

Percussion Octet

Steven Schmidt 04/08/04 (rev. 12/24/17)

PART 1

♩ = 88

The score is for a Percussion Octet, Part 1, covering measures 1 through 10. The tempo is marked as quarter note = 88. The score is divided into two systems of five staves each. The instruments and their parts are as follows:

- Percussion 1:** Acrylic hammer, 6/8 time, *f* dynamic. Measures 1-5: rhythmic patterns with accents. Measure 6: rest. Measure 7: quarter note. Measure 8: rest. Measure 9: rest. Measure 10: quarter note, *mf* dynamic.
- Glockenspiel 1:** 6/8 time, rests throughout.
- Percussion 2:** SD sticks, 6/8 time, *f* dynamic. Measures 1-5: rhythmic patterns with accents. Measure 6: rest. Measure 7: quarter note. Measure 8: rest. Measure 9: rest. Measure 10: quarter note, *mf* dynamic.
- Glockenspiel 2:** 6/8 time, rests throughout.
- Percussion 3:** SD sticks, stick shot, 6/8 time, *f* dynamic. Measures 1-5: rhythmic patterns with accents. Measure 6: rest. Measure 7: quarter note. Measure 8: rest. Measure 9: quarter note, *mf* dynamic, labeled "(normal)". Measure 10: quarter note, *mf* dynamic.
- Xylophone 1:** 6/8 time, rests throughout.
- Percussion 4:** SD sticks, med hard plastic mallets, 6/8 time, *f* dynamic. Measures 1-5: rhythmic patterns with accents. Measure 6: rest. Measure 7: quarter note. Measure 8: rest. Measure 9: rest. Measure 10: quarter note, *mf* dynamic.
- Xylophone 2:** 6/8 time, rests throughout.
- Percussion 5:** SD sticks, 6/8 time, *f* dynamic. Measures 1-5: rhythmic patterns with accents. Measure 6: rest. Measure 7: quarter note. Measure 8: rest. Measure 9: rest. Measure 10: quarter note, *mf* dynamic, labeled "(hard cord mallets)".
- Vibraphone 1:** 6/8 time, rests throughout.
- Percussion 6:** SD sticks, 6/8 time, *f* dynamic. Measures 1-5: rhythmic patterns with accents. Measure 6: rest. Measure 7: quarter note. Measure 8: rest. Measure 9: rest. Measure 10: quarter note, *mf* dynamic, labeled "(hard cord mallets)".
- Vibraphone 2:** 6/8 time, rests throughout.
- Percussion 7:** (high), latex mallets, 6/8 time, *f* dynamic. Measures 1-5: rhythmic patterns with accents. Measure 6: rest. Measure 7: quarter note. Measure 8: rest. Measure 9: rest. Measure 10: quarter note, *mf* dynamic.
- Marimba 1:** 6/8 time, rests throughout.
- Percussion 8:** (low), latex mallets, 6/8 time, *f* dynamic. Measures 1-5: rhythmic patterns with accents. Measure 6: rest. Measure 7: quarter note, *mp* dynamic. Measure 8: rest. Measure 9: quarter note, *p* dynamic. Measure 10: quarter note, *mf* dynamic.
- Marimba 2:** 6/8 time, rests throughout.

11 12 13 **A** 15 16 17 18

Perc. 1: *mp* (measures 12-13), *p* (measures 14-15), *mp* (measures 17-18)

Glk. 1: *mp* (measures 17-18)

Perc. 2: *mp* (measures 12-13), *p* (measures 14-15)

Glk. 2: (measures 17-18)

Perc. 3: *mp* (measures 11-12), *p* (measures 13-14)

Xyl. 1: (measures 17-18)

Perc. 4: *p* (measures 17-18)

Xyl. 2: (measures 17-18)

Perc. 5: *mp* (measures 12-13), *p* (measures 14-15)

Vib. 1: *mp* (measures 16-17)

Perc. 6: *mp* (measures 12-13), *p* (measures 14-15)

Vib. 2: (hard cord mallets) *mp* (measures 16-17)

Perc. 7: *p* (measures 15-16)

Mar. 1: *mp* (measures 14-15)

Perc. 8: *mp* (measures 17-18)

Mar. 2: *mp* (measures 14-15)

Measures 11-13: Percussion 1 and 2 have dynamics *mp* and *p* respectively. Percussion 3 has *mp* and *p*. Percussion 5 has *mp* and *p*. Percussion 6 has *mp* and *p*. Percussion 7 has *p*. Percussion 8 has *mp*. Maracas 1 and 2 have *mp*. Measures 14-15: Percussion 1 has *p*. Percussion 2 has *p*. Percussion 3 has *p*. Percussion 5 has *p*. Percussion 6 has *p*. Percussion 7 has *p*. Percussion 8 has *mp*. Maracas 1 and 2 have *mp*. Measure 16: Percussion 1 has *mp*. Percussion 5 has *mp*. Percussion 6 has *mp*. Percussion 7 has *mp*. Percussion 8 has *mp*. Maracas 1 and 2 have *mp*. Measure 17: Percussion 1 has *mp*. Percussion 2 has *mp*. Percussion 4 has *p*. Percussion 5 has *mp*. Percussion 6 has *mp*. Percussion 7 has *mp*. Percussion 8 has *mp*. Maracas 1 and 2 have *mp*. Measure 18: Percussion 1 has *mp*. Percussion 2 has *mp*. Percussion 3 has *mp*. Percussion 4 has *mp*. Percussion 5 has *mp*. Percussion 6 has *mp*. Percussion 7 has *mp*. Percussion 8 has *mp*. Maracas 1 and 2 have *mp*.

19 20 21 **B** 23 24 25 26 27

Perc. 1 *p* *mp* *f* *f*

Glk. 1 *mf*

Perc. 2 *f*

Glk. 2 *f* (hard plastic mallets)

Perc. 3 *mp* *f* *mf < f* *mf < f*

Xyl. 1

Perc. 4 *f*

Xyl. 2 *f*

Perc. 5

Vib. 1 *f* *mf*

Perc. 6

Vib. 2 *f* *mf*

Perc. 7 *f* *mf* *f*

Mar. 1 *f*

Perc. 8 *mf f* *mf f* *f*

Mar. 2 *f*

28 29 31 32 33 34 35 36 37 D

Perc. 1 *mf* *f*

Glk. 1

Perc. 2 *p*

Glk. 2

Perc. 3 *mf* *f*

Xyl. 1 *mp* (med hard plastic mallets)

Perc. 4 *mp* *p*

Xyl. 2 *ff*

Perc. 5

Vib. 1 *ff* *mp* *p*

Perc. 6

Vib. 2 *mp* *p*

Perc. 7 *mf* *f*

Mar. 1 *p*

Perc. 8 *mf* *f*

Mar. 2 *p*

39 40 41 42 43 44 45

E **F**

Perc. 1
Glk. 1
Perc. 2
Glk. 2
Perc. 3
Xyl. 1
Perc. 4
Xyl. 2
Perc. 5
Vib. 1
Perc. 6
Vib. 2
Perc. 7
Mar. 1
Perc. 8
Mar. 2

47 48 49 **G** 51 52 53 54

Perc. 1

Glk. 1

Perc. 2

Glk. 2

Perc. 3

Xyl. 1

Perc. 4

Xyl. 2

Perc. 5

Vib. 1

Perc. 6

Vib. 2

Perc. 7

Mar. 1

Perc. 8

Mar. 2

TO BELLS

p *mp* *mf* *f*

This musical score page, numbered 8, covers measures 62 through 69. It features a variety of instruments including Percussion 1-8, Glockenspiel 1-2, Vibraphone 1-2, and Maracas 1-2. The score is divided into two systems: measures 62-66 and measures 67-69. A first ending bracket labeled 'I' spans measures 67-69. The time signature changes from 12/16 to 3/4 at measure 67. Dynamics such as *f*, *mf*, and *p* are indicated throughout. The percussion parts include complex rhythmic patterns with accents and slurs. The woodwind parts (Xyl. 1 & 2, Vib. 1 & 2) have melodic lines with slurs and accents. The Maracas parts (Mar. 1 & 2) play a steady rhythmic accompaniment.

77 78 79 **K** 81 82 83

Perc. 1: 2/4, 12/16, 3/4, *mf*

Glk. 1: 2/4, 12/16, 3/4, *f*

Perc. 2: 2/4, 12/16, 3/4, *f*

Glk. 2: 2/4, 12/16, 3/4

Perc. 3: 2/4, 12/16, 3/4

Xyl. 1: 2/4, 12/16, 3/4, *f*, *mf*

Perc. 4: 2/4, 12/16, 3/4, *f*, *mf*

Xyl. 2: 2/4, 12/16, 3/4, *f*, *mf*

Perc. 5: 2/4, 12/16, 3/4

Vib. 1: 2/4, 12/16, 3/4, *f*

Perc. 6: 2/4, 12/16, 3/4, *f*

Vib. 2: 2/4, 12/16, 3/4, *f*

Perc. 7: 2/4, 12/16, 3/4

Mar. 1: 2/4, 12/16, 3/4, *mf*

Perc. 8: 2/4, 12/16, 3/4

Mar. 2: 2/4, 12/16, 3/4, *mf*

Musical score for Percussion and Xylophone parts, measures 84-89. The score is arranged in a grand staff with 14 staves. The instruments are Perc. 1, Glk. 1, Perc. 2, Glk. 2, Perc. 3, Xyl. 1, Perc. 4, Xyl. 2, Perc. 5, Vib. 1, Perc. 6, Vib. 2, Perc. 7, Mar. 1, Perc. 8, and Mar. 2. The key signature is one flat (B-flat major/D minor). The time signature changes from 6/8 to 3/4 at measure 87. A rehearsal mark 'L' is placed above measure 87. Dynamics include *mp*, *f*, and *mf*. The score includes various rhythmic patterns, including eighth and sixteenth notes, rests, and accents.

90 91 92 **M** 94 95 96 97

Perc. 1 *mf* *f*

Glk. 1

Perc. 2 *mf*

Glk. 2

Perc. 3

Xyl. 1

Perc. 4 *p*

Xyl. 2

Perc. 5

Vib. 1

Perc. 6 *p*

Vib. 2

Perc. 7

Mar. 1 *mp*

Perc. 8

Mar. 2 *mp*

2/4 3/4 2/4 3/4 2/4 3/4 2/4 3/4 2/4 3/4 2/4 3/4 2/4 3/4 2/4 3/4

N PART 2
♩ = 84

99

100

101

102

103

104

105

Perc. 1 (mini hard plastic mallets)

Glk. 1 (mini hard plastic mallets)

Perc. 2 (mini hard plastic mallets)

Glk. 2 (mini hard plastic mallets)

Perc. 3

Xyl. 1

Perc. 4

Xyl. 2

Perc. 5

Vib. 1

Perc. 6

Vib. 2

Perc. 7

Mar. 1 (med yarn)

Perc. 8

Mar. 2 (med yarn)

mp

p

mf

pp

Detailed description of the musical score: The score is for measures 99-105. Percussion 1 and 2 play melodic lines with triplets and slurs, marked *mp*. Percussion 3 and 4 play sustained chords, marked *p*. Vibraphone 1 and 2 play melodic lines, marked *mf* and *p*. Maracas 1 and 2 play rhythmic patterns, marked *mf*, *mp*, and *pp*. The time signature changes from 3/4 to 2/4 and back to 3/4. A box labeled 'PART 2' and a tempo marking '♩ = 84' are at the top left.

119 Q 121 122 123

Perc. 1 II $\frac{2}{4}$ $\frac{4}{4}$
(hard plastic mallets)

Glk. 1 $\frac{2}{4}$ $\frac{4}{4}$
mf $\overset{3}{\text{trill}}$ $\overset{3}{\text{trill}}$ $\overset{3}{\text{trill}}$ $\overset{3}{\text{trill}}$ *mp* *p*

Perc. 2 II $\frac{2}{4}$ $\frac{4}{4}$
(hard plastic mallets)

Glk. 2 $\frac{2}{4}$ $\frac{4}{4}$
mf $\overset{3}{\text{trill}}$ $\overset{3}{\text{trill}}$ $\overset{3}{\text{trill}}$ $\overset{3}{\text{trill}}$ *mp* *p*

Perc. 3 II $\frac{2}{4}$ $\frac{4}{4}$

Xyl. 1 $\frac{2}{4}$ $\frac{4}{4}$
p *mp* *p* *mf*

Perc. 4 II $\frac{2}{4}$ $\frac{4}{4}$

Xyl. 2 $\frac{2}{4}$ $\frac{4}{4}$
p *mp* *p* *mf*

Perc. 5 II $\frac{2}{4}$ $\frac{4}{4}$

Vib. 1 $\frac{2}{4}$ $\frac{4}{4}$
p *tr b*

Perc. 6 II $\frac{2}{4}$ $\frac{4}{4}$

Vib. 2 $\frac{2}{4}$ $\frac{4}{4}$
p *tr b*

Perc. 7 II $\frac{2}{4}$ $\frac{4}{4}$

Mar. 1 $\frac{2}{4}$ $\frac{4}{4}$
mp

Perc. 8 II $\frac{2}{4}$ $\frac{4}{4}$

Mar. 2 $\frac{2}{4}$ $\frac{4}{4}$
mp

R

125

126

127

128

Musical score for Percussion 1-8 and Maracas 1-2, measures 125-128. The score is written for a percussion ensemble and includes dynamic markings such as *f*, *mf*, *mp*, *p*, and *pp*. The notation includes various rhythmic patterns, including triplets and sixteenth-note runs. Percussion 1 and 2 play melodic lines with triplets. Percussion 3 plays a melodic line with triplets and accents. Percussion 4 and 5 play melodic lines with triplets and accents. Percussion 6 and 7 play rhythmic patterns with accents. Percussion 8 and Maracas 1 and 2 play rhythmic patterns with accents. The score is divided into four measures, with measure numbers 125, 126, 127, and 128 indicated at the top.

135 136 137 138 139 140

Perc. 1 $\frac{2}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{3}{4}$
(mini hard plastic mallets)

Glk. 1 $\frac{2}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{3}{4}$
p

Perc. 2 $\frac{2}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{3}{4}$
(mini hard plastic mallets)

Glk. 2 $\frac{2}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{3}{4}$
p

Perc. 3 $\frac{2}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{3}{4}$
p

Xyl. 1 $\frac{2}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{3}{4}$
p

Perc. 4 $\frac{2}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{3}{4}$
p

Xyl. 2 $\frac{2}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{3}{4}$
p

Perc. 5 $\frac{2}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

Vib. 1 $\frac{2}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{3}{4}$
p

Perc. 6 $\frac{2}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{3}{4}$
ped.

Vib. 2 $\frac{2}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{3}{4}$
p

Perc. 7 $\frac{2}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{3}{4}$
ped.

Mar. 1 $\frac{2}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{3}{4}$
p

Perc. 8 $\frac{2}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

Mar. 2 $\frac{2}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{3}{4}$
p

T PART 3
♩ = 132

142 143 144 145 146 147 148 149 150

Perc. 1 $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{12}{16}$

Glk. 1 $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{12}{16}$

Perc. 2 $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{12}{16}$

Glk. 2 **To Marimba 2** $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{12}{16}$

Perc. 3 $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{12}{16}$

Xyl. 1 $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{12}{16}$

Perc. 4 $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{12}{16}$
(med hard plastic xylo mallets)

Xyl. 2 $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{12}{16}$

Perc. 5 $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{12}{16}$
f (snare sticks)

Vib. 1 $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{12}{16}$

Perc. 6 $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{12}{16}$
f

Vib. 2 $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{12}{16}$

Perc. 7 $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{12}{16}$
(latex mallets)

Mar. 1 $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{12}{16}$

Perc. 8 $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{12}{16}$
(latex mallets)

Mar. 2 $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{12}{16}$

151 U 153 154 155 156 157 158

Perc. 1 $\frac{12}{16}$ $\frac{3}{4}$

Glk. 1 $\frac{12}{16}$ $\frac{3}{4}$ To Marimba 1

Perc. 2 $\frac{12}{16}$ $\frac{3}{4}$

Glk. 2 $\frac{12}{16}$ $\frac{3}{4}$

Perc. 3 $\frac{12}{16}$ $\frac{3}{4}$

Xyl. 1 $\frac{12}{16}$ $\frac{3}{4}$ (med hard plastic mallets) *f*

Perc. 4 $\frac{12}{16}$ $\frac{3}{4}$ *f* --- *p* *mf* --- *p*

Xyl. 2 $\frac{12}{16}$ $\frac{3}{4}$ *f*

Perc. 5 $\frac{12}{16}$ $\frac{3}{4}$ *p* --- *f* *p* --- *mf* *p* --- *f*

Vib. 1 $\frac{12}{16}$ $\frac{3}{4}$

Perc. 6 $\frac{12}{16}$ $\frac{3}{4}$ *mf*

Vib. 2 $\frac{12}{16}$ $\frac{3}{4}$

Perc. 7 $\frac{12}{16}$ $\frac{3}{4}$ *mf*

Mar. 1 $\frac{12}{16}$ $\frac{3}{4}$

Perc. 8 $\frac{12}{16}$ $\frac{3}{4}$ *mf*

Mar. 2 $\frac{12}{16}$ $\frac{3}{4}$

V

159 161 162 163 164

Perc. 1

Glk. 1 **Mar** (med rubber; 8va to 210) *f*

Perc. 2

Glk. 2 **Mar** (med rubber; 8va to 210) *f*

Perc. 3

Xyl. 1 *mf*

Perc. 4

Xyl. 2 *mf*

Perc. 5 *mf* *p* *mf*

Vib. 1

Perc. 6

Vib. 2

Perc. 7

Mar. 1 *f* (h)

Perc. 8

Mar. 2 *f* (h)

165 166 167 168 169

Perc. 1

Glk. 1

Perc. 2

Glk. 2

Perc. 3

Xyl. 1

Perc. 4

Xyl. 2

Perc. 5

Vib. 1

Perc. 6

Vib. 2

Perc. 7

Mar. 1

Perc. 8

Mar. 2

176 177 178 **X** 180 181

Perc. 1

Glk. 1

Perc. 2

Glk. 2

Perc. 3

Xyl. 1

Perc. 4

Xyl. 2

Perc. 5

Vib. 1

Perc. 6

Vib. 2

Perc. 7

Mar. 1

Perc. 8

Mar. 2

ff

f

ff

f

ff

(to Player 1 setup)

188 189 190 **Z** 192 193

Perc. 1 6/16

Glk. 1 6/16

Perc. 2 6/16

Glk. 2 6/16

Perc. 3 6/16

Xyl. 1 6/16

Perc. 4 6/16 (to Xylo 1)

Xyl. 2 6/16 *f*

Perc. 5 6/16

Vib. 1 6/16

Perc. 6 6/16

Vib. 2 6/16

Perc. 7 6/16 *ff*

Mar. 1 6/16

Perc. 8 6/16

Mar. 2 6/16

Detailed description: This is a page of a musical score for a percussion ensemble, numbered 27. The score covers measures 188 to 193. A section marker 'Z' is placed above measure 190. The ensemble consists of 14 parts: Percussion 1-3, Glockenspiel 1-2, Xylophone 1-2, Percussion 4-8, Vibraphone 1-2, and Maracas 1-2. Measures 188-190 feature a rhythmic pattern of eighth notes with accents, primarily in the upper percussion and glockenspiel parts. Measure 191 is a transition measure with various melodic lines. Measure 192 continues with melodic and rhythmic patterns, including a forte (*f*) dynamic marking in the second xylophone part. Measure 193 concludes the section with a final melodic phrase in the second xylophone and maracas parts. The time signature is 6/16 throughout.

194 **AA** 196 197 198 199 200 201 **BB** $\text{♩} = 176$

Perc. 1 $\frac{6}{16}$ $\frac{12}{16}$ $\frac{4}{8}$

Glk. 1 $\frac{6}{16}$ $\frac{12}{16}$ $\frac{4}{8}$ *p* *f* *ff* *mf*

Perc. 2 $\frac{6}{16}$ $\frac{12}{16}$ $\frac{4}{8}$

Glk. 2 $\frac{6}{16}$ $\frac{12}{16}$ $\frac{4}{8}$ *p* *f* *ff* *mf* 3 3

Perc. 3 $\frac{6}{16}$ $\frac{12}{16}$ $\frac{4}{8}$

Xyl. 1 $\frac{6}{16}$ $\frac{12}{16}$ $\frac{4}{8}$ *p* *f* *ff* *mf* 3 3 3 3

Perc. 4 $\frac{6}{16}$ $\frac{12}{16}$ $\frac{4}{8}$

Xyl. 2 $\frac{6}{16}$ $\frac{12}{16}$ $\frac{4}{8}$ *p* *f* *ff* *mf* 3 3 3 3

Perc. 5 $\frac{6}{16}$ $\frac{12}{16}$ $\frac{4}{8}$

Vib. 1 $\frac{6}{16}$ $\frac{12}{16}$ $\frac{4}{8}$ *p* *f* *ff* *mf*

Perc. 6 $\frac{6}{16}$ $\frac{12}{16}$ $\frac{4}{8}$

Vib. 2 $\frac{6}{16}$ $\frac{12}{16}$ $\frac{4}{8}$ *p* *f* *ff* *mf*

Perc. 7 $\frac{6}{16}$ $\frac{12}{16}$ $\frac{4}{8}$ *p* *f* *ff*

Mar. 1 $\frac{6}{16}$ $\frac{12}{16}$ $\frac{4}{8}$ *f*

Perc. 8 $\frac{6}{16}$ $\frac{12}{16}$ $\frac{4}{8}$ *p* *f* *ff*

Mar. 2 $\frac{6}{16}$ $\frac{12}{16}$ $\frac{4}{8}$ *f*

203 204 205 206

Perc. 1

Glk. 1

Perc. 2

Glk. 2

Perc. 3

Xyl. 1

Perc. 4

Xyl. 2

Perc. 5

Vib. 1

Perc. 6

Vib. 2

Perc. 7

Mar. 1

Perc. 8

Mar. 2

CC EPILOGUE
♩ = 68

DD

213 214 215 216 218 219 220

Perc. 1 4/4 3/4 4/4

Glk. 1 4/4 3/4 4/4
Glspl (hard plastic) mp

Perc. 2 4/4 3/4 4/4

Glk. 2 4/4 3/4 4/4
Glspl (hard plastic) mp

Perc. 3 4/4 3/4 4/4
mf

Xyl. 1 4/4 3/4 4/4
mf

Perc. 4 4/4 3/4 4/4
mp

Xyl. 2 4/4 3/4 4/4
mf

Perc. 5 4/4 3/4 4/4

Vib. 1 4/4 3/4 4/4
mf

Perc. 6 4/4 3/4 4/4

Vib. 2 4/4 3/4 4/4
mf

Perc. 7 4/4 3/4 4/4
mf

Mar. 1 4/4 3/4 4/4
(medium yarn) mf p mp mf mp p

Perc. 8 4/4 3/4 4/4
(medium yarn)

Mar. 2 4/4 3/4 4/4
p mf p mp mf mp p

EE FF GG

222 223 224 226 227

Perc. 1 $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

Glk. 1 $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

Perc. 2 $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

Glk. 2 $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

Perc. 3 $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

Xyl. 1 $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

Perc. 4 $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

Xyl. 2 $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

Perc. 5 $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

Vib. 1 $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

Perc. 6 $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

Vib. 2 $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

Perc. 7 $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

Mar. 1 $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

Perc. 8 $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

Mar. 2 $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

mp *mf* *mf* *mp* *mf* *mf*

233 234 235 236

Perc. 1

Glk. 1

Perc. 2

Glk. 2

Perc. 3

Xyl. 1

Perc. 4

Xyl. 2

Perc. 5

Vib. 1

Perc. 6

Vib. 2

Perc. 7

Mar. 1

Perc. 8

Mar. 2