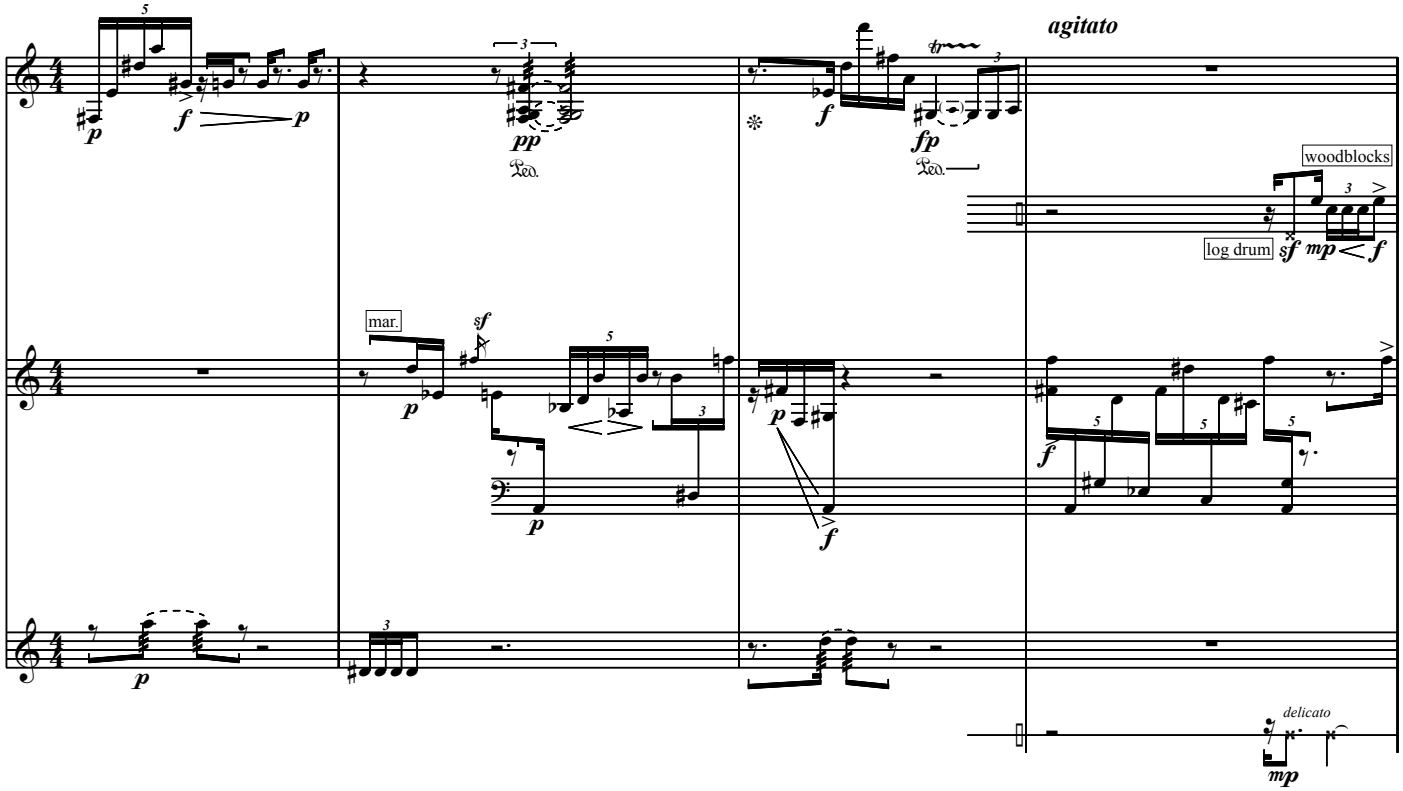

160
(motor: fast)
(to glock)
glock.

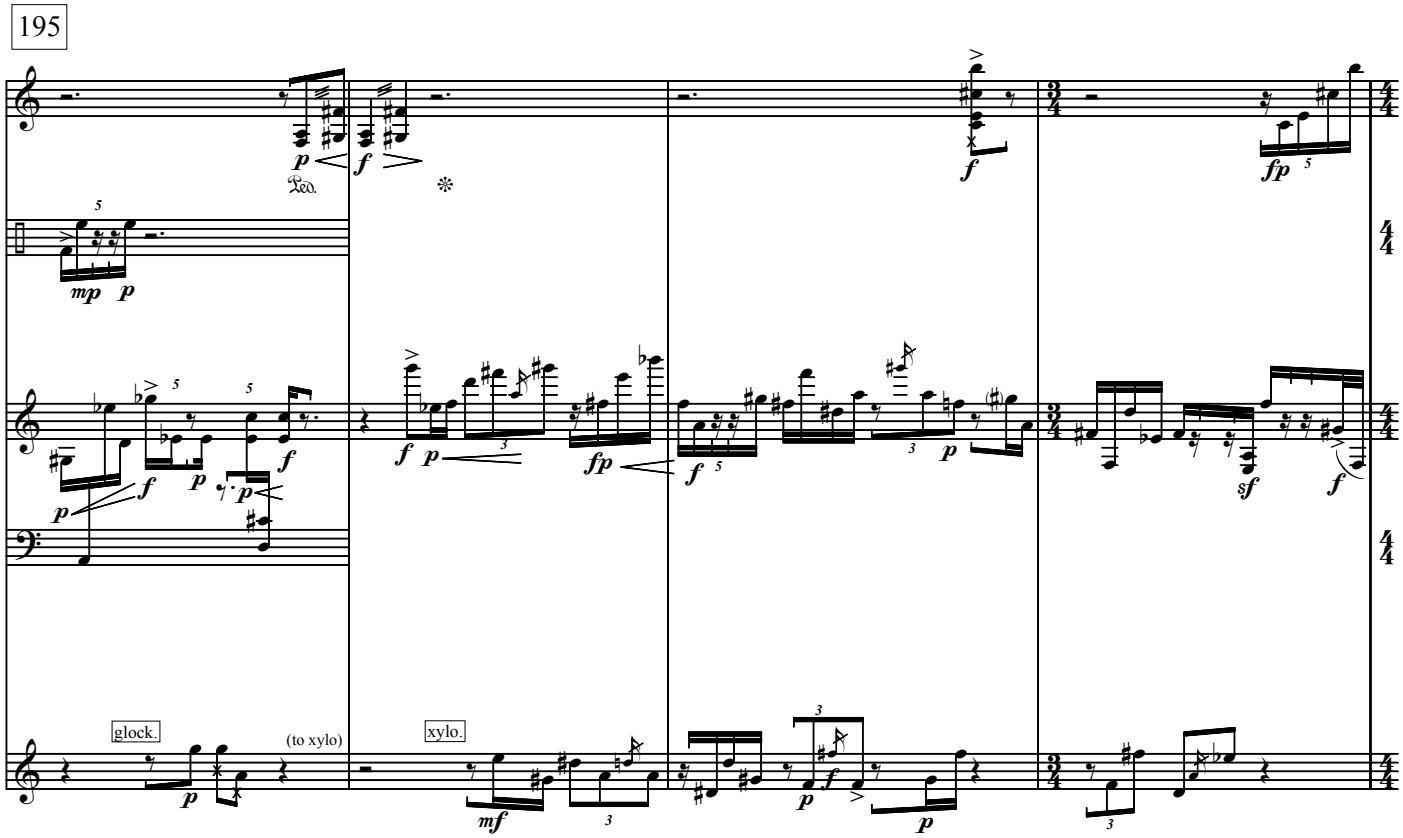

= c. 90
165
woodchimes
glock.
(to crotales)
170
Tempo giusto (= c. 104)
(motor: off)
crotales
mar.
(to claves)

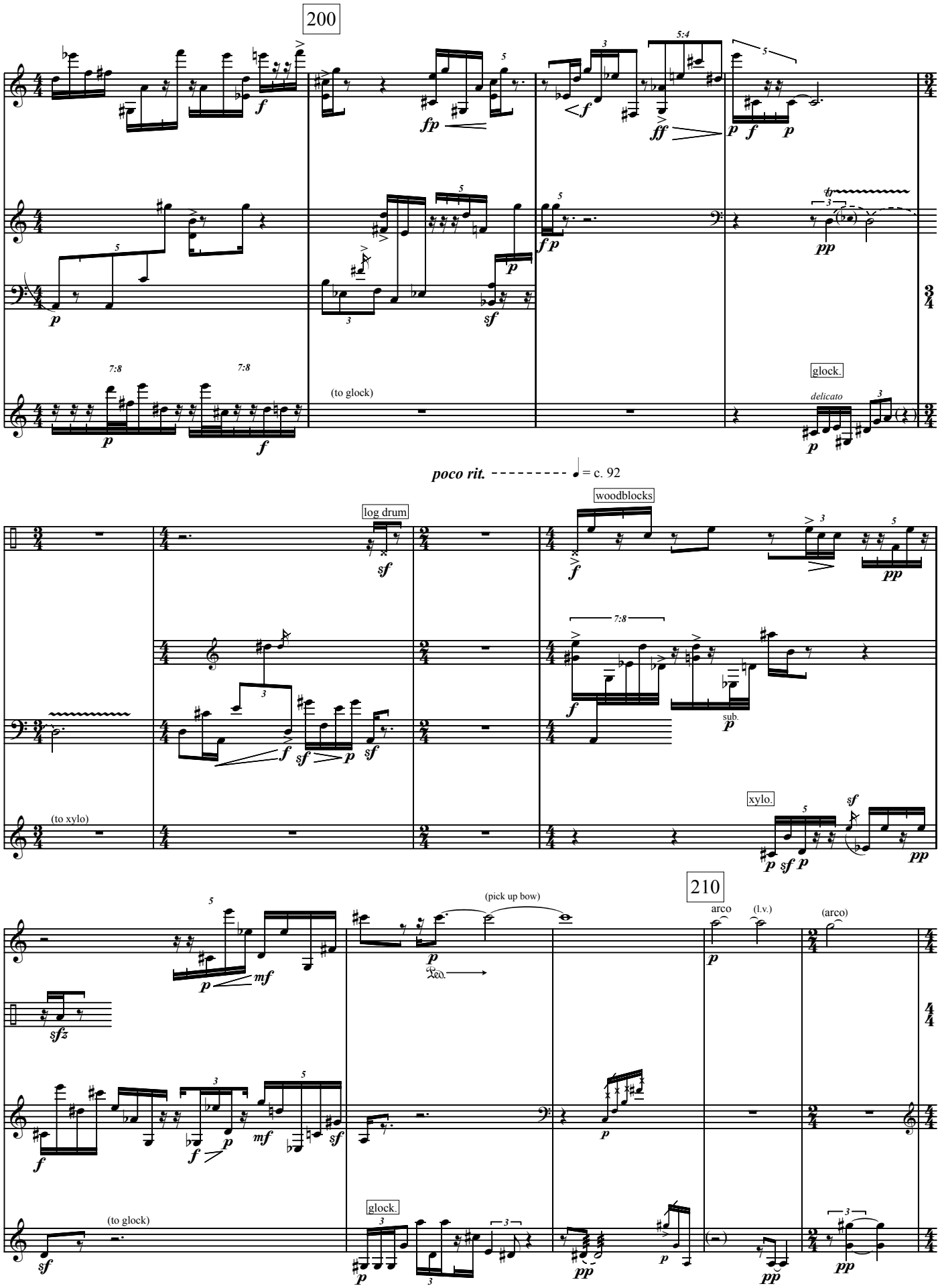

175
claves
(to xylo)
xylo.
180

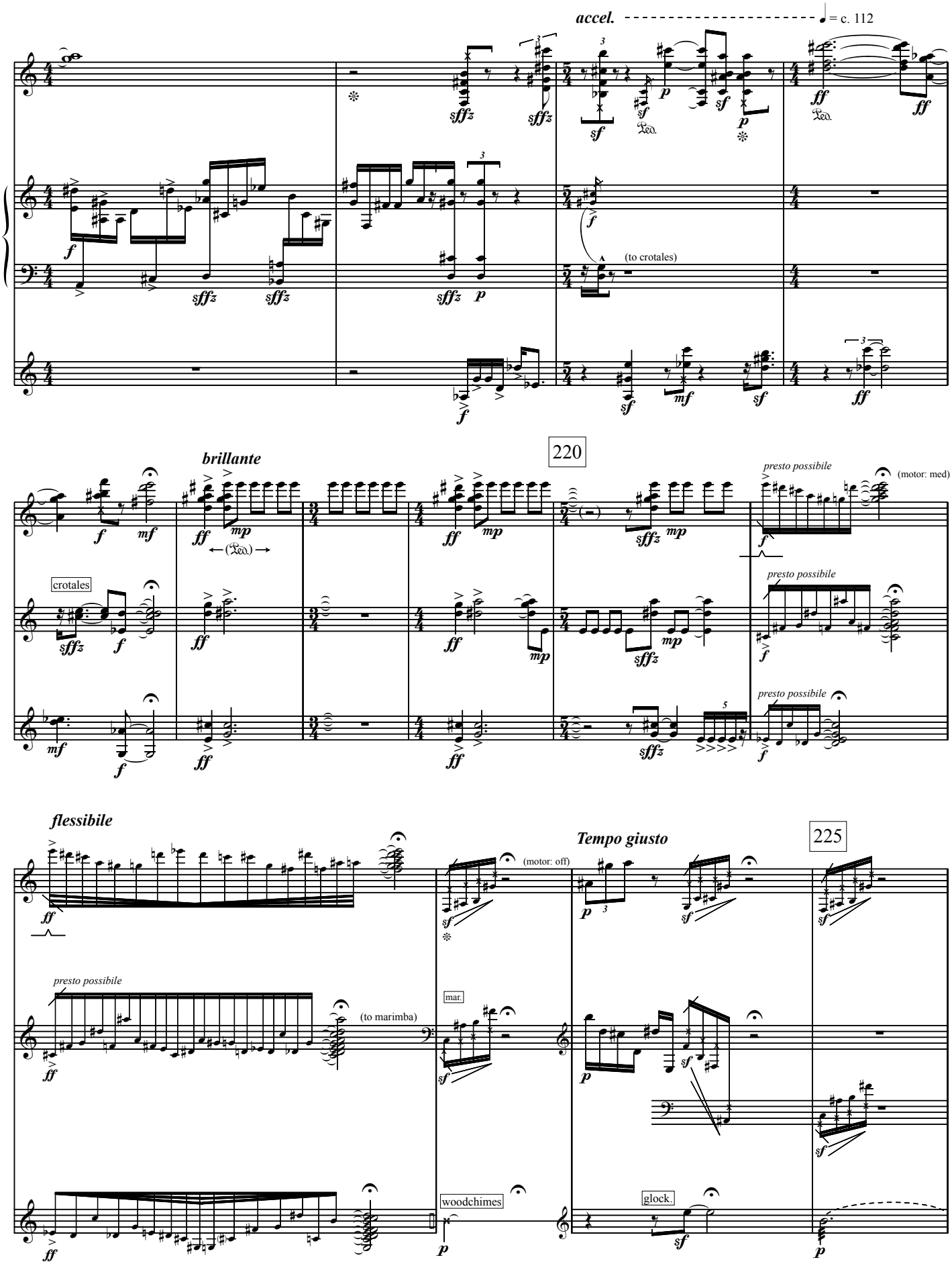

185
log drum
(to crotales)

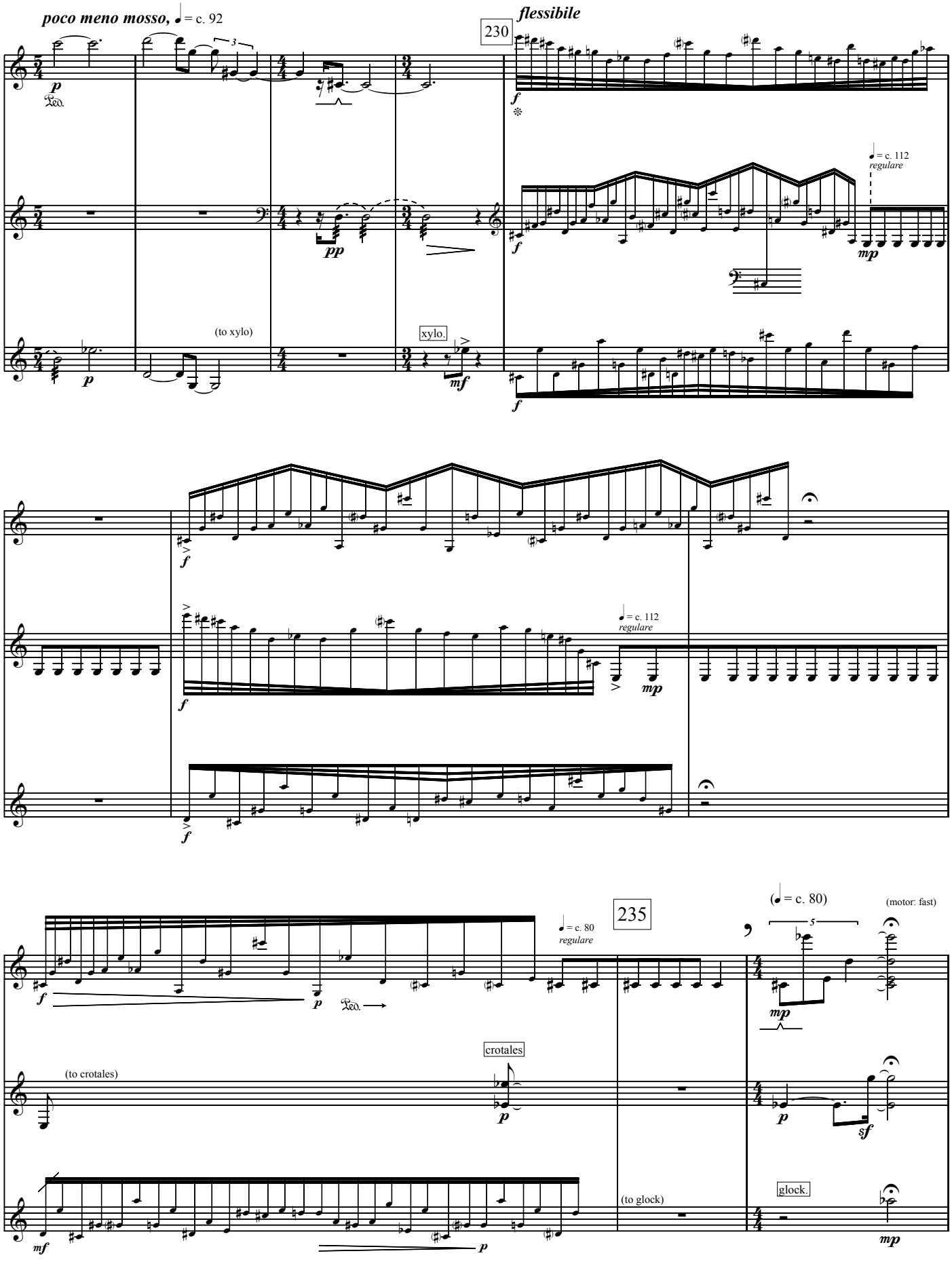

190
crotales
presto e piano possibile
glock.
woodchimes

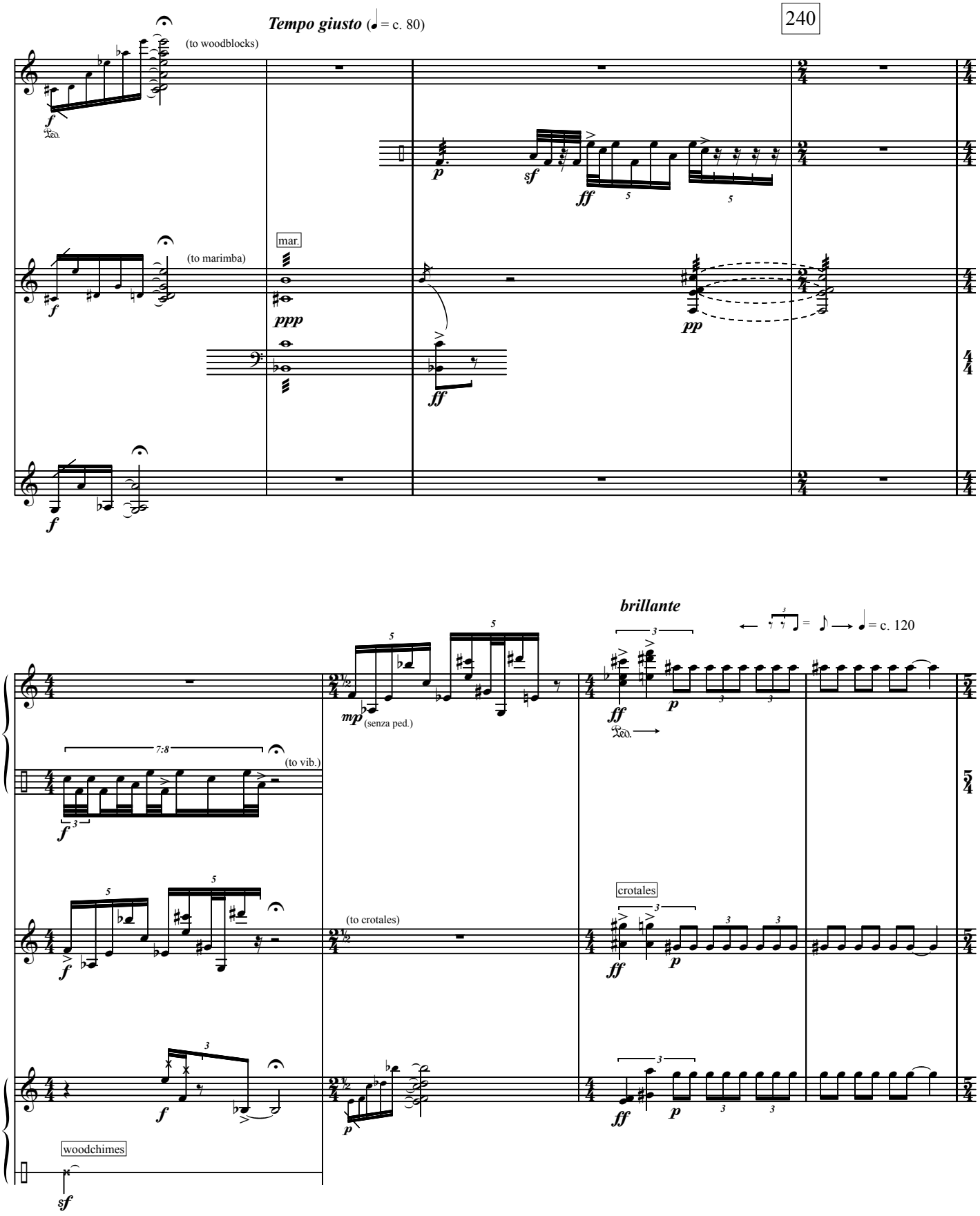

agitato
woodblocks
log drum
mar.
delicato

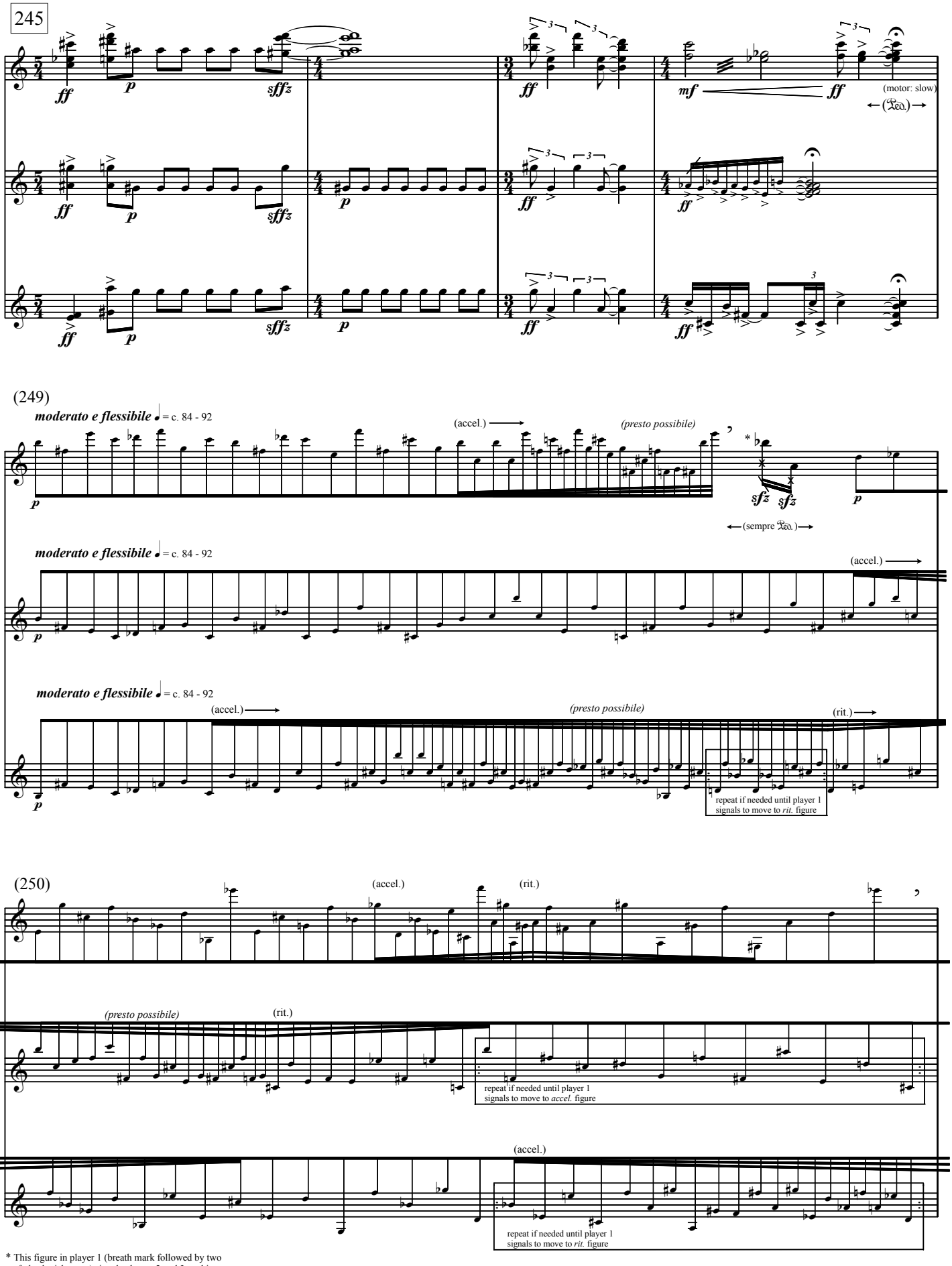

195
glock.
(to xylo)
xylo.


200
(to glock)
glock.
delicato
poco rit.
= c. 92
log drum
woodblocks
(to xylo)
xylo.
sub.
210
(pick up bow)
arco
(l.v.)
(arco)
(to glock)
glock.


accel.
♩ = c. 112
(to crotales)
brillante
220
presto possibile
(motor: med)
crotales
flessibile
Tempo giusto
225
(motor: off)
(to marimba)
mar.
woodchimes
glock.

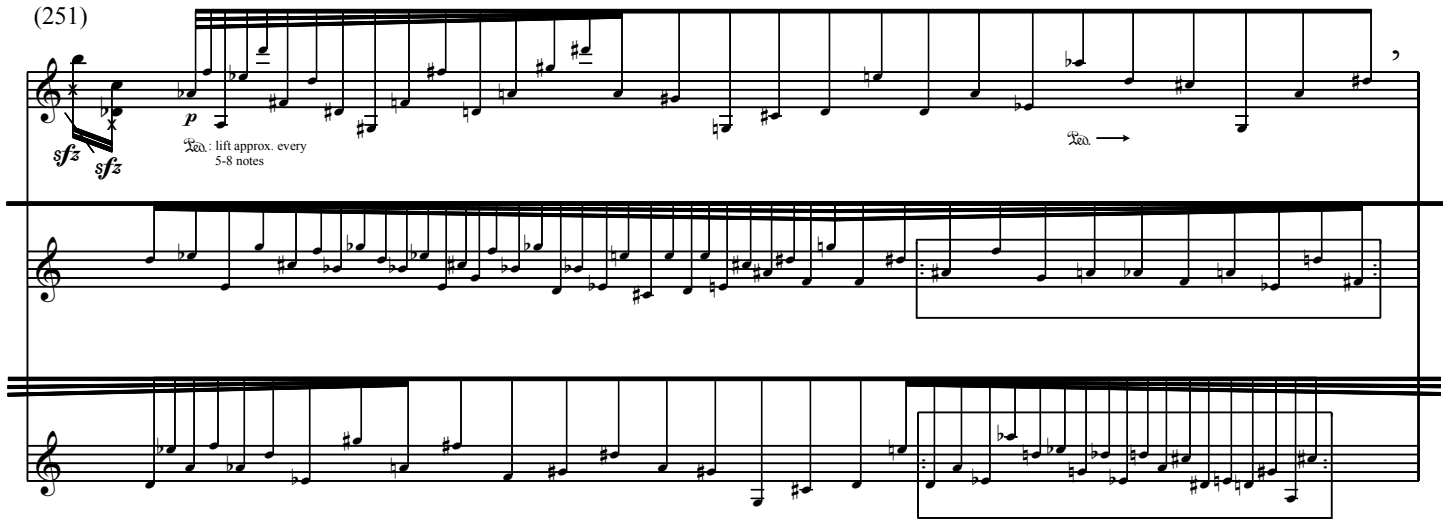

poco meno mosso, ♩ = c. 92
flessibile
230
(to xylo)
xylo.
♩ = c. 112
regulare
235
♩ = c. 80
regulare
(♩ = c. 80)
(motor: fast)
crotales
(to crotales)
(to glock)
glock.


240
Tempo giusto (♩ = c. 80)
(to woodblocks)
(to marimba)
mar.
brillante
♩ = c. 120
(senza ped.)
(to vib.)
(to crotales)
crotales
woodchimes

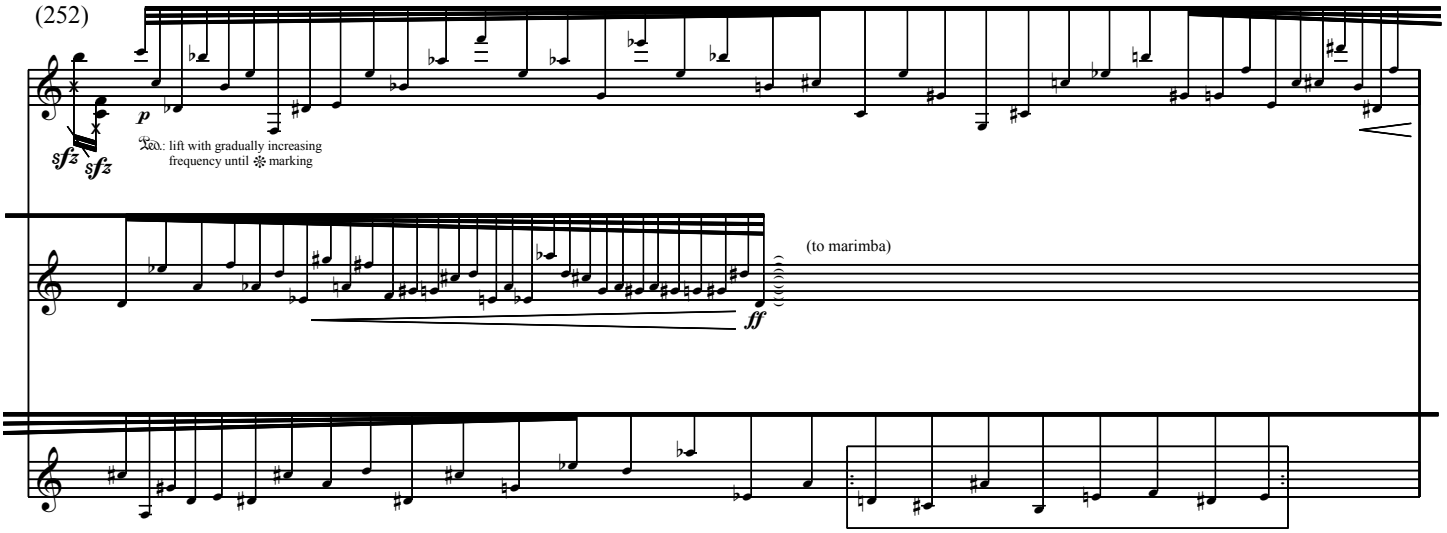


* This figure in player 1 (breath mark followed by two *sfz* dead-stick notes) signals players 2 and 3 to skip to their accelerating/decelerating figures.

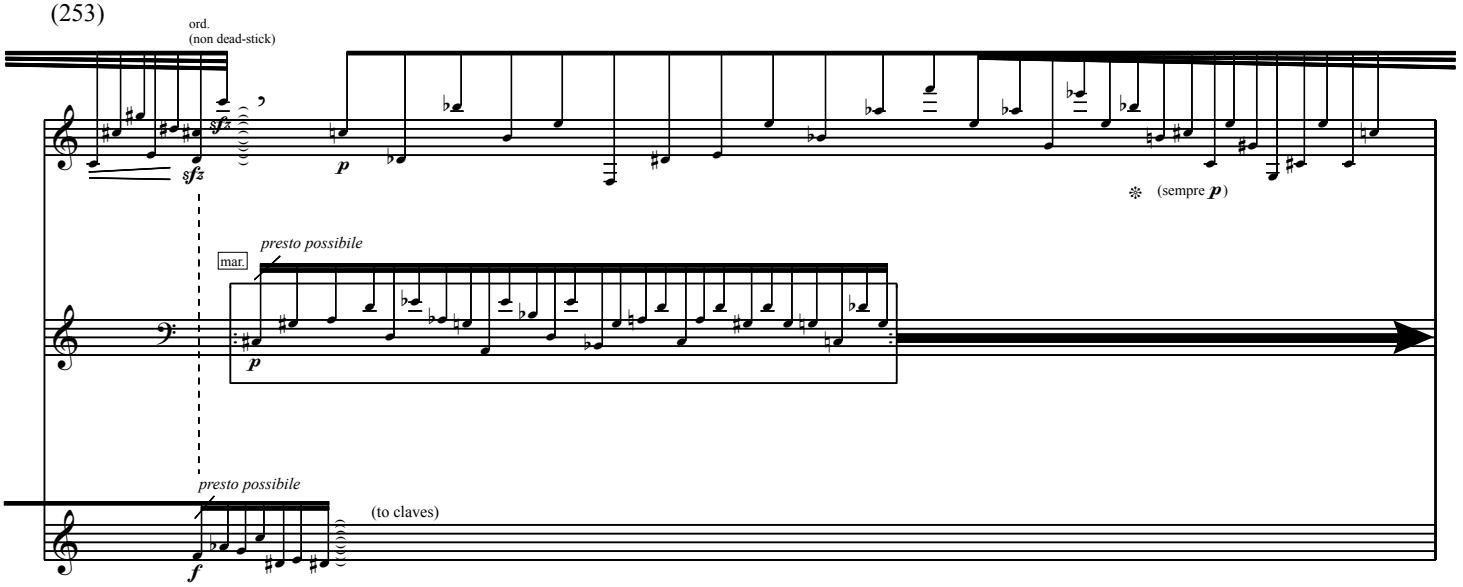
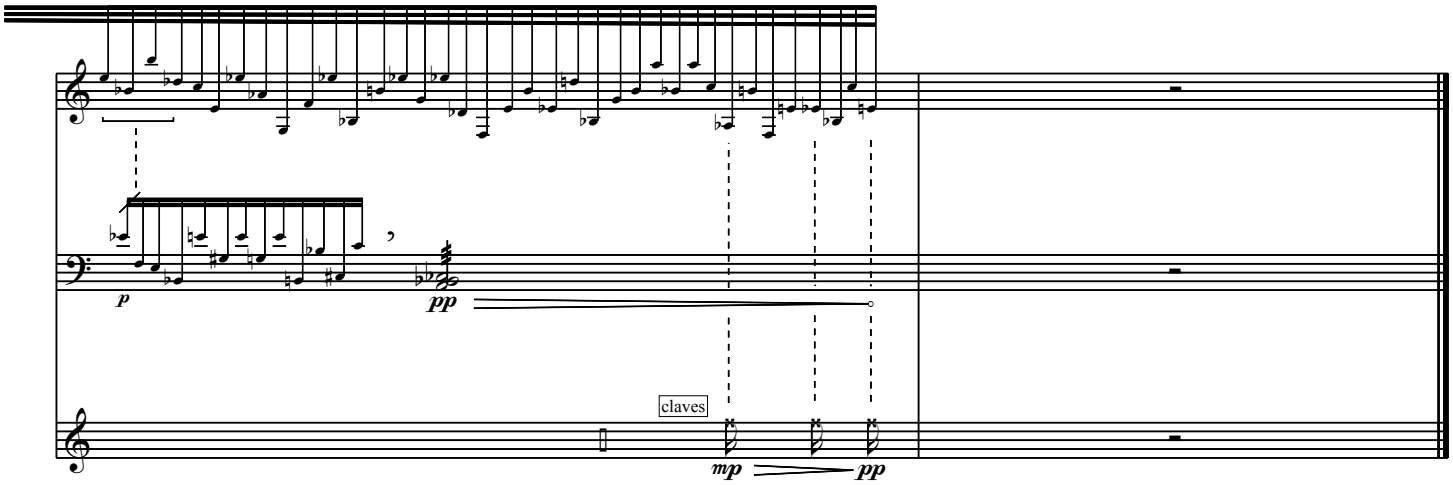
(251)


sfz
sfz
p
Ped.: lift approx. every 5-8 notes
Ped.

(252)


sfz
sfz
p
Ped.: lift with gradually increasing frequency until ❊ marking
(to marimba)
ff

(253)


ord.
(non dead-stick)
sfz
sfz
p
❊ (sempre p)
mar.
presto possibile
p
presto possibile
(to claves)
f

(254)