

Figuration in search of identity.

Percussion Index & Performance Notes.

The time between movements **must** be kept to the absolute minimum. Where possible, the next section should continue without a break.

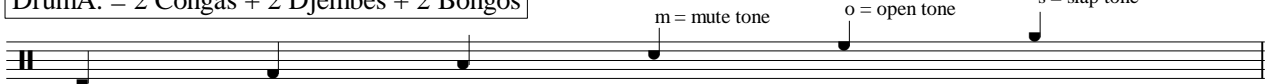
DYNAMICS: markings apply - as usual - from left to right of the system. They **must** be understood to apply to all staves equally and are employed liberally where considered necessary to avoid possible ambiguity.

Clef A:

Instruments on this clef are played with hands or mallets / sticks as indicated: **II-H** = hands : **II-M** = mallets / sticks.

NB : Instruments **other than Drum A** in this group are all to be allowed to ring on and left to fade out naturally as their individual qualities permit.

Drum A: = 2 Congas + 2 Djembes + 2 Bongos



When Drum A is played with hands: m = mute tone; o = open tone; s = slap tone.
This direction to be understood to continue until contradicted or mallets resumed.

5 Steel Bowls



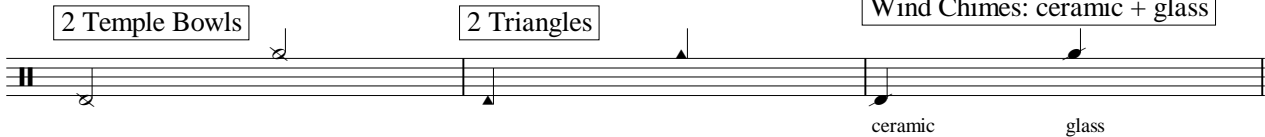
5 Ceramic Bowls

6 Gongs



5 Saw Blades

2 Temple Bowls



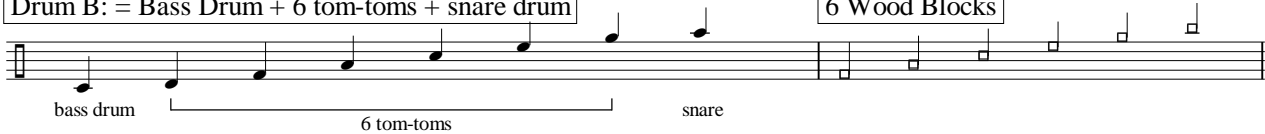
2 Triangles

Wind Chimes: ceramic + glass

Clef B:

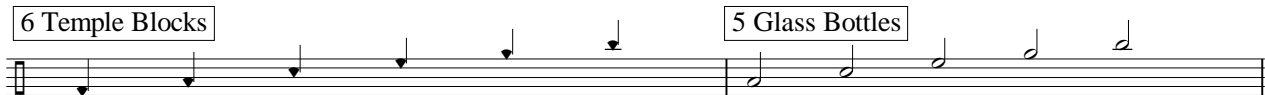
Instruments on this clef are always played with mallets / sticks.

Drum B: = Bass Drum + 6 tom-toms + snare drum



6 Wood Blocks

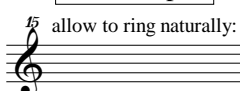
6 Temple Blocks



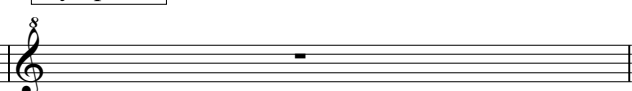
5 Glass Bottles

Keyboard Percussion:

Glockenspiel



Xylophone



Figuration in search of identity.

by Brendan Colbert

I

$\text{♩} = 76$

Drum A
Gongs
Temple Bells
Temple Blocks
Bass Drum

(II-M)
(sempre)

6 4/8 9:8 5/8 7:4 3:2 7:4 4/8 5:4 3 7:6 4/8

11 4/8 3:2 7:4 11/16 7:4 4/8 3:2 9:8 5/8 11/16 3:2 3/8

16 3/8 3:2 5:4 4/8 3:2 5/16 3:2 9/16

21 9/16 4/8 5:4 7:4 9:8 5:4 5/8

26 5/8 5:4 7:4 3/8 5:4 7/16 4/8

pp *mf* *ff* *f* *fff* *pp* *f* *fff* *pp* *fff*

f *fff* *ff* *pp* *fff* *ff* *sfz* *pp* *sfz*

pp *f* *ff* *fff* *pp* *mf* *fff* *f* *fff* *pp* *p* *pp* *sfz*

sfz *pp* *sfz* *pp* *sfz* *fff* *p* *pp* *f*

fff *f* *pp* *mf* *f* *fff* *sfz* *pp*

♩ = 104

Steel Bells
Saw Blades

Glass Bottles
Wood Blocks
Drum B

Glock

5/16 4/8 11/8 2/2

fff ff f fff f mf f mp p

5

9/8 3/3 5/4 3/2 5/4 3/16

f fff mf f mf fff mf

9

3/16 4/8 5/4 11/8 3/3 5/4 5/4

f fff ff <fff fff

12

5/4 11/8 2/2 9/8 3/3 6/5 15/32 5/16

mf f mp < f fff mf mf

16

5/16 9/32 5/16 4/3 5/16 4/3

f fff mp f mp f mp < f mp

III

♩ = 88

Drum A

Xyl

mp < fff f < fff mp fff

mp < f fff > mp < fff p < f

3

17 32

13 32

2 8

p mp fff

f > mp fff

p fff

f < fff

5

2 8

7 16

3 8

mp < f fff

mp < f p < f

fff

p fff

mp

8

3 8

2 8

3 16

7 16

p < f p mp < f

fff f fff

f < fff

11

7 16

15 32

3 8

p < f fff > f < fff mp

p < f fff

> mp < f < fff mp

13

3 8

1 8

2 8

9 16

sfz p fff

mp fff > f p fff

mp < f p

$\text{♩} = 76$

Drum A
Temple Bells
Triangles
Gongs
Wind Chimes
Ceramic Bells

II-M $\frac{27}{32}$ 7:4 $\frac{5:4}{m \ o}$ 5:4 $\frac{5}{16}$ 3:2 $\frac{3}{16}$

pp *p* *fff* *f* *p* *mf* *ff* *fff* *p* *mf*

3 H $\frac{3}{16}$ $\frac{7}{16}$ 5:4 $\frac{7:4}{m}$ 3:2 $\frac{1}{8}$ 7:4 $\frac{3}{16}$

fff *mp* *f* *fff* *mf* *f* *p* *mf*

6 H $\frac{3}{8}$ 3:2 $\frac{5}{16}$ 7:4 II-M $\frac{7}{32}$ 7:4 $\frac{3}{8}$

f *ff* *p* *mf* *p* *pp* *mf* *fff*

9 M $\frac{2}{8}$ 3:2 7:4 $\frac{1}{8}$ 3:2 7:4 $\frac{2}{8}$

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

12 M $\frac{2}{8}$ 7:4 $\frac{3}{8}$ 5:4 3:2 7:4 $\frac{5}{16}$

mp *ff* *mp* *f* *fff* *p* *mp* *f* *mp* *f*

15 M $\frac{5}{16}$ II-H $\frac{2}{8}$ $\frac{3}{16}$ $\frac{1}{8}$ 7:4 $\frac{2}{8}$

pp *p* *ff* *mp* *f* *fff* *mp* *p* *mf*

19 H $\frac{2}{8}$ 7:4 $\frac{1}{8}$ $\frac{3}{16}$ $\frac{2}{8}$

p *mp* *f* *mp* *f* *fff*

23 H $\frac{2}{8}$ 7:4 $\frac{3}{8}$ 7:4 3:2 3:2 $\frac{3}{16}$

mp *p* *mp* *ff* *mp* *f* *ff* *mp* *pp*

Wood Blocks
Drum B

The score consists of 32 measures of music for Wood Blocks Drum B. The tempo is marked as $\text{♩} = 116$. The piece is characterized by complex, multi-measure rhythmic patterns with various time signatures and dynamic markings.

Measures 1-4: Time signatures include $\frac{3}{8}$, $\frac{5}{16}$, $\frac{11}{8}$, $\frac{5}{16}$, $\frac{9}{32}$, $\frac{2}{8}$, and $\frac{5}{16}$. Dynamics range from *fff* to *f*.

Measures 5-8: Time signatures include $\frac{5}{16}$, $\frac{2}{8}$, and $\frac{5}{16}$. Dynamics include *fff*, *sfz*, *pp*, *f*, *ff*, and *f*.

Measures 9-12: Time signatures include $\frac{3}{8}$, $\frac{3}{2}$, $\frac{9}{8}$, $\frac{4}{8}$, $\frac{9}{8}$, $\frac{11}{8}$, and $\frac{5}{4}$. Dynamics range from *p* to *fff*.

Measures 13-16: Time signatures include $\frac{3}{2}$, $\frac{11}{8}$, $\frac{9}{16}$, $\frac{11}{8}$, $\frac{15}{32}$, $\frac{11}{8}$, and $\frac{4}{8}$. Dynamics include *mp*, *pp*, *f*, *pp*, *fff*, *sfz*, *f*, *mf*, *p*, *pp*, *f*, *mf*, and *pp*.

Measures 17-20: Time signatures include $\frac{4}{8}$, $\frac{11}{8}$, $\frac{5}{4}$, $\frac{3}{8}$, $\frac{5}{4}$, $\frac{3}{8}$, $\frac{5}{4}$, $\frac{15}{32}$, $\frac{3}{2}$, $\frac{5}{4}$, and $\frac{9}{32}$. Dynamics range from *p* to *ff*.

Measures 21-24: Time signatures include $\frac{9}{32}$, $\frac{13}{32}$, $\frac{3}{2}$, $\frac{11}{8}$, $\frac{7}{16}$, $\frac{9}{8}$, $\frac{3}{8}$, and $\frac{5}{4}$. Dynamics include *f*, *ff*, *p*, *f*, *mf*, *ff*, *p*, *f*, *ff*, *p*, *mp*, *p*, *f*, *mp*, *pp*, and *p*.

Measures 25-28: Time signatures include $\frac{11}{32}$, $\frac{15}{32}$, $\frac{3}{2}$, $\frac{3}{2}$, $\frac{4}{8}$, $\frac{5}{4}$, $\frac{5}{4}$, and $\frac{5}{8}$. Dynamics range from *mf* to *fff*.

Measures 29-32: Time signatures include $\frac{5}{8}$, $\frac{11}{8}$, $\frac{11}{8}$, $\frac{13}{32}$, $\frac{4}{8}$, $\frac{5}{4}$, $\frac{5}{4}$, $\frac{5}{8}$, $\frac{11}{8}$, $\frac{11}{8}$, $\frac{9}{8}$, $\frac{5}{4}$, $\frac{3}{16}$, $\frac{7}{6}$, and $\frac{4}{8}$. Dynamics include *sfz*, *f*, *pp*, *f*, *pp*, *f*, *mf*, *ff*, *f*, *ff*, *pp*, *f*, *fff*, *sfz*, *f*, *mp*, *pp*, *f*, *ff*, *mp*, *f*, and *mp*.

$\text{♩} = 104$

II-M
Steel Bowls
Saw Blades
Glass Bottles
Drum B
* Snares OFF
Glock

Measures 1-16: $\text{♩} = 104$. Dynamics: *p*, *f*, *mp*, *pp*, *fff*. Time signatures: $\frac{3}{8}$, $\frac{5}{16}$, $\frac{4}{8}$. Ratios: 3:2, 5:4.

Measures 17-24: Dynamics: *p*, *pp*, *p*, *mp*, *p*, *mp*, *p*, *fff*, *mp*. Time signatures: $\frac{4}{8}$, $\frac{3}{8}$, $\frac{11}{16}$, $\frac{5}{16}$, $\frac{5}{16}$. Ratios: 5:4, 11:8.

Measures 25-32: Dynamics: *f*, *f*, *fff*, *pp*, *fff*. Time signatures: $\frac{11}{16}$, $\frac{4}{8}$, $\frac{5}{16}$. Ratios: 9:8, 5:4.

Measures 33-40: Dynamics: *f*, *mp*, *p*, *pp*, *f*, *fff*. Time signatures: $\frac{11}{16}$, $\frac{4}{8}$. Ratios: 5:4, 9:8.

Measures 41-48: Dynamics: *f*, *pp*, *mp*, *mf*, *p*, *pp*, *fff*. Time signatures: $\frac{4}{8}$, $\frac{13}{16}$. Ratios: 9:8, 5:4.

Drum A
Gongs
Triangles
Wind Chimes
Ceramic Bowls

$\text{♩} = 76$

The score consists of ten staves of music, each with a unique rhythmic signature and dynamic range. The instruments listed are Drum A, Gongs, Triangles, Wind Chimes, and Ceramic Bowls. The tempo is marked as quarter note = 76. The score includes various time signatures such as 7/16, 1/8, 9/32, 11/32, 4/8, 3/16, 3/8, 2/8, 5/8, 5/16, 7/32, 9/16, 7/32, 11/32, 11/32, 5/16, 2/8, 5/16, 3/8, 3/8, 17/32, 4/8, 9/16, 9/16, 7/16, 7/16, and 3/16. Dynamic markings include *p*, *mf*, *f*, *ff*, *mp*, *pp*, *fff*, and *ff*. The score also features articulation marks like accents and slurs, and performance instructions such as *II-M*, *II-H*, and *m*.

♩ = 88

Temple Blocks

Xyl

fff *f* *fff* *f* *fff*

mp *fff* *f* *mp* *fff* *mp* *< f* *fff* *p*

fff *mp* *fff* *f* *fff* *p* *< f* *fff*

mp *< f* *p* *< f* *mp* *f* *p* *fff* *p*

f *fff* *mp* *< f* *fff* *mp* *p* *mp* *f* *fff*

mp *p* *fff* *p* *< f* *p*

fff *p* *fff* *mp* *< f* *fff* *p* *mp* *< f* *p*

IX

$\text{♩} = 116$

Drum B
* Snares ON

4/8 9:8^b 5:4^b 5/16 3/8 4/8

p *mf* *p* *mf* *ff* *f* *fff* *f* *mp* *f*

5 4/8 9:8^b 5:4^b 3:2^b 3/8 11:8^b 4/8 3:2^b 9:8^b

fff *f* *mp* *f* *mp* *fff* *f* *fff* *mp* *f* *ff*

9 9:8^b 11:8^b 3/8 9:8^b 4/8 3:2^b 11:8^b 7/16 9:8^b 2/8

f *fff* *ff* *fff* *mp* *f* *mp* *p* *mp* *fff* *f*

13 5:4^b 4/8 5:4^b 9:8^b 9:8^b 5:4^b 9:8^b

fff *mp* *f* *mp* *fff* *mp* *f* *ff*

17 9:8^b 9:8^b 9:8^b 9:8^b 5:4^b 3/8 9:8^b 5:4^b

fff *f* *p* *mf* *fff* *mp* *fff* *p* *f* *fff* *f*

22 11:8^b 5:4^b 2/8 3/8 5:4^b 2/8 9:8^b 11:8^b

pp *f* *ff* *f* *pp* *p* *f* *mp* *p* *mp* *f* *mf* *p* *mp* *fff*

28 3/8 3:2^b 5:4^b 4/8 9:8^b 5:4^b 11:8^b 9:8^b 7/16 4/8

f *ff* *fff* *p* *fff* *mp* *fff* *mp* *fff* *mp* *fff*

32 4/8 5:4^b 5:4^b 3/8 9:8^b 5:4^b 5/16 9:8^b 2/8 9:8^b 4/8 11:8^b 11:8^b

mp *f* *mf* *p* *mp* *fff* *f* *fff* *mp* *fff* *mp*

37 9:8^b 9/16 3:2^b 5:4^b 3/8 5:4^b 4/8 5:4^b 5:4^b

fff *mp* *fff* *mf* *p* *mp* *fff* *mp* *f* *fff* *f*