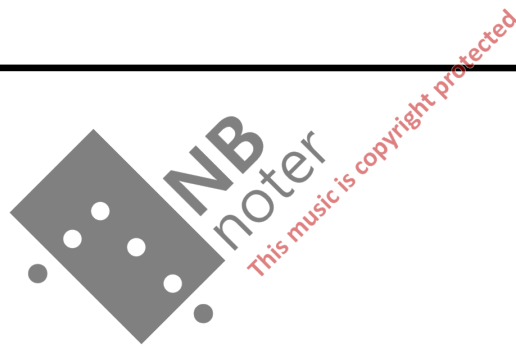

Hermod Ringset Bentsen

**Explanations of the subsequent human.
And more.**

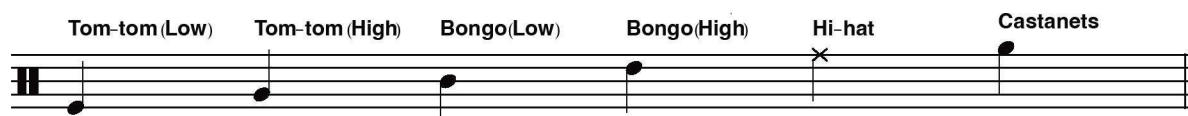
For percussion solo



2017/2018

rev. 2019

Instrumentation



1 single mounted castanet, placed on sticktray. Use your fingers, even when holding a beater.

1 hi-hat

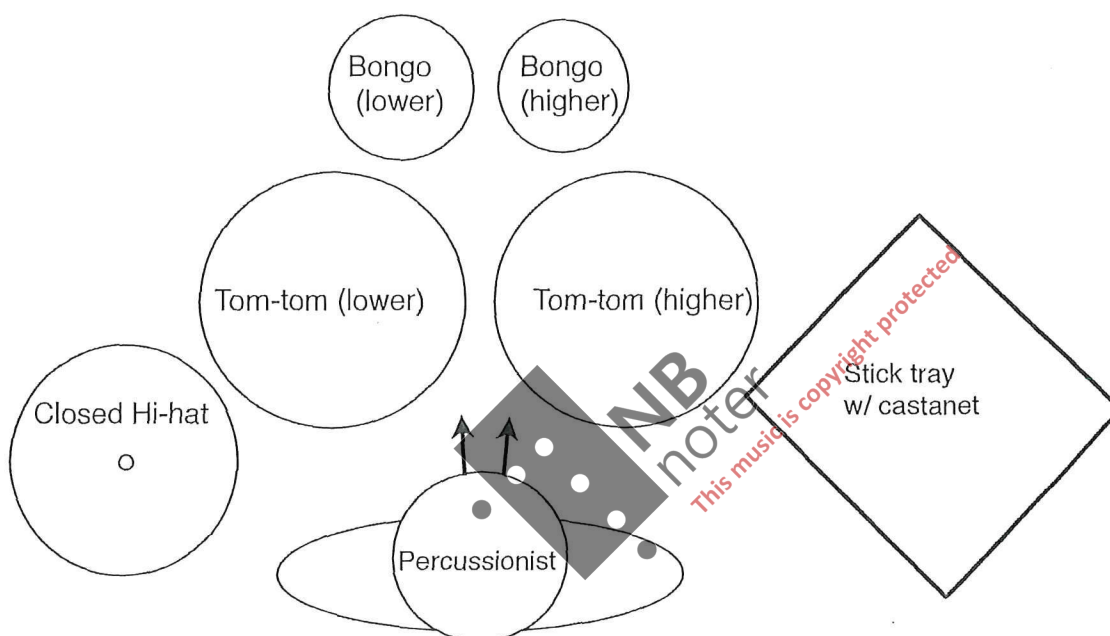
2 bongos

2 tom-toms

Percussionist should wear pants or similar with back pockets.

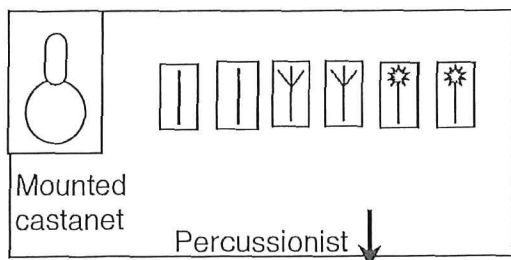
Set up

↑ Audience in this direction ↑



Stick tray

Beaters should be placed in this order, if not specified otherwise:



At start, the beaters will be put in another order, which is shown in the first bar.

Beaters

In use (should be placed on stick tray):

1 pair of brushes

1 pair of soft mallets (felt or wool)

1 pair of drum sticks

In addition:

8 drum sticks, rattan mallets or another kind of beater that can endure to be thrown. These should be put into your two back pockets on your pants.

Duration: ca. 12 min

Color

Red= right hand

Blue= left hand

Green = both hands

Black= no specific hand. The percussionist should use the hand that is most convenient (or both).

Example: Red brush sign= change beater so that you have one of the brushes in your right hand.

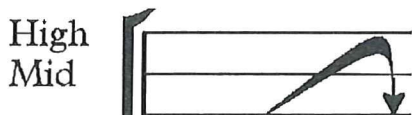
The notes which are colored tell what hand the percussionist must use (because of beater and movement).

Movement

Changing beaters via stick tray (if not asked otherwise) : with straight, intentional movement, similar to the movement of reaching out to hit a drum. This is important, as it matters just as much as the written out movements:



= do an exaggerated big, curved and even movement with your arm(s) from one point to another.



=do an exaggerated big, curved and even movement with your arm(s) from one point to another. Drop your hand straight down a bit faster midway in the curve, like you interrupt the half circle half way through.

High= the top of the movement should be at the same height as the top of your head.

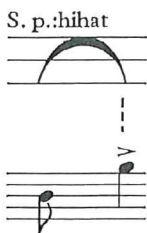
Mid = the top of the movement should be at the same height as the bottom of your head.

In part 3: most of the movements begin at «mid» (same height as the bottom of your head), and have its top at «high» (same height as the top of your head).



Dashed lines = The movement starts simultaneously as the note on the other staff beneath the beginning of the movement curve (if read from left to right). This occurs only when a dashed line connects the note to the movement curve. The movement starting position is at the instrument given by the note (also if the note has a diamond head).

The movement ends simultaneously and at the same instrument as the note beneath the end of the movement curve, connected to the curve with a dashed line.



If there is no dashed line at the begin and/or end at the curve, the starting position (s. p.)/ending position (e. p.) of the movement will be specified. The movement should begin/end approximately at the same time as the notes or pauses on the staff below.

All movements are shown at page V-VI.

Performance

The percussionist should not appear «searching», or project a process of discovery or self-realization. The expression should be rather neutral and steady, or alternatively, exaggerated and theatrical. Avoid being robotic.

The pieces should be memorized, as using a score during performance will include unwanted movements for page turning and may block the view of the percussion and the performer. If score is necessary, foot pedal for page turning should be used. Learning «The foundational bars» (p. V-VI) properly at first, may be helpful for understanding the structure of the piece, and remembering it more easily.

All parts should follow each other without any break. The division into of parts (A-F) is done to make it easier for the percussionist to get an overview and remember the form.

Text

The text should be said as natural as possible, in a proclaiming manner, as you were giving a speech.

Learn the combination between text and rhythm at page v-vi properly, as this is consistent through the full piece. You may adjust the rhythms a little so your speech sounds more natural, as long as the rhythmical figures/motives are recognizable through the piece.

All words or syllables should blend together with the notes being played when possible. Page v-vi indicates precisely which letter(s) are to be spoken simultaneously with the corresponding note.

If a word or a syllable is beneath a pause instead of a note, it's precise rhythmical position is not of importance, and it should be said as natural rhythmically as possible.

Words or sentences inside parentheses should be mimed. The words to be mimed should preferably be discernible to the audience. Therefore, exaggerate slightly when miming.

Tempo

The tempo may be slightly slower than indicated, provided the spoken words do not sound unnaturally slow.

Dynamics

The general dynamic is mf, if not specified otherwise. The words spoken should be clearly audible, but still blend with the percussion.

Special signs

Arco = the instrument should be scraped, like using a paint brush. This applies to all following note (and the one below) until «ord.» (it: ordinario) appears.



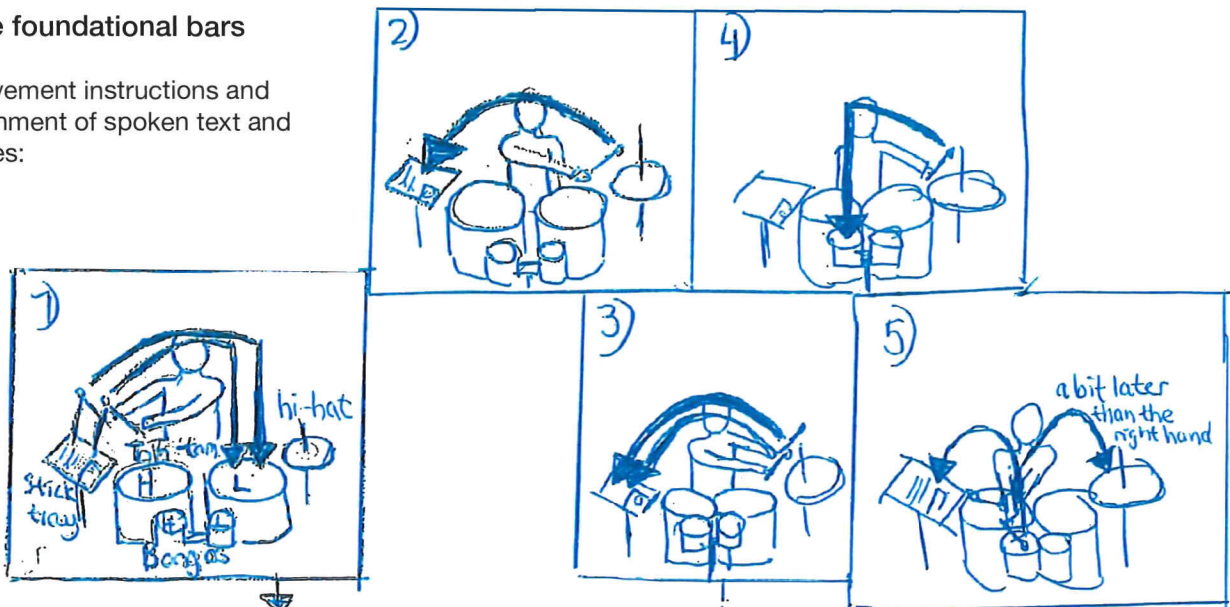
= hold your hand or beater above the instrument indicated by the note (in the example to the left: the tom-tom (I)) as if about to strike, but without striking; this notation is used to indicate playing positions.



= strike silently. Gesture as if striking the instrument, without making contact.

The foundational bars

Movement instructions and alignment of spoken text and notes:



Starting position.: stick tray

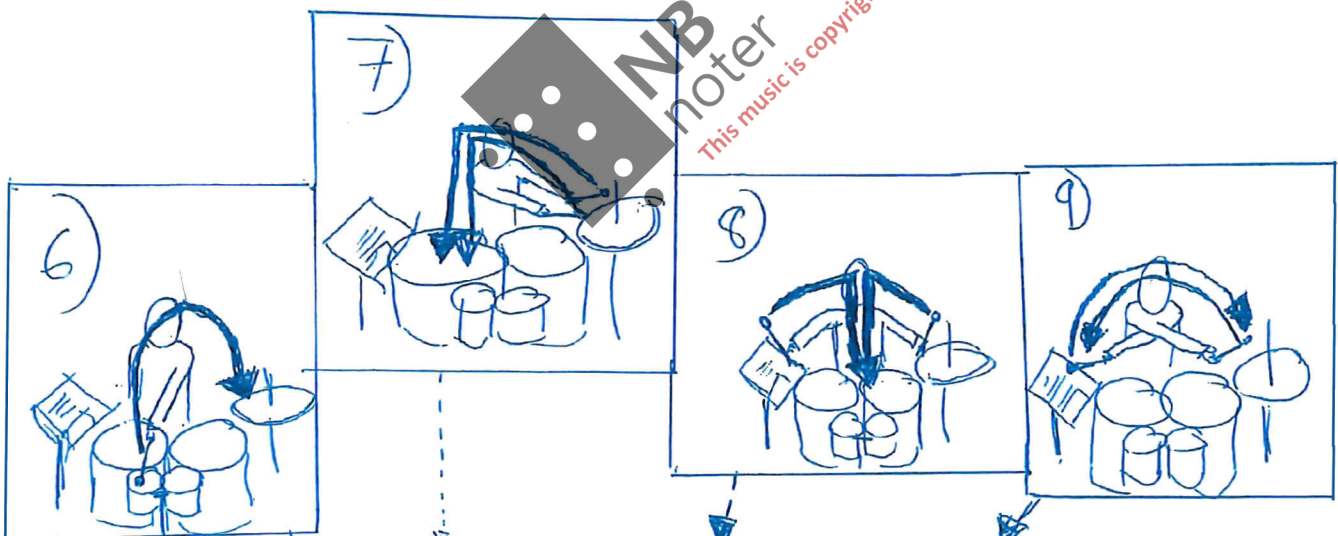
High Mid

Percussion

Castanet
Hi-hat
Bongo (h)
Bongo (l)
Tom-tom (h)
Tom-tom (l)

arco normal arco normal arco

Don - t le - tus for - ge - t that the cau - ses of hu man ac tions



High Mid

Castanet.
Hi-hat.
Bongo (h)
Bongo (l)
Tom-tom (h)
Tom-tom (l)

arco normal arco normal arco normal

are usually inea 3 sure ably more com - plex and varied than

10

11

7 S. stick tray

Perc.

arco

(arco) normal

arco

arco

normal

our su - bse - quen - t ex - pla - na - ti ons of them

«The foundational bars», described on this and the previous page, contain the core material of the piece. It is advisable to learn this material thoroughly early in the preparation process.

These two pages also provide the precise alignment of the text with the musical notes, a relationship that remains consistent throughout the piece.

Explanations of the subsequent human. And more.

for solo percussion

Read downwards

Hermod Ringset Bentsen, 2017/2018

Stick tray view:

Beater order is given from the percussionist's perspective, left to right. The performer's left corresponds to the left side of the system.

Text: Excerpt from "The Idiot" by Fyodor Dostoyevsky,
modified by Hermod Ringset Bentsen

A ♩=88

High
Mid

1 6

2 7

3 8

4 9

5 10

Stare at mallets

NB noter
This music is copyright protected

Read downwards

High
Mid

11

17

12

18

Stare at mallets

13

19

14

20

15

21

16

22

Align all beaters so they are parallel and face directly forward (before 22)

NB noter
This music is copyright protected

* Look up dynamics in the instruction pages

**Text in parentheses indicates words to be mimed silently.

B

$\text{♩} = 132$

starting position:
stick tray

High
Mid

Percussion

Castanet
Hi-hat
Bongo (h)
Bongo (l)
Tom-tom (h)
Tom-tom (l)

arco > ord. > arco > ord. arco > ord. arco > arco

for ge - t that for - ge - (t that)**

mf * *p*

5

High
Mid

S. p.:hi-hat

s.p.: stick tray

ord. arco > ord. arco > ord.

for-ge - t__

p *mf* *f* *p*

10

High
Mid

S. p.:hi-hat

S. p.:hi-hat

ord. arco > arco > ord. > arc

that

mf

14

High
Mid

S. p.:hi-hat

Castanet
Hi-hat
Bongo (h)
Bongo (l)
Tom-tom (h)
Tom-tom (l)

ord. > arco ord. > arco ord.

3 3 3 3 3

19

High
Mid

S. p.:hi-hat S. p.:stick tray S. p.:hi-hat

Castanet
Hi-hat
Bongo (h)
Bongo (l)
Tom-tom (h)
Tom-tom (l)

ord. arco ord. arco ord. arco

f *mp* 3 3 3

23

High
Mid

S. p.:hi-hat S. p.:hi-hat

S. p.:stick tray S. p.:stick tray

Castanet
Hi-hat
Bongo (h)
Bongo (l)
Tom-tom (h)
Tom-tom (l)

ord. *ff* *pp* 3 3

Say in a slightly
annoyed manner: for-ge - t that

28

High
Mid

S. p.:hi-hat S. p.:stick tray S. p.:hi-hat

S. p.:stick tray S. p.:hi-hat

Castanet
Hi-hat
Bongo (h)
Bongo (l)
Tom-tom (h)
Tom-tom (l)

ord. *mf* arco ord. *mf* 3 3

for-ge - t 5

32

High
Mid

Castanet
Hi-hat
Bongo (h)
Bongo (l)
Tom-tom (h)
Tom-tom (l)

arco ord. arco ord. ord. arco ord.

5 3 3 f 3 "l"*

S. p.: hihat S. p.:hi hat S. p.:stick tray

35

High
Mid

Castanet
Hi-hat
Bongo (h)
Bongo (l)
Tom-tom (h)
Tom-tom (l)

arco ord. arco ord. (arco) ord. arco ord. arco

3 3 "l"*

This music is copyright protected

38

High
Mid

Castanet
Hi-hat
Bongo (h)
Bongo (l)
Tom-tom (h)
Tom-tom (l)

ons

ord. arco ord. arco

3 3 "l"*

Voice

p

the "l"-sound should lead into "let"

40

High
Mid

Castanet
Hi-hat
Bongo (h)
Bongo (l)
Tom-tom (h)
Tom-tom (l)

*Look at the audience
and say in a ceremonial manner:*

f

Le - t us for - ge - t the human

42

High
Mid

S. p.: hihat

f

ord.

arco

For - ge - t that actions are com - plex

44

High
Mid

S. p.: stick tray

S. p.: stick tray

mf

ord.

arco

ord.

p

cresc.

Voice

"I"*

47 S. p.: stick tray 7

High
Mid

Castanet
Hi-hat
Bongo (h)
Bongo (l)
Tom-tom (h)
Tom-tom (l)

f

Don - t

Voice

the "l"-sound should lead into "Dont"

for - ge - t

50 S. p.: stick tray

High
Mid

Castanet
Hi-hat
Bongo (h)
Bongo (l)
Tom-tom (h)
Tom-tom (l)

mf

mp

p

arco

normal

Don -

mf

(Don - t)

52 S. p.: stick tray

High
Mid

Castanet
Hi-hat
Bongo (h)
Bongo (l)
Tom-tom (h)
Tom-tom (l)

pp

t

Don - t

Continue to part C
without any break

1. When the curve representing movement begins and ends at the midline, the motions should start and finish about 20 cm above the instruments indicated by the notes at the start and end of the curve.

2. Palms should be closed throughout this part, similar to holding a pair of mallets.

3. Keep hands in the final position of each movement until the next one (next curve)

54 **C**

High
Mid

S. p.: stick tray

Castanet
Hi-hat
Bongo (h)
Bongo (l)
Tom-tom (h)
Tom-tom (l)

Dont

58

High
Mid

Castanet
Hi-hat
Bongo (h)
Bongo (l)
Tom-tom (h)
Tom-tom (l)

for - get

62

High
Mid

Castanet
Hi-hat
Bongo (h)
Bongo (l)
Tom-tom (h)
Tom-tom (l)

67

High
Mid

Castanet
Hi-hat
Bongo (h)
Bongo (l)
Tom-tom (h)
Tom-tom (l)

3 3

71

High
Mid

Castanet
Hi-hat
Bongo (h)
Bongo (l)
Tom-tom (h)
Tom-tom (l)

3 3 5

p

Voice

mp 5

the cau

74

High
Mid

Castanet
Hi-hat
Bongo (h)
Bongo (l)
Tom-tom (h)
Tom-tom (l)

3 3 3

Voice

p 3

- ses are

77

High
Mid

Castanet
Hi-hat
Bongo (h)
Bongo (l)
Tom-tom (h)
Tom-tom (l)

mp *p* *mf*

Voice

com - plex (com - plex) the cau

81

High
Mid

Castanet
Hi-hat
Bongo (h)
Bongo (l)
Tom-tom (h)
Tom-tom (l)

Voice

- ses are

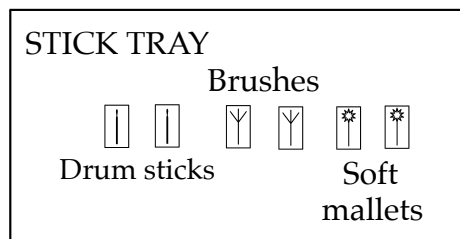
84

High
Mid

Castanet
Hi-hat
Bongo (h)
Bongo (l)
Tom-tom (h)
Tom-tom (l)

Voice

com - plex

**D**

♩=132

High
Mid

S. p.:hihat

Castanet
Hi-hat
Bongo (h)
Bongo (l)
Tom-tom (h)
Tom-tom (l)*mf*

arco

ord.

arco

ord.

4
High
Mid

S. p.:hihat

Castanet
Hi-hat
Bongo (h)
Bongo (l)
Tom-tom (h)
Tom-tom (l)

arco

ord.

arco

for - ge - t

the

6
High
Mid

S. p.: hi-hat

S. p.:
stick trayNB
noter

This music is copyright protected

S. p.:hihat

Castanet
Hi-hat
Bongo (h)
Bongo (l)
Tom-tom (h)
Tom-tom (l)

ord.

ord.

arco

ord.

hu-man

11

S. p.:hihat

High
MidCastanet
Hi-hat
Bongo (h)
Bongo (l)
Tom-tom (h)
Tom-tom (l)

arco

ord.

arco

ord.

arco

ord.

arco

for-ge - t

the

cau

- ses

of hu-man ac - tions

15 $\text{♩}=152$

High
Mid

S. p.:hi-hat

ord. + arco ord. arco ord.

Castanet
Hi-hat
Bongo (h)
Bongo (l)
Tom-tom (h)
Tom-tom (l)

(ac)* -tions human ac - tions are usually

20

High
Mid

S. p.:hi-hat S. p.:stick tray S. p.:hi-hat S.p.:hi-hat

ord. , ord. arco ord. arco

Castanet
Hi-hat
Bongo (h)
Bongo (l)
Tom-tom (h)
Tom-tom (l)

varied ac - tions are usually

Begin movement in both hands at the same time

25

High
Mid

S. p.:hi-hat S. p.:hi-hat

S. p.:stick tray S. p.:stick tray

ord.

Castanet
Hi-hat
Bongo (h)
Bongo (l)
Tom-tom (h)
Tom-tom (l)

more *p* *pp*

A tempo

30

High
Mid

accel. $\text{♩}=152$

S. p.:hi-hat S. p.:stick tray S. p.:hi-hat

ord. arco

Castanet
Hi-hat
Bongo (h)
Bongo (l)
Tom-tom (h)
Tom-tom (l)

more *f* more (complex)

Tempo ad lib.

13

same kind of movement as used
for changing sticks(only these two bars)

E.p.:
Right hand=Next to your right ear
Left hand= Next to your left ear

34

High
Mid

S. p.: stick tray End position: hi-hat S. p.: hi hat

Hands

Both palms closed Both palms open Both palms closed Both palms open

36

High
Mid

S. p.:hihat S. p.:hi hat

mf arco ord. arco ord. arco

Castanet
Hi-hat
Bongo (h)
Bongo (l)
Tom-tom (h)
Tom-tom (l)

for - ge - t the cau - ses of

39

High
Mid

S. p.: hihat S. p.:hi hat S. p.:stick tray

ord. arco ord. arco ord.

Castanet
Hi-hat
Bongo (h)
Bongo (l)
Tom-tom (h)
Tom-tom (l)

imea - sure - abl

41

High
Mid

S. p.: stick tray

arco (arco) ord. arco ord. arco

Castanet
Hi-hat
Bongo (h)
Bongo (l)
Tom-tom (h)
Tom-tom (l)

ex - pla - na - ti-

14

43

High
Mid

Castanet
Hi-hat
Bongo (h)
Bongo (l)
Tom-tom (h)
Tom-tom (l)

ord. arco ord. arco

ons

45 S. p.: stick tray

High
Mid

Castanet
Hi-hat
Bongo (h)
Bongo (l)
Tom-tom (h)
Tom-tom (l)

ord. arco

(Don - t le - t us) (Don - t for - ge -

48 S. p.: stick tray S. p.: hi-hat E. p.: stick tray

High
Mid

Castanet
Hi-hat
Bongo (h)
Bongo (l)
Tom-tom (h)
Tom-tom (l)

t) Voice

le - t us for - ge - t that the cau ses

51 S. p.: hi-hat

High
Mid

Castanet
Hi-hat
Bongo (h)
Bongo (l)
Tom-tom (h)
Tom-tom (l)

f arco ord. arco

of hu - man (ac - tions) are usually

53

High
Mid

S. p.:hihat

S. p.:hi-hat

S. p.:stick tray

S. p.:hihat

S. p.:stick tray

ord.

arco

ord.

arco

ord.

Continue to part E without any break

imea - surea - bly more (com plex) and varied

Castanet
Hi-hat
Bongo (h)
Tom-tom (h)
Tom-tom (l)

Instructions for part E:



1



1. The number under the beater symbol indicates which of the two similar beaters is to be used (1 or 2).

2. When the beater symbol is placed on the upper staff (the staff for movement curves/arrows), perform the movement with beaters in hand. Pick up the beater(s) as the movement begins.

3. (◇) = A diamond-shaped notehead in parentheses indicates the instrument on which the beater(s) are to be placed, following a silent movement with the beater(s) in hand (see 2).

The movement toward the indicated instrument should be continuous, without separation. The beater(s) should be placed silently, without striking the instrument.

E

56

High
Mid

S. p.:hihat

place  on the stick tray

pause; show a questioning expression, looking forward

f

arco

ord.

Castanet
Hi-hat
Bongo (h)
Bongo (l)
Tom-tom (h)
Tom-tom (l)

more (com plex) and varied than

59

High
Mid

place mallet on stick tray with a clear, intentional motion

movement should begin simultaneous as "Com" and end simultaneous as "plex"

Stick tray view

                           <

67

High
Mid

S. p.: stick tray S.p.:stick tray (E.p.): stick tray S. p.: stick tray

1 1 2 2 1 2

place both mallets on the tomtom place the stick on the tomtom, and place the brush on the stick tray place the stick/brush on the tomtom

Castanet
Hi-hat
Bongo (h)
Bongo (l)
Tom-tom (h)
Tom-tom (l)

70

High
Mid

palm closed like holding a mallet

S. p.: stick tray

place both sticks on the stick tray with a clear, intentional motion

1 2

Castanet
Hi-hat
Bongo (h)
Bongo (l)
Tom-tom (h)
Tom-tom (l)

Place the soft mallet on the edge of the tom-tom so that it almost or slowly rolls off it. Make it look accidental.

If the soft mallet has not fallen yet (or is not about to fall off), adjust it; ensure it falls immediately afterward. Make it look accidental.

71

High
Mid

Stick tray view

S. p.: stick tray E.p.:stick tray

2 2 2 1

place the stick on the tom-tom and the brush on the stick tray place both beaters on the tom-tom

Perc.

with a clear, intentional motion

1 2 1 2

Hereafter, remain subtly annoyed by the sticks and their changes.

With a clear and intentional motion, pick up the soft mallet (1) from the floor and place it to the right of the other soft mallet (2).

74

High
Mid

S. p.: stick tray

2

place the stick on the tom-tom

Stick tray view

1 1

with clear, intentional motion

Castanet
Hi-hat
Bongo (h)
Bongo (l)
Tom-tom (h)
Tom-tom (l)

Knit your eyebrows

77

S.p.: stick tray E.p.: stick tray S. p.: stick tray

High
Mid

2 2 1 2

place the mallet on the tomtom and the brush on the stick tray place the beaters on the tomtom

Castanet
Hi-hat
Bongo (h)
Bongo (l)
Tom-tom (h)
Tom-tom (l)

79

S. p.: stick tray

High
Mid

1

place the stick on the tom-tom

Take mallet from tom-tom and put on the stick tray. Straight and pointed movement, similar to ordinary mallet changes in this piece

Castanet
Hi-hat
Bongo (h)
Bongo (l)
Tom-tom (h)
Tom-tom (l)

Voice I

80

S. p.: stick tray

High
Mid

2 2

mf arco

pp

Place beaters on the stick tray. With clear, intentional motion.

our su - - - bse - - -

Castanet
Hi-hat
Bongo (h)
Bongo (l)
Tom-tom (h)
Tom-tom (l)

81

S. p.: stick tray

High
Mid

1 1

ord.

While the two beaters you already hold remain in your hands, place the stick(2) on the stick tray. With clear, intentional motion.

quén - t ex - pla - na - ti - ons of them

Castanet
Hi-hat
Bongo (h)
Bongo (l)
Tom-tom (h)
Tom-tom (l)

◇ = Diamond notehead without parantheses are quiet strokes.
Pretend to strike, without making any sound.

F

84 $\text{♩} = 160$

High
Mid

Castanet
Hi-hat
Bongo (h)
Bongo (l)
Tom-tom (h)
Tom-tom (l)

arco ord. arco change while speaking: 1 2 > arco

ord. 3 3 5

our su bse quen -t

ff *mf*

Voice 3 ord.: 5

shout: ex -pla-na - ti - ons of them Don - t le - tus for - ge - t that the cau ses

89 S. p.:hi-hat S. p.:hi-hat S. p.:stick tray

High
Mid

Castanet
Hi-hat
Bongo (h)
Bongo (l)
Tom-tom (h)
Tom-tom (l)

arco ord. arco ord. arco

3 3 3 3 3

man ac - tions are usually

Voice 3

of hu - imea - surea

91 S. p.:hi-hat

High
Mid

Castanet
Hi-hat
Bongo (h)
Bongo (l)
Tom-tom (h)
Tom-tom (l)

ord. arco ord. arco

1 5

change while speaking: 1

continue the "t" sound for the to the end of note

p *f* *mf*

Voice

- bl Don - t le - tus (for - ge - t) that the cau

High
Mid

S. p.:hi hat S. p.:stick tray S. p.:hi hat S. p.:hi hat

arco ord. , arco ord. arco ord.

Castanet
Hi-hat
Bongo (h)
Bongo (l)
Tom-tom (h)
Tom-tom (l)

ses (of hu-man ac - tions) are usually imea-sure - ably more

High
Mid

S. p.:stick tray S. p.: stick tray

S. p.:hi hat arco

place both brushes on tomtom

continue the "I" sound to "ex" at the end of the note

com - pl - - ex and (varied) than (our su - bse - quen - t ex -

p ————— *f* *mf*

Castanet
Hi-hat
Bongo (h)
Bongo (l)
Tom-tom (h)
Tom-tom (l)

High
Mid

S. p.:stick tray S. p.:hi hat S. p.:stick tray

place on the tomtom

place the brush (2) in your left hand

arco ord. arco

the (cau- ses of hu-man) ac - tions are usually

pla - na - ti ons of) them

Castanet
Hi-hat
Bongo (h)
Bongo (l)
Tom-tom (h)
Tom-tom (l)

High
Mid

S. p.:hi hat S. p.:hi hat S. p.:stick tray

place the mallet on the sticktray

arco

imea - sureably more (com - plex and)

Castanet
Hi-hat
Bongo (h)
Bongo (l)
Tom-tom (h)
Tom-tom (l)

Pick up the wrong mallets
and place them back
after holding them motionless
and looking at them for a second

21

108

High
Mid

S. p.: stick tray

(arco) ord.

ord. arco

place back on sticktray

continue "l"-sound
for the duration of the beater changes

varied than our su - bse - quen - t ex - pl

Castanet
Hi-hat
Bongo (h)
Bongo (l)
Tom-tom (h)
Tom-tom (l)

Voice

112

High
Mid

ff *mf* *ff* *f*

Don - t Don - t Don - t (Don - t) Don - t

Castanet
Hi-hat
Bongo (h)
Bongo (l)
Tom-tom (h)
Tom-tom (l)

117

High
Mid

arco normal *mp* *f*

for-ge - t (Don - t) Don-t Don - t Don-t

Voice dynamic: *f*

Castanet
Hi-hat
Bongo (h)
Bongo (l)
Tom-tom (h)
Tom-tom (l)

122

High
Mid

pp *mf*

t t Don - (t)

Voice dynamic: *ff*

Castanet
Hi-hat
Bongo (h)
Bongo (l)
Tom-tom (h)
Tom-tom (l)

125

High
Mid

Castanet
Hi-hat
Bongo (h)
Bongo (l)
Tom-tom (h)
Tom-tom (l)

p f *"f"* *f* *p*

t t Don t t Don - t Don

129

High
Mid

Castanet
Hi-hat
Bongo (h)
Bongo (l)
Tom-tom (h)
Tom-tom (l)

f

For - get (For - ge - t)

accel. . .

Voice: Don - t

133 - - - - - 106 accel.

High
Mid

Castanet
Hi-hat
Bongo (h)
Bongo (l)
Tom-tom (h)
Tom-tom (l)

f *mp* *mf*

t Don - t Don - t

136

S.p.: stick tray S. p.:hihat S. p.:hi hat

High
Mid

Castanet
Hi-hat
Bongo (h)
Bongo (l)
Tom-tom (h)
Tom-tom (l)

f arco , ord. arco, ord. arco

(Don t le - tus for - ge - t that the cau-ses of hu man ac tions)

Tempo ad lib.

same kind of movement as used
for changing sticks (only for bar 140-141)

23

139

High
Mid

S. p.: stick tray End position: hi-hat S. p.: hi hat

E.p.:
Right hand=Next to your right ear
Left hand= Next to your left ear

1 2

place brush(2) on
the edge of the hihat,
so that it falls off

do not pick up
brushes after
they hit the floor

Hands

Both palms closed Both palms open Both palms closed
(left hand holding the brush) Both palms open

Drop the soft mallet in your right
hand past the stick tray (onto the
floor) by opening your hand
at the end of the curved movement.

142

High
Mid

S. p.: stick tray S. p.: hihat S. p.:hi hat

1 2

f ord. arco ord. arco ord.

keep palms closed
like you were
holding a mallet

(are usually imea sure ably more com - plex and varied than

146

High
Mid

S. p.: stick tray

Drop the mallet in your left hand on the ground,
gradually releasing the grip

Keep palms
closed like
you were
holding a mallet

arco (arco) ord. *f* arco arco

our su - bse - quen - t) ex pla - na - ti - ons

148

High
Mid

S. p.: stick tray

Loosen the grip on your left hand,
so that the stick bounces out of your hand
after hitting the tomtom

Castanet
Hi-hat
Bongo (h)
Bongo (l)
Tom-tom (h)
Tom-tom (l)

(Don - t le - tus for -

arco

150

High
Mid

ord.

Castanet
Hi-hat
Bongo (h)
Bongo (l)
Tom-tom (h)
Tom-tom (l)

ge - t that the cau - ses of hu man

5

3

arco

ord.

ff

Throw the stick hard and firm into nearby wall
or on the floor some meters away (if there is no wall to throw at).
Do not hit any objects or people.

152

High
Mid

Castanet
Hi-hat
Bongo (h)
Bongo (l)
Tom-tom (h)
Tom-tom (l)

- Grab the sticks you have in your backpockets one by one,
and throw them around you unrestrained and hard in a frown, but graceful manner.
- Throw the last 4 sticks together.
- Do not hit any objects or people.
- Stand motionless and stare at the audience until it feels natural to end the piece.

153

High
Mid

Castanet
Hi-hat
Bongo (h)
Bongo (l)
Tom-tom (h)
Tom-tom (l)