Performance Notes

General:

Accidentals apply only to the note-heads which they precede and do not carry through the measure.

The one exception to this rule applies to consecutive articulations of the same pitch in which case only one accidental is used for all sequences of two or more identical pitches.

Quarter-tone, Half-tone, and Three-Quarter-Tone Accidentals are notated in the following manner:

\[
\begin{array}{ccc}
1/4 \text{ Tone} & 1/2 \text{ Tone} & 3/4 \text{ Tone} \\
\text{Sharp} & \text{Sharp} & \text{Sharp}
\end{array}
\]

Grace-note passages should be executed as fast as possible, albeit in a manner that is extremely precise and well articulated. These passages are notated in the following manner:

Crescendos arising imperceptibly from silence (no audible attack) and decrescendos fading imperceptibly into silence are notated in the following manner:

Decrescendo into silence \hspace{1cm} Crescendo from silence
Performance Notes Continued

Percussion/Drum Set:

The drum set will be scored in the following manner:

- Kick/Bass Drum (1)
- Cross Stick (Snare) (2)
- Closed Hi-Hat (6)
- Taped Splash Cymbal (7)
- Crash Cymbal (8)
- Mount Tom Low (4)
- Mount Tom High (5)
- Ride Cymbal (9)
- Floor Tom (3)

Specific drums heads and sizes should be selected according to the notated specifications of the piece. For example, the written score often calls for short and well-articulated attacks from the bass/kick drum, which would be easily executed by a small bass drum (possibly with a damper) resulting in a relatively dry and centered sound, capable of being played at several dynamic levels. The percussionist is encouraged to develop/articulate a personal collection of drum set sounds/timbres within the specifications of the piece.

The percussionist may wish to use drumsticks with soft mallet heads at the butt of the stick for passages in which rapid stick changes are called for. All stick changes are notated in the score, with the exception of those changes resulting in brief cymbal rolls/tremolos found in the midst of drum set literature to be performed with drum sticks. All cymbal rolls in the piece should be performed with soft mallets whenever possible and/or practical.

Woodwinds & Brass:

In some instances, when executing crescendi from silence and decrescendi into silence, the trombonist and/or clarinetist may wish to reinforce the specified dynamic transformation through strategic positioning of the bell of the musical instrument. For example, the clarinetists/trombonist may wish to point the bell of his/her instrument directly at the ground, gradually lifting it towards its normal position, when executing a crescendo from silence (with no audible attack).
IMPOSSIBLE FLOW

\( \text{\textbullet} \) 80

**Organic & With Great Rhythmic Precision**

**As If Playing In An Imaginary Folk Idiom**

- **Horn in F**
- **Trombone**
- **Bass**
- **Flute**
- **Clarinet in B\(\flat\)**
- **Drum Set**
- **Piano**
- **Percussion**

**GONGS**

- **Let Ring (Sempre)**
Hn.

46

Tbn.

46

Bs.

46

Fl.

46

B♭ Cl.

46

D. S.

46

Pno.

46

Perc.

46

Assertive & Precise
(M. 50-57: Only Crotales & Gongs)
...adding a radiating quality to the overall ensemble texture...
Entire Ensemble
Plays Together on
1st Downbeat of M. 61

Hn.

Tbn.

Bs.

Fl.

B♭ Cl.

D. S.

Pno.

Perc.

mf
...adding a radiating quality to the overall ensemble texture...
Drum Set: Feel 8th Note as the pulse

Pno.

Perc.
(M. 68-78: Piano (L.H.) is playing half notes against dotted-quarters in the Acoustic Bass)
(Make sure 5:2 groupings lock w/half-notes in piano part in the left hand/low register)
M. 72-78 may be embellished/augmented by drummer
MODULATION: Eighth note duration inside 5:2 tuplet (Flute in Measure 78) is equal to the (pure) eighth note duration at the new tempo of 100 BPM in M. 79

Switch to piccolo snare if available

(No Sustain Pedal)
...like an unexpected & startling punctuation...

ff Rhythmic Unison w/Piano L.H.
MODULATION (DOUBLE TIME):
Eighth note duration in M. 89 becomes
Quarter note duration in M. 90.

Hn.

Tbn.

Bs.

Fl.

B♭ Cl.

D. S.

Pno.

Perc.

\[ \text{MODULATION (DOUBLE TIME): Eighth note duration in M. 89 becomes Quarter note duration in M. 90.} \]
...clarinet fading in & out as if being controlled at a mixing board...


Close Brass Voicing:
French Horn Sounds: G
Trombone Sounds: F 1/4 Sharp

Close Brass Voicing:
French Horn Sounds: G
Trombone Sounds: F 1/4 Sharp

D. S.

Pno.
Close Brass Voicing:
French Horn Sounds: G
Trombone Sounds: F 1/4 Sharp

LARGE GONG
...cascading gestures with overlapping lines as if more than one pianist were playing...

...snare/buzz rolls just loud enough to color the overall ensemble texture...
Hn.  
Tbn.  
Bs.  
Fl.  
B♭ Cl.  
D. S.  
Pno.  
Perc.  

...let chord vibrate and die away (keep pedal down)...

\[ f \]
VIBRAPHONE
Motor Speed: Very Slow
Mallets: Soft
Hn.

Tbn.

Bs.

Fl.

Bb Cl.

D. S.

Pno.

...like a wave of sound...a gesture...

Perc.

HOLD PEDAL DOWN...(sempre)
D (Harmonic Gliss.)

...play as a very expressive gesture...

(Normal Snare Attack w/Stick -- Not A Roll)

...play as a very expressive gesture...
(Snare/Buzz Rolls)
D (Harmonic Gliss.)

...just loud enough to color the overall ensemble texture...
...just loud enough to color the overall ensemble texture...

(Snare Attack)
Hn.  
Tbn.  
Bs.  
Fl.  
B♭ Cl.  
D. S.  
Pno.  
Perc.  

Eb (Harmonic Gliss.)
Piano & Drum Set should blend & fuse together to create the impression of one hybrid instrument.

Taped splash cymbal & closed hi-hat. Alternate ad lib optional.
...as if playing in an imaginary folk idiom (in the style of M. 1-49)...

\textit{mp \rightarrow f \rightarrow f}

"as if playing in an imaginary folk idiom (in the style of M. 1-49)...

\textit{mp \rightarrow f \rightarrow f}
VIBRAPHONE
Motor: Medium Fast
Mallets: Medium Hard

Vibraphone
in LH & RH
120

\( \text{Hn.} \)

\( \text{Tbn.} \)

\( \text{Bs.} \)

\( \text{Fl.} \)

\( \text{Bn. Cl.} \)

\( \text{D. S.} \)

\( \text{Pno.} \)

\( \text{Perc.} \)
MODULATION: Quarter note duration inside 5:2 tuplet (Drum Set in Measure 258) is equal to the (pure) eighth note duration at the new tempo of 120 BPM in M. 259

Bass: 4-4-3
Drums/Vibes: 3-3-3-2

PIZZ.

CYMBALS & LARGE GONG
Hn.  
Tbn.  
Bs.  
Fl.  
Bb Cl.  
D. S.  
Pno.  
Perc.
...Descrescendo For Cymbals Only...