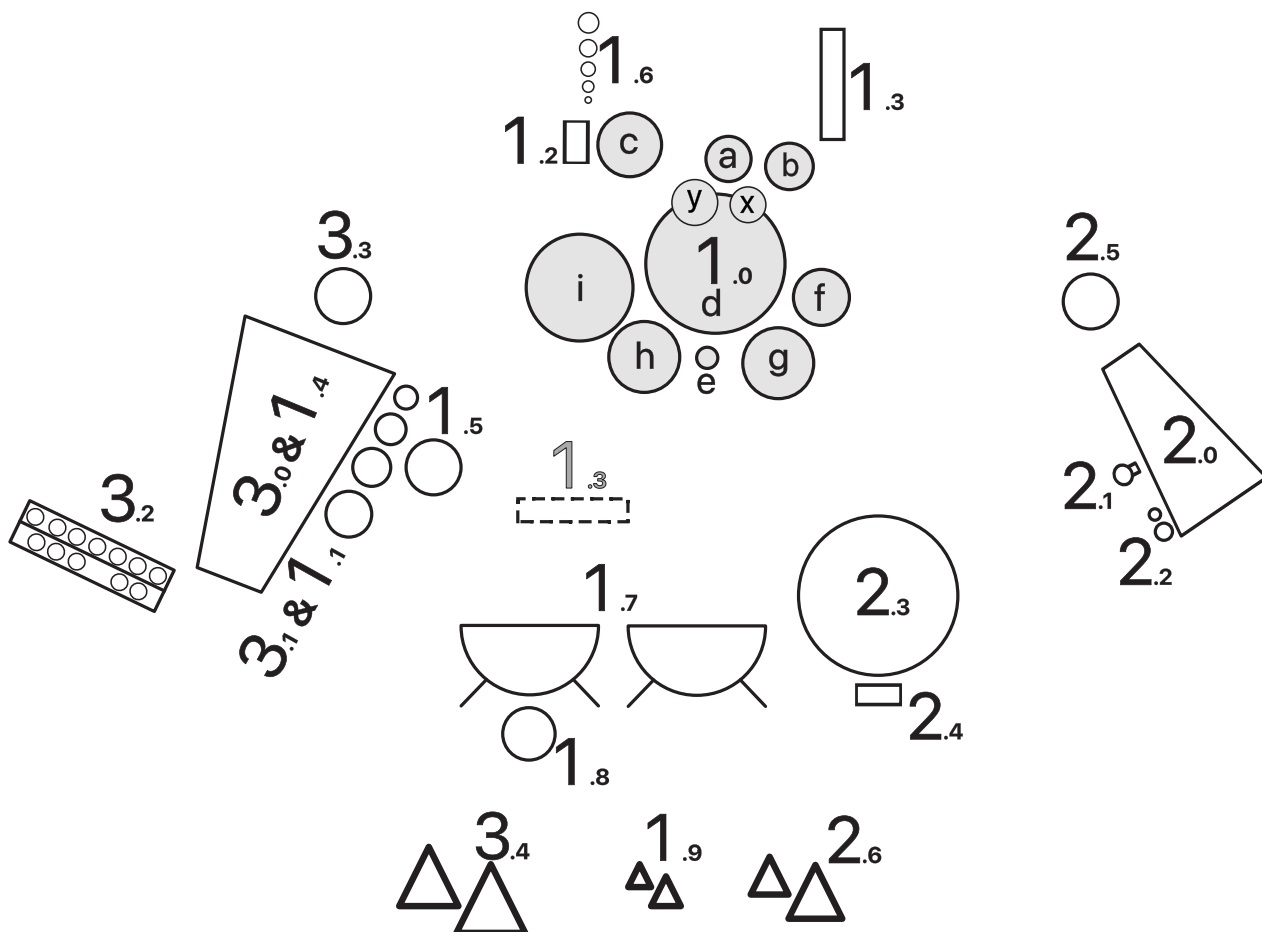


Somnambul

Comp.: Peer Baierlein
- September 2025 -

Player 1



1.0 Drums

- a Snare * (& Splash 10")
- b Hi-Hat
- c Floor-Tom
- d Bass Drum
- e Splash 10'
- f Crash 16'
- g Ride 1 / 18'
- h Ride 2 / 20'
- i China 22'
- x Tom e.x. 10"x8"
- y Tom e.x. 12"x9"

1.1 Four Bongos

different pitches

1.2 Low Wood Block

1.3 Glockenspiel

move it from beside the drums
to beside the timpani
during letter 'O' in the 1st movement

1.4 Marimba / 5 octaves

1.5 Crash Cymbal

1.6 Six Crotaless

tuned on D6 E6 F6 G6 A6 Bb6

1.7 Two Timpani

D & G

1.8 Crash Cymbal

1.9 Two Triangles *

1 in hand
1 hanging

2.0 Vibraphone

2.1 Vibraslap

on stand / playable with stick

2.2 Two Water-Glasses

tuned on F6 & C7

2.3 Bass Drum

horizontal position

2.4 Low Wood Block

2.5 Snare Drum *

a different size or tuned
differently than the others

2.6 Two Triangles *

1 in hand
1 hanging

3.0 Marimba / 5 octaves

3.1 Four Bongos

different pitches

3.2 Nipple Gongs

D4 - D5

3.3 Snare Drum *

a different size or tuned
differently than the others

3.4 Two Triangles *

1 in hand
1 hanging

* 3 snares: different sizes, different tuning
6 triangles: different sizes, different pitches

Pitch Triangles:

High

Low

Player 1 1st Tri.
Player 1 2nd Tri.
Player 2 1st Tri.
Player 2 2nd Tri.
Player 3 1st Tri.
Player 3 2nd Tri.

Important note:

The setup was chosen so that as few instruments as possible are required.

If more instruments are available, the setup may be changed - to make the players more visible for the audience in certain passages.

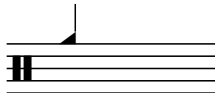
EXPLANATIONS

1 Einschlafen

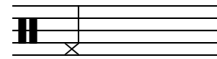
DRUMKEY



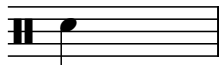
Bass Drum (16')



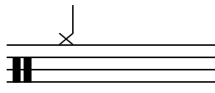
Open HiHat Cymbal
- played on edge
with shoulder of stick -



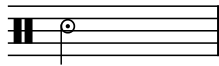
China 22' Cymbal
- played normally -
(with the tip of the stick)



Snare: Normal Playing
with both Hands



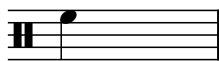
Open HiHat Cymbal
- played normally -
(with the tip of the stick)



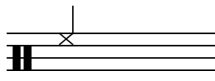
Snare: Left Hand in Circles
(only when using brushes)



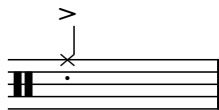
Crash 16' Cymbal
- played on edge
with shoulder of stick -



Snare: Right Hand
Left & Right Movement
(only when using brushes)



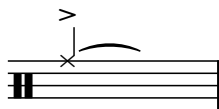
Crash 16' Cymbal
- played normally -
(with the tip of the stick)



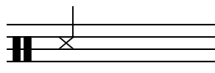
Ride (20') - accent &
short stop with brushes:
Accent with the (metal)
backpart of brush
and stay on it to mute



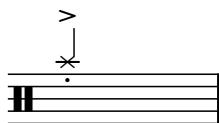
Ride 18' Cymbal
- played on edge
with shoulder of stick -



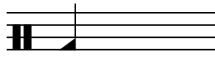
Ride (20') - accent &
laissez vibrer with brushes:
Accent with the (metal)
backpart of the brush



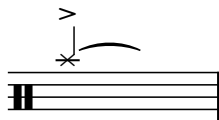
Ride 18' Cymbal
- played normally -
(with the tip of the stick)



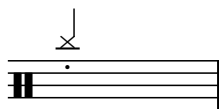
Crash (16') - accent &
short stop with brushes:
Accent with the (metal)
backpart of brush and
stay on it to mute



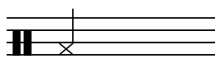
Ride 20' Cymbal
- played on edge
with shoulder of stick -



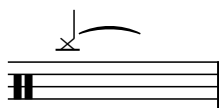
Crash (16') - accent &
laissez vibrer with brushes:
Accent with the (metal)
backpart of the brush



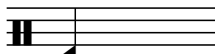
China (22') - accent &
short stop with brushes:
Accent with the (metal)
backpart of brush and
stay on it to mute



Ride 20' Cymbal
- played normally -
(with the tip of the stick)



China (22') - accent &
laissez vibrer with brushes:
Accent with the (metal)
backpart of the brush



China 22' Cymbal
- played on edge
with shoulder of stick -

Somnambul

5 Traumstationen / für Percussion Trio

Comp.: Peer Baierlein

1 Einschlafen

♩ = 126

snare Drum
with BRUSHESall accents on ride
with (metal) backend of brush
- if possible - >

The musical score is written for a snare drum with brushes in 4/4 time. It consists of 27 measures, divided into sections A, B, C, and D. The tempo is 126 beats per minute. The score includes various rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as *p*, *ff*, *p sub.*, *f*, *pp*, *mf*, and *f*. Section A (measures 5-9) features a triplet pattern with dynamics *p*, *ff*, *p sub.*, and *f*. Section B (measures 10-18) includes a 'FILL' section and a triplet pattern with dynamics *ff*, *p*, and *f*. Section C (measures 19-26) features a triplet pattern with dynamics *pp*, *f*, and *p*. Section D (measures 27-30) includes a 'FILL' section and a triplet pattern with dynamics *f* and *p*. The score also includes various accents and articulations, such as > and ~.

64

p *f* *pp* *f* *pp*

69 *f* *p* *f* To Dr.

73

J

p *f*

77

ppp < *ff*

To Glock.

K

83 L Glock. *ppp* < *ff*

f *dim.*

87

87

91 M

pp

97 To Dr. Turn To Page 4b

N

vibra rhythm as kind
of 'Leitmotiv'

- Drums IMPRO -

The impro should last about 1:30 minute.

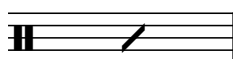
The drums take the more "nervous" part here: they should start off loud and "busy," then gradually pull back as the piece progresses.

The vibraphone melody is notated in cue notes in the drum part. Try to match some of the key accents and/or motives with the vibraphone. It's not necessary to hit every accent precisely – slight timing shifts of a few milliseconds between the drums and the vibraphone are sometimes even desirable and can enhance the improvisational character and charm of the interaction.

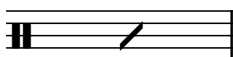
use the following techniques (only on cymbals)

use all cymbals:

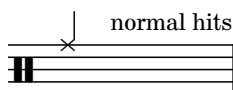
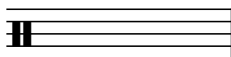
Splash 10'
Crash 16'
Ride 1 / 18'
Ride 2 / 20'
China 22'



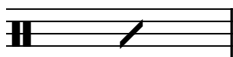
all parts of your sticks



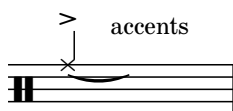
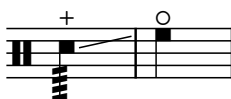
HiHat Foot
(open & closed)



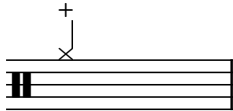
all parts of the cymbal
(bell, edge,...)



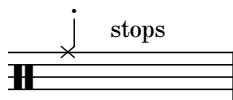
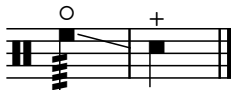
HiHat Foot
open slowly



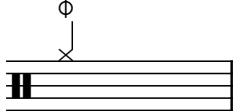
Hi-Hat closed



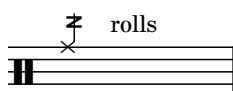
HiHat Foot
close slowly



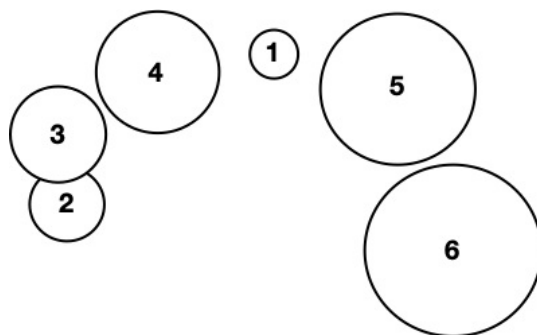
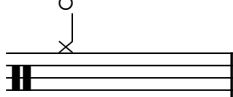
HiHat half open / loose



or any other technique
which comes into your mind



HiHat open



Possible SetUp for the Cymbals:

- 1: Splash 10'
- 2: HiHat 14'
- 3: Crash 16'
- 4: Ride 1 / 18'
- 5: Ride 2 / 20'
- 6: China 22'

♩ = ca. 126

106

Vib.

3

3

3

3

3

3

3

3

114

3

3

3

3

3

3

3

3

122

3

3

3

3

3

3

3

3

131

3

3

3

3

3

3

3

3

140

3

3

3

3

3

3

3

3

O 149

During the playing break,
Player 1 takes the glockenspiel
and places it next to the timpani

P 165

$\text{♩} = 80$

Mar. *molto rit.*

brush on snare

slow circles
with both hands

mf $\rightarrow$ *n*

2 Kindheitserinnerungen

$\text{♩} = 100$

A 15

Rim
on Floor Tom

B 20

ff *mf* *(mf)* *ff*

roll on rim

mf *pp sub.* $\rightarrow$ *mf* *pp* $\rightarrow$ *mf*

C 27

High Wood Block

f *p* *3*

31

35 *ff* *p* *f* *pp sub.* *f* *ff* *p* *f sub.*

38 **D** *f* *pp* *f* *pp* *pp* *f* *pp* *f* *pp*

44 *ff sub.* *p* *f* *p* *ff sub.* *pp* *ff sub.* *p* *pp* *f* *ff sub.* *p* *f* *p* *f*

49 **E** *p* *f* *p* *f* *fpp* *f* *pp* *f* *pp* *f* *pp* *f*

55 *fpp* *f* *pp* *fpp* *p* *fpp* *p*

F *f* *ff* *f* *ff* *f* *ff* *f* *ff*

It is an intentional effect that the bowed crotales sounds slightly later than the vibraphone. Keep the rhythmical structure of the notes.

p *arco* *mute* *mute*

The arco only needs to be bowed until the sound is established — not for the full length of the note

(China) **To Crotales & bow**

69 *mute* *3* *3* *3* *3*

beater *arco* *beater* *arco* *beater*

G

pp

74 *p* *3* *3* *3* *3*

rubato *arco* *beater* *rubato* *beater* *rubato* *beater* *rubato*

Bongos *Vib.* *Vib.*

79 *arco* *beater* *arco* *rubato* *Vib.* *3*

mf *n* *p*

To Sticks
To Floor Tom

H 83 *>* (on rim) *I* To LEFT (low) Side of Marimba

ff *p* *f* *pp* *sub. >* *n* *mf* *pp* *n*

90 *slow down tremolo extremely* *5* *5* (slow gliss.) *gliss.*

pp *n* *pp* *p*

96 *slow down tremolo extremely* *3* *3* *3* *3*

mf *pp* *pp* *p*

99 *rit.* *slow down tremolo extremely* *rit.*

pp *mp* *pp*

J ON CUE a tempo *molto rit.*

101 *mp*

K *più mosso* *♩ = 60* To Bongo 1 with sticks

103 *pp*

play different accents at free will
(in the corresponding dynamic)

- not too many

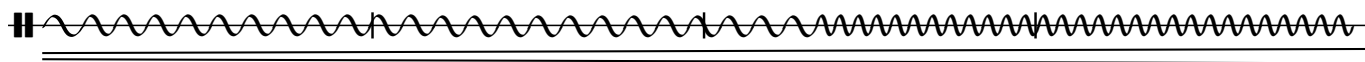
105 - on different spots of the bars

Bongo 1

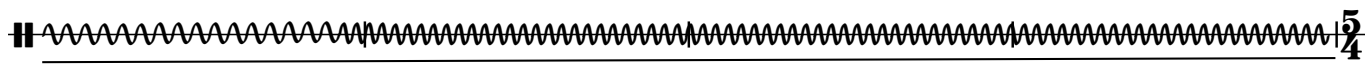
speed up
organically
(till tremolo)



112



116

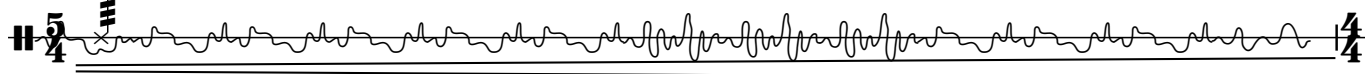


L

go wild and crazy
--> also use the other bongos
--> keep playing rolls (in different tempi)

120

min. 5"



ON CUE

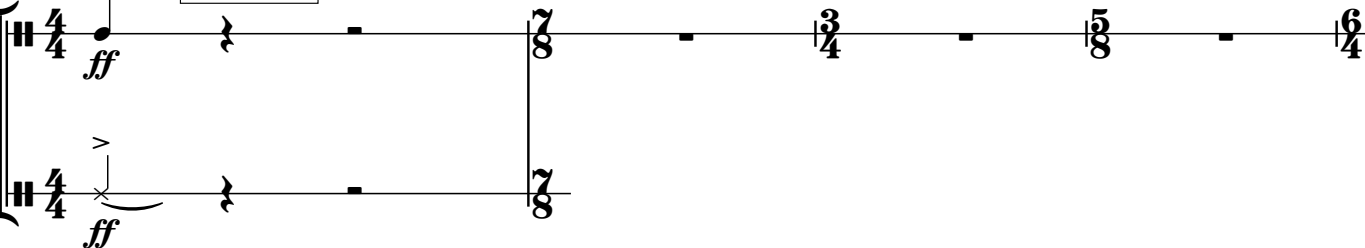
M

♩ = 50

To Crotales
(with bow)

molto rit.....

121

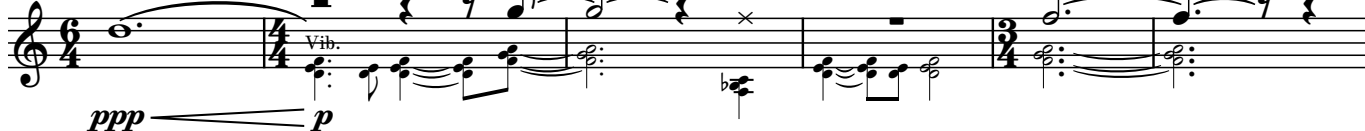


N

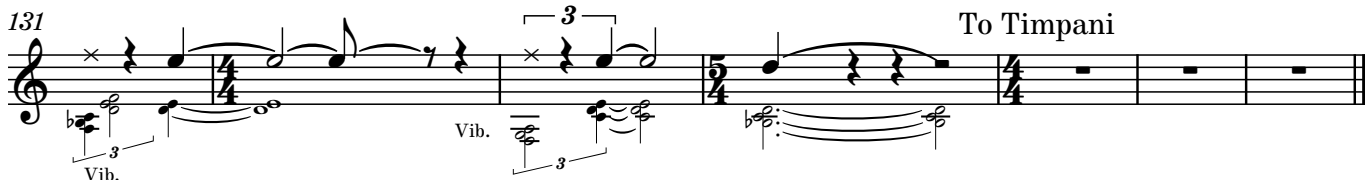
a tempo (ma rubato)

125

arco



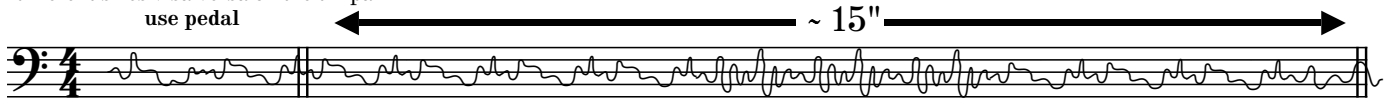
131



To Timpani

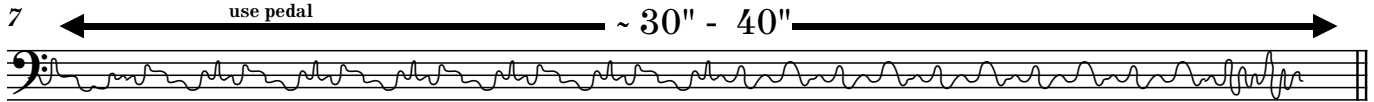
3 Alptraum

con arco
improvisation with 2 (better 3) crotales
of different sizes visa versa on the timpani
use pedal

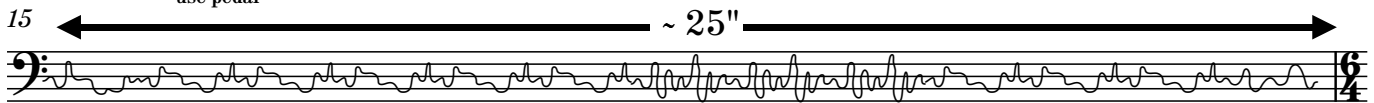


mf

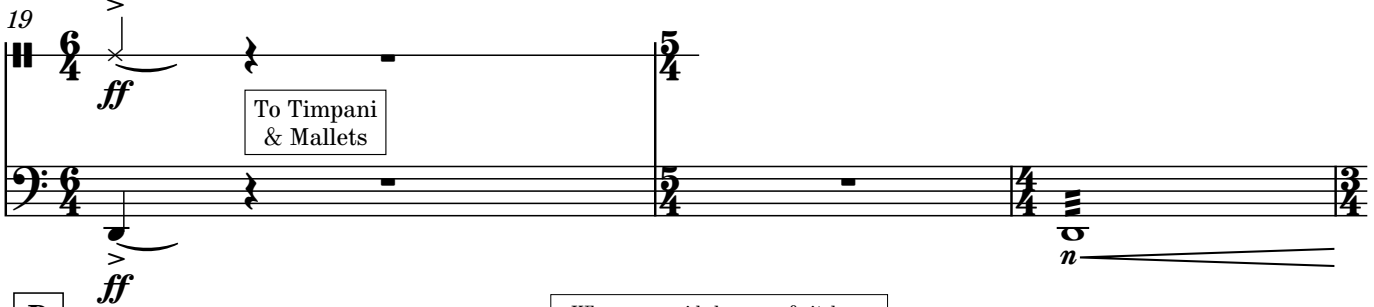
A when bass drum starts with superball,
remove the cymbals with one hand and
start with a superball impro in the other hand
use pedal



B take a 2nd superball and go wild
use pedal

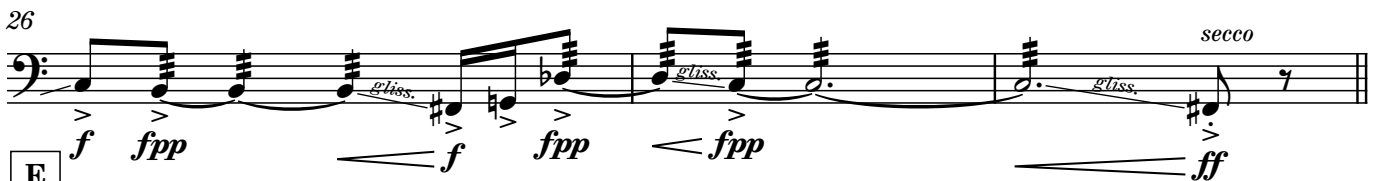


C ♩ = 60

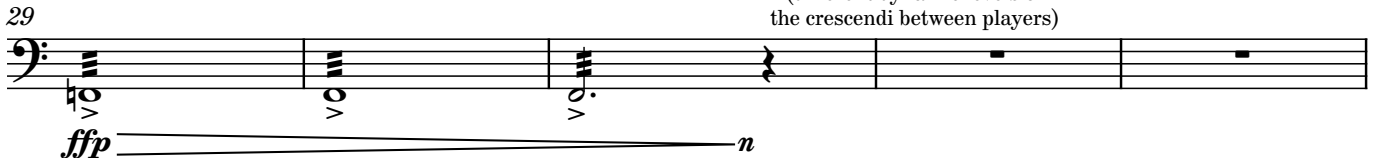


D crescendi are only played
by the timpani

Wherever rapid changes of pitch on
undamped timpani result in glissandi,
this is intentional and even desired.



E (different dynamic levels of
the crescendi between players)



Peer Baierlein © June - September 2025

K 81 move the pedals independently
in different directions and
at different speeds tuning to next notes
may be audible

ff

86

f *mf* *mp*

91 To Glockensp.

p *pp*

L $\text{♩} = 60$
($\text{♩} = \text{♩}$) use pedal
(legato / floating soundscape
with accents)

pp 3 3

101 **M** $\text{♩} = 48$

f *pp* 3 3

106 3 3 3 3

110 **N**

mf *pp* 3 3 3 3

114 To Timpani
& Mallets

3 3 3

117 very subtle

To 1 Mallet &
1 Superball

start impro

n ————— *p* ————— *ppp*

0

119 □ ~ 50" - 60"

PLAYER 1:

The basis is improvisation with the superball in one hand and the additional use of the pedal.

From time to time, the mallet in the other hand can be used to produce bounces at different pitches.

The dynamics may vary but should rather be *ff* *brutal* and *nightmarish*.

Player 1 remains in *ff* until the beginning of the next section and does not get softer.

bounces every once and then
with mallet / on different pitches

Player 2 gives a cue when starting to fade out.
Player 3 begins the fade out 2 to 3 seconds after Player 2.
Player 1 goes on for 3-5 sec. after player 3 stopped, before going to 'Schlafwandeln'.

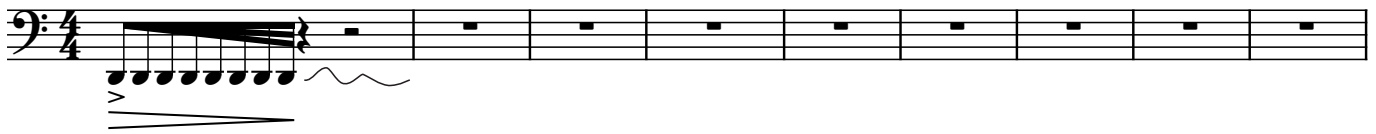
P

126

4 Schlafwandeln

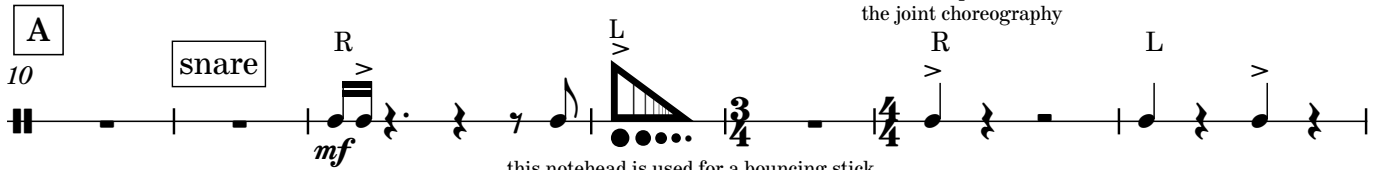
♩ = 100

To Drums
(Take Glockenspiel with you)

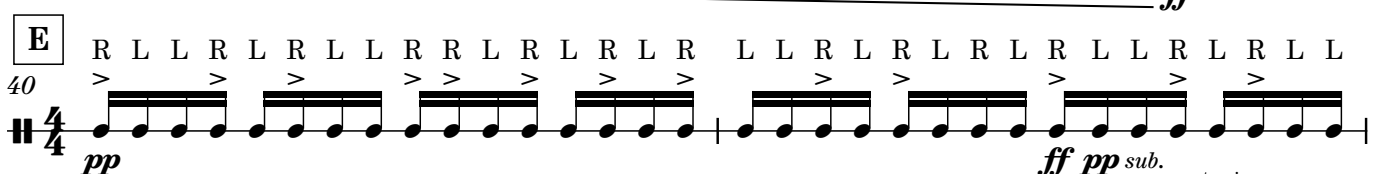
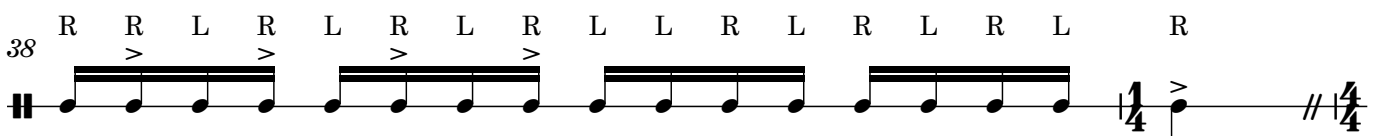
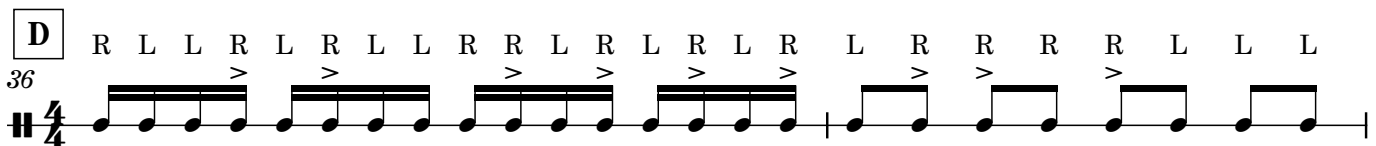
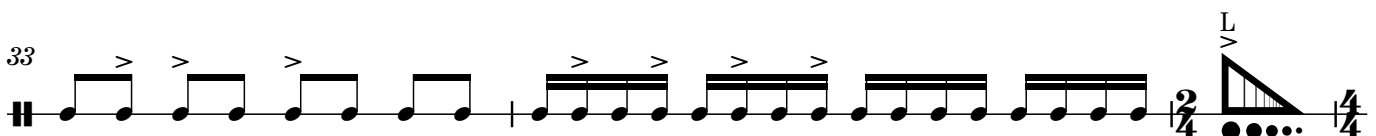
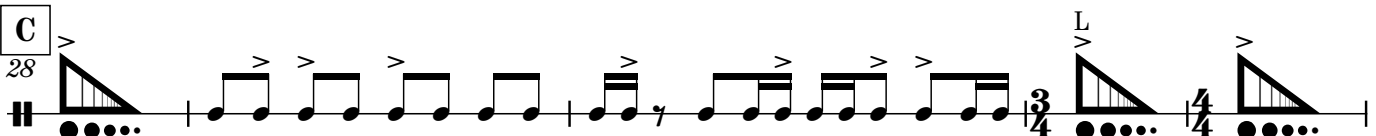
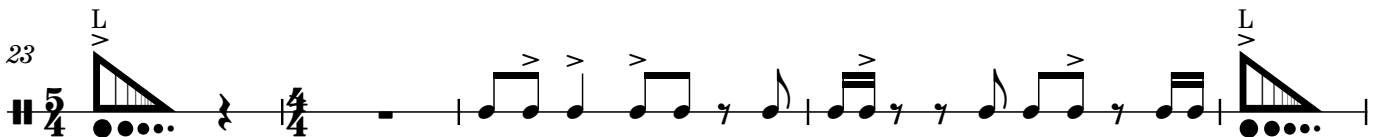
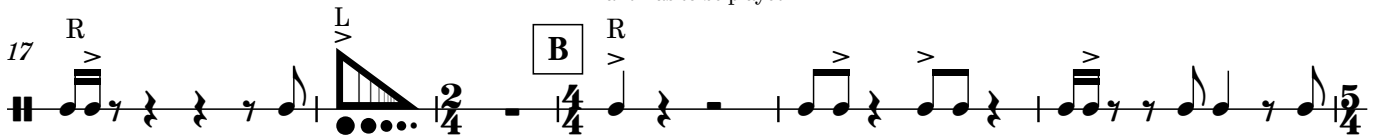


pay attention to accents
--> all snare drums WITHOUT accent
should be played much softer
the accents should be clearly audible at any moment
(there should be a clear difference between
accented and unaccented notes)

This is important for
the joint choreography



this notehead is used for a bouncing stick
---> let it bounce till it stops naturally
or till another note with the same
hand has to be played



F the accents are repeated after 6 beats

42 R R L R L R L R L L R L R L R L R L L R R L R L R L R

ff (*ff*) *pp sub.*

44 L L R L R L R L

Play some *ff* accents that are noticeably louder, and then immediately return to *pp* (still playing all other accents but softer than the *ff* accents)

G

46 *ff pp ff pp ff pp*

49 *ff pp ff pp ff pp* $\frac{3}{4}$ *pp* $\frac{5}{4}$ *ff pp*

51 $\frac{5}{4}$ *ff pp ff pp ff pp* $\frac{4}{4}$ *ff p sub.* **H** Rim Hit the same principle with the accents applies to the rim hits

53 *p* $\leftarrow$ *ff p sub.* *p*

55 *ff p sub.* *p* $\leftarrow$ *ff p sub.* $\frac{5}{4}$

57 $\frac{5}{4}$ *pp* $\frac{9}{8}$ *ff p sub.* *ff* *p* $\leftarrow$ *ff* $\frac{7}{8}$

59 $\frac{7}{8}$ *p sub.* *p* $\frac{4}{4}$ *ff p sub.* *p*

61 *ff pp ff mf sub. p < mf* **I**

64 *p < mf* **J**

68 *f ff pp ff pp ff pp ff* **K** *simile* accents on rim: *ff*
hits on snare: *pp*

73 *p < ff mf sub.* **L** 2 sticks against each other

77 *p < ff mf sub.* **M**

79 *p < ff mf sub. p < f pp* **N**

81 *pp ff* **N**

85 *p sub. n* **N**

88 *p sub. n* **N**

To Drums
---> put splash 10" (12")
on snare



♩ = 200

the same as before, but notated with
note values twice as long

94

O (2 Toms & Floor Tom)

f sub. as always: accents loud,
ff other notes soft (like ghost notes)

98

P

102

106

Q splash (Hi-Hat)

p sub.

fff

R

110

mf

114

p

118

S

mf

122

p

mf

(ON CUE if vibra
plays rubato)

T

126

splash 10" (12") on snare
hit the splash with the
shaft of your stick

U

130

V

138

W

142

X

147

Y

156

160

p

mf

p

f

pp

f

p

f

164

pp

168

fff

Z

To Glock.

173

AA

BB

182

f

Glock.

189

CC

To Dr.

To Snare

196

DD

snare

fff

201

204

209

EE

To Triangles

ppp

position yourself with triangle on stand
and the hand triangle at the front of the stage

217

5 Aufwachen

to be played by heart
(without scores and music stands)

♩ = 100

with HANDHOLD

f short but not muted

f ON STAND

7

muted

pp

ff

f

stomp with the right foot

A

11

B

medium speed vibrato
(by moving hand slowly up and down)

17

no vib.

vib.

23

no vib.

C

♩ = 72

fp

f

fp

f

p sub.

p

f

L

D

28 ♩ = 132

28 ♩ = 132

fp *f* *fp* *f* *p sub.*

L R L L & R

33

E

ff *pp* *ff* *pp*

L & R

ff

38

no vib.

simile

vib.

pp *f* *p* *f*

f *f*

F

43

no vib.

fast vibr.

G

ff *f* *p sub.* *f*

shorten the rest
if the triangle stops
resonating before the end of the bar

49

p sub. *f* *p sub.* *f*

H

52

no vib.

fast vibr.

ff

shorten the rest if the triangle stops resonating before the end of the bar

I

♩ = 100

56

Hold the triangle loose in your hand and swing it upward in a big motion (it should still resonate)

Swing it down- and backward

ff

J

~ 0:45' - 01:15'

58

Tri.1

Tri. 2

K

59

mp *f* *mp* *f* *fp* *fp* *ff* *ff*

fast vib.

ON CUE

Then hang the triangle you are holding, on the stand of the other triangle and bow together

Explanation Letter 'J'

Begin slowly to decalibrate the unison hits on the triangles at first barely audible, then gradually more distinctive.

The frequency of the hits of the high and middle triangle increases and as a result also the density.

The highest triangle moves the fastest and hits the triangle most frequently, followed by the middle one and finally the lowest.

The triangles can be struck while being swung with the arms during the forward and/or backward motion.

The triangles on the stand can be hit every once and then to get additional colours.

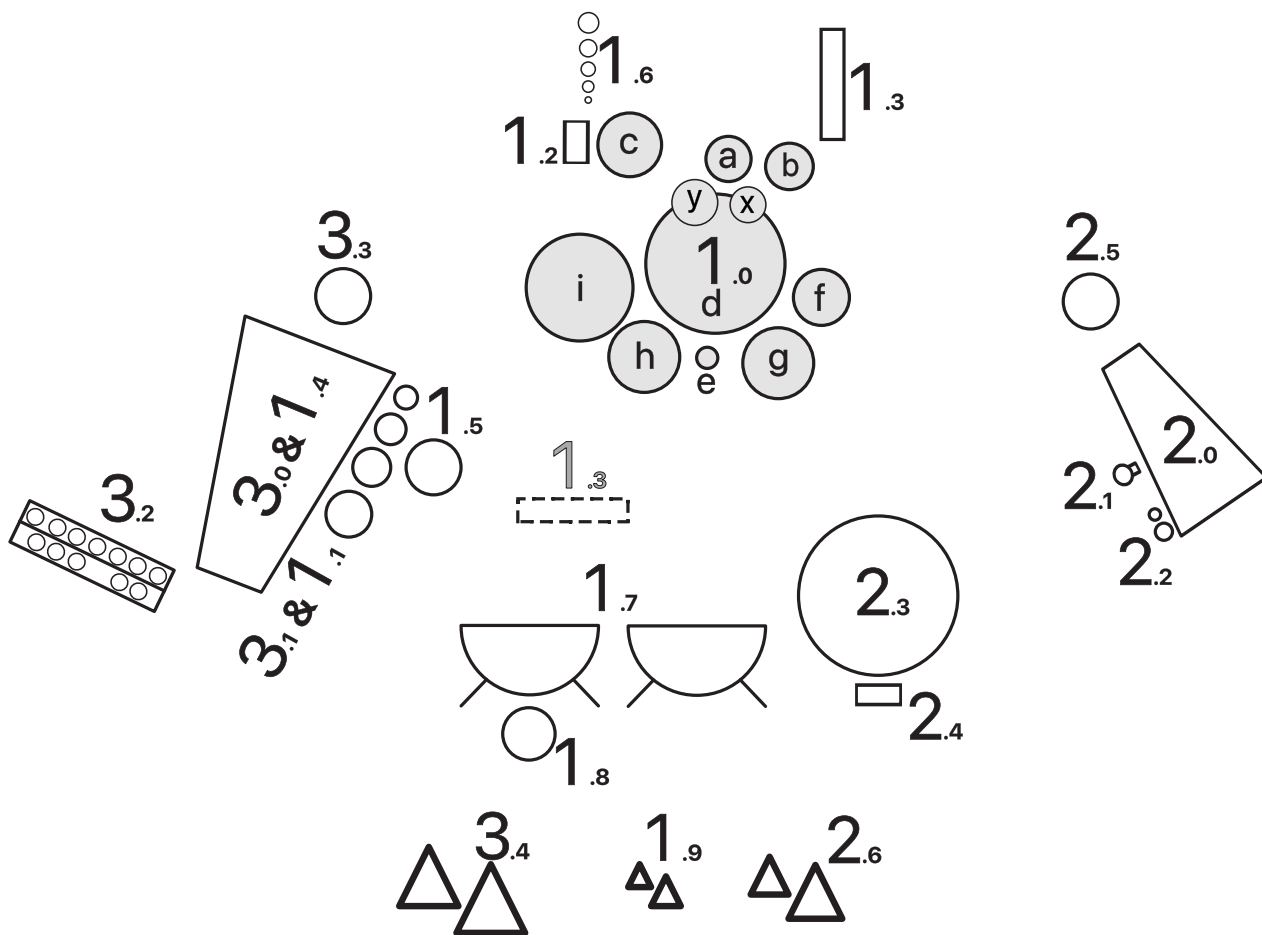
Once the climax is reached, the movements slow down: the highest triangle fades away, then the middle one, until only the lowest remains, slowing down further and ending with a final hit that resonates into silence.

The whole passage should resemble church bells, which start together, slowly decalibrate, become denser and then gradually fade away one by one.

Somnambul

Comp.: Peer Baierlein
- September 2025 -

Player 2



1.0 Drums

a Snare * (& Splash 10")
b Hi-Hat
c Floor-Tom
d Bass Drum

e Splash 10"
f Crash 16"
g Ride 1 / 18"
h Ride 2 / 20"
i China 22"

x Tom e.x. 10"x8"
y Tom e.x. 12"x9"

1.1 Four Bongos

different pitches

1.2 Low Wood Block

1.3 Glockenspiel

move it from beside the drums
to beside the timpani
during letter 'O' in the 1st movement

1.4 Marimba / 5 octaves

1.5 Crash Cymbal

1.6 Six Crotaless

tuned on D6 E6 F6 G6 A6 Bb6

1.7 Two Timpani

D & G

1.8 Crash Cymbal

1.9 Two Triangles *

1 in hand
1 hanging

2.0 Vibraphone

2.1 Vibraslap

on stand / playable with stick

2.2 Two Water-Glasses

tuned on F6 & C7

2.3 Bass Drum

horizontal position

2.4 Low Wood Block

2.5 Snare Drum *

a different size or tuned
differently than the others

2.6 Two Triangles *

1 in hand
1 hanging

3.0 Marimba / 5 octaves

3.1 Four Bongos

different pitches

3.2 Nipple Gongs

D4 - D5

3.3 Snare Drum *

a different size or tuned
differently than the others

3.4 Two Triangles *

1 in hand
1 hanging

* 3 snares: different sizes, different tuning
6 triangles: different sizes, different pitches

Pitch Triangles:

High

Low

Player 1 1st Tri.
Player 1 2nd Tri.
Player 2 1st Tri.
Player 2 2nd Tri.
Player 3 1st Tri.
Player 3 2nd Tri.

Important note:

The setup was chosen so that as few instruments as possible are required.

If more instruments are available, the setup may be changed - to make the players more visible for the audience in certain passages.

Somnambul

5 Traumstationen / für Percussion Trio

Comp.: Peer Baierlein

1 Einschlafen

$\text{♩} = 126$ Vibraphone

motor off *f*

A

7 *p* $\curvearrowright$ *f* *p* $\curvearrowright$ *f*

B

12 STOP *ff*

speed up motor slow down motor

16 *ff*

21 motor off

C

26 motor full speed

D

30 *ff*

E

motor off

37 F

f *p* *f*

41

p *f* *p* *f*

46 G

p *f* *ff*

52

p *ff*

H

57

ff *f* *ff*

61 I

ff *p* *ff*

64

ff *p* *ff*

68

p *ff* *p* *ff* *p* *ff* *p* *ff*

72

J

p *f* *p* *f* *p* *f* *p* *f*

76

p *f* *p* *f* *p* *f* *p* *f*

K

80

f *f* *f* *f*

L

83

dim. *dim.* *dim.* *dim.*

87

motor 1/4 speed

motor 1/2 speed

p *p* *p* *p* *p*

92

motor 3/4 speed

M

motor full speed

pp *pp* *pp* *pp*

The vibraphone melody is notated in cue notes in the drum part. Try to match some of the key accents and/or motives with the drums. It's not necessary to hit every accent precisely together – slight timing shifts between the drums and the vibraphone are sometimes even desirable and can enhance the improvisational character and charm of the interaction.

♩ = ca. 126

106 **RUBATO**

(motor stays full speed)

113

118

126

134

pitch of notes is not important
---> direction and duration are important

140

143 motor off

pp

0

~ 7"

Mar.

149

mf
Led.

~ 11"

p
Led.

~ 7"

~ 3"

p
Led.

f

~ 7"

160

p
Led.

~ 7"

p
Led.

~ 5"

mf

P ♩ = 80

165 motor full speed

p let the note fade out completely
(Led.)

molto rit......

To Glasses

n *mp*

(drums play with brushes)

Mar.

To Vibra. - motor off -

9

A

15 **Vib.** **f**

B

20

24 **C** **Red.**

28

37 **D**

43

E **molto secco**

51 **mf** **molto secco**

56 **p** **ff** **mf**

F ♩ = 50

61 *motor 1/4 speed*
ff *p*

67 *motor gradually off* *pitch bends*
3

G *motor 1/4 speed* *Bongos* *rubato*
pp *mf*

76 *Bongos* *rubato* *all gliss. on front plates*
pp *mf*

78 *Bongos* *rubato* *start the gliss. always immediately on the beat on which it is written*
> pp *mf* *pp* *mf*

H
p *f* *p* *f*

85 *motor off*
ff *mf sub.* *f*

I
p *(slow gliss.)* *(fast gliss.)*

Keep the pedal pressed continuously until letter J

93 *(fast gliss.)* *(slow gliss.)*
p *mp*

The musical score is written for a single melodic line on a grand staff. It features various time signatures (2/4, 3/4, 4/4, 5/4) and dynamic markings (ff, p, mf, f, pp, mp). Performance instructions include 'motor 1/4 speed', 'motor gradually off', 'motor off', 'pitch bends', 'rubato', and 'gliss.' (glissando). Specific techniques like 'Bongos' and 'all gliss. on front plates' are noted. A large bracket at the bottom indicates that the pedal should be kept pressed continuously from measure 88 to measure 93. The score is divided into sections labeled F, G, H, and I.

97 (fast gliss.) (slower gliss.) rit.....

p mp p mp p mf

J ON CUE a tempo **K** ♩ = 60 più mosso

101 molto rit.....

mp p

- it doesn't have to be exactly as written -
the distances & tempi should be 'more or less' the same
the written ideas should be more or less followed
all gliss on front plates

105 (fast gliss.) (slow gliss.)

p Red. Red.

111 use pedal as desired slow down tremolo extremely

Red. Red. mf p pp mf p

115 slow down tremolo extremely

pp mf f mp p

118

mf f mf

L go wild and crazy
--> mainly play gliss. up & down in varying speeds and rolls
--> use a lot of pedal

120 min. 5"

mf

M ON CUE ♩ = 50

121 molto rit.....

ff

N
125 a tempo

mf

131

motor slowly to full speed

3 Alptraum

motor off

To Bass Drum
(as fast as possible)

ff *sub.*

A
start improvising with
1 or 2 superballs

7 ~ 30" - 40"

B
organically change to mallets
---> transform from creepy superball
sounds to a roll

15 ~ 25"

mf

C
♩ = 60

19

ff

D

crescendi are only played
by the timpani

ffpp *fpp* *fpp* *f* *fpp* *f*

E

secco

ff *ffpp* *n*

31 (different dynamic levels of the crescendi between players) To Wood Block Low & rods

41 Wood Block rods (same level than player 1 & 3) To Bass Drum To Brushes

48 G Woodblock wood block & brushes

55 H wood block with brushes

63 I secco / coperta $\text{♩} = 120 (\text{♩} = \text{♩})$ molto accel.

69 molto rit..... J a tempo

73

77

K

81 *ff* To Vibra

90 L $\text{♩} = 60$
 $(\text{♩} = \text{♩})$ use pedal
 (legato / floating soundscape
 with accents) *mp* 3

99 (a bit more) ($>$)

102 (no pedal) *f* 3 M $\text{♩} = 48$ *p* *mp* 3

106 5 3 3 3

110 N *f* *mp* 3 3 *f*

113 *pp* *mf* sub. 3 *pp* sub. *f* *pp* *mf* sub. 3 *ppp* *f* *ppp* To Bass Drum

117 Bass Drum *n* *f* *ppp*

O

119 ~ 50" - 60"

PLAYER 2:
The basis is a roll in **pp** that continues throughout.

It may be "interrupted" by single, very loud accents or by several very loud accents in succession ----- but each time it immediately returns to **pp**.

In addition, crescendi or decrescendi can be applied across several notes.

single accents, going back to **pp** roll immediately

several accents in a row, going back to **pp** roll immediately

back and forth in rapid succession between accents and **pp** roll

long or short crescendi going back to **pp** immediately

long or short decrescendi

P

126

To Snare

Player 2 gives a cue when starting to fade out.
Player 3 begins the fade out 2 to 3 seconds after Player 2.
Player 1 goes on for 3-5 sec. after player 3 stopped, before going to 'Schlafwandeln'.

4 Schlafwandeln

pay attention to accents
--> all snare drums WITHOUT accent
should be played much softer
the accents should be clearly audible at any moment
(there should be a clear difference between
accented and unaccented notes)

♩ = 100

snare

This is important for the joint choreography

this notehead is used for a bouncing stick
it represents 4 beats
---> BUT let it bounce till it stops naturally
or till another note with the same
hand has to be played

simile

A

B

C

D

ff

E

40

R L L R L R L L R R L R L R L R L L R L R L R L

pp *ff* *pp sub.* stay in *pp* *ff*

Play the accents at a volume so that they can be heard, but don't sound too loud.

F

the accents are repeated after 6 beats

43

R L L R L R L L R R L R L R L R L L R L R L R L

(ff) *pp sub.*

G

45

Play some *ff* accents that are noticeably louder, and then immediately return to *pp* (still playing all other accents but softer than the *ff* accents)

(pp) *ff* *pp* *ff* *(ff)* *pp* *ff* *pp*

48

ff *pp* *ff* *pp* *ff* *pp* *ff* *pp* *ff* *pp* *ff* *pp*

H

the same principle with the accents applies to the rim hits

51

Rim Hit

ff *pp* *ff* *pp* *ff* *pp* *ff* *pp* *ff* *pp* *ff* *pp*

53

ff *p sub.* *p* *ff* *p sub.*

55

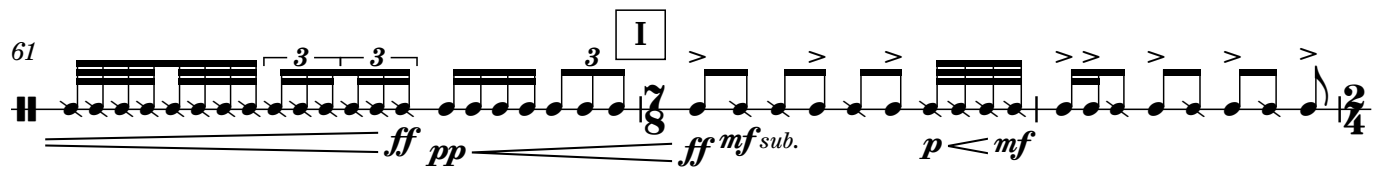
ff *p sub.* *p* *ff* *p sub.* *p* *ff* *p sub.* *ff* *p sub.*

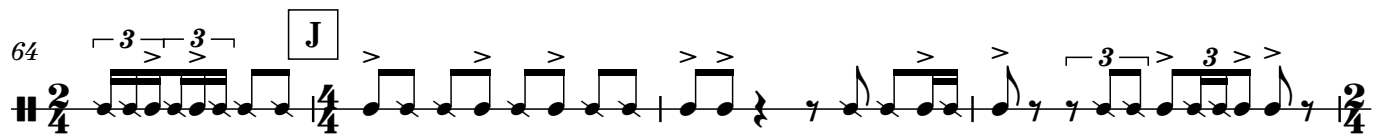
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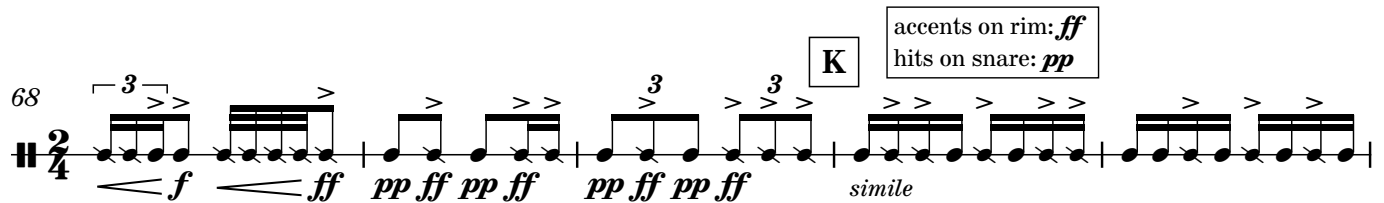
pp *ff* *p sub.* *ff* *p* *ff*

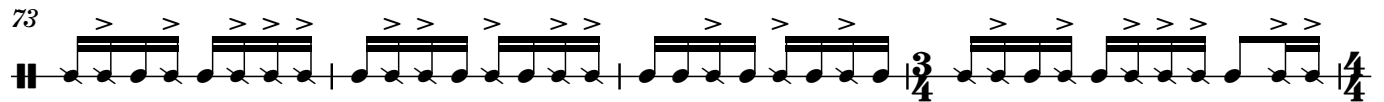
59

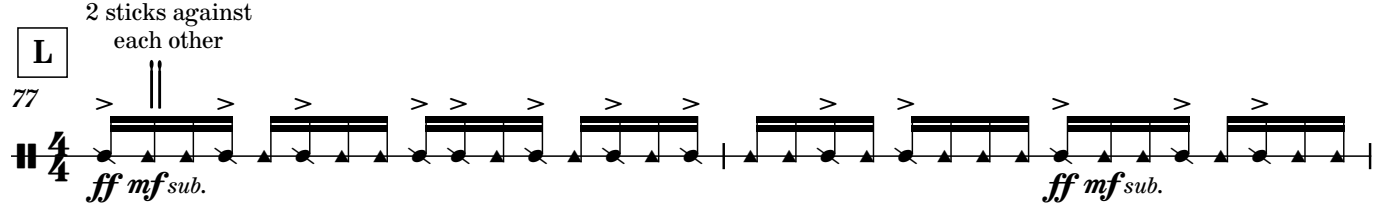
p sub. *p* *ff* *p sub.* *pp*

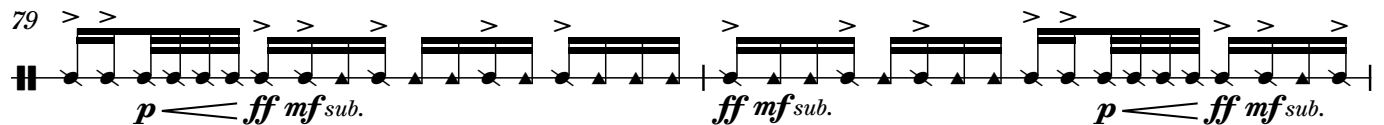
61  **I** *ff pp ff mf sub. p < mf*

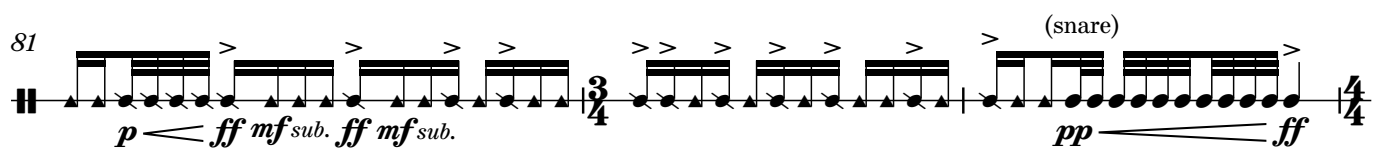
64  **J**

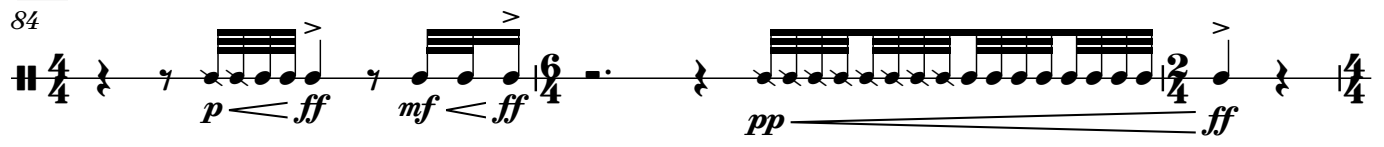
68  **K** accents on rim: *ff*
hits on snare: *pp*
f ff pp ff pp ff pp ff simile

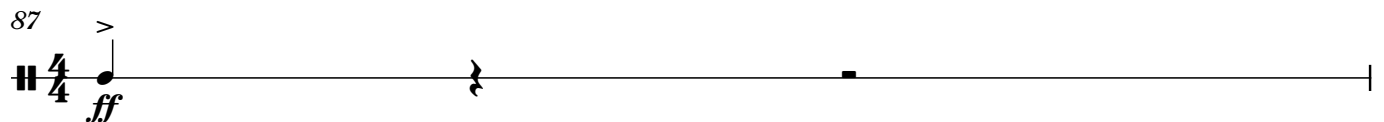
73 

77  **L** 2 sticks against each other
ff mf sub. ff mf sub.

79 *p < ff mf sub. ff mf sub. p < ff mf sub.*

81  **M** (snare)
p < ff mf sub. ff mf sub. pp < ff

84 *p < ff mf < ff pp < ff*

87 *ff*

N

88 *fff p sub.*

89

91 *n*

O ♩ = 200 the same as before, but notated with note values twice as long (♩ = ♩)

94 *ff* **P**

To Vibra. 2 bows

Q **vibra.** **R** (play it rubato if it's too difficult to count)

103 *mf*

S

112

T (ON CUE if vibra plays rubato)

120

U

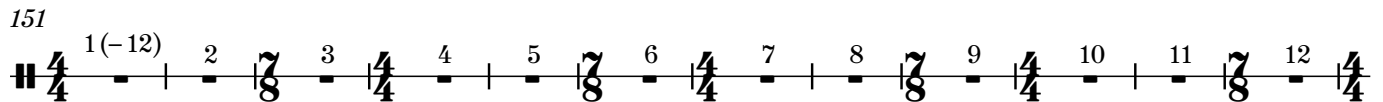
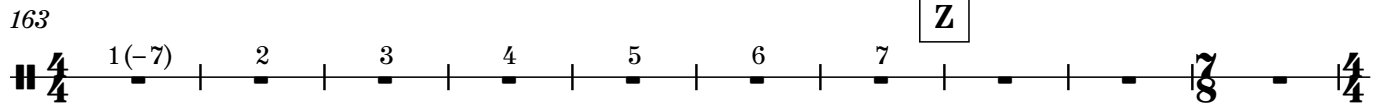
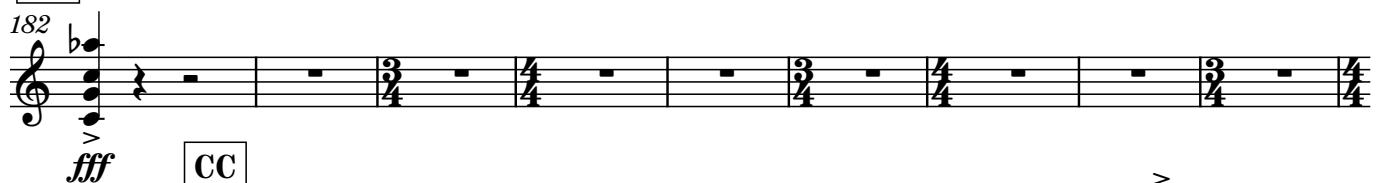
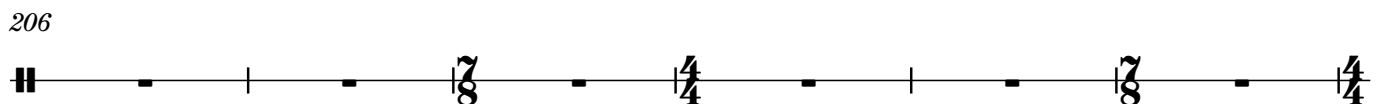
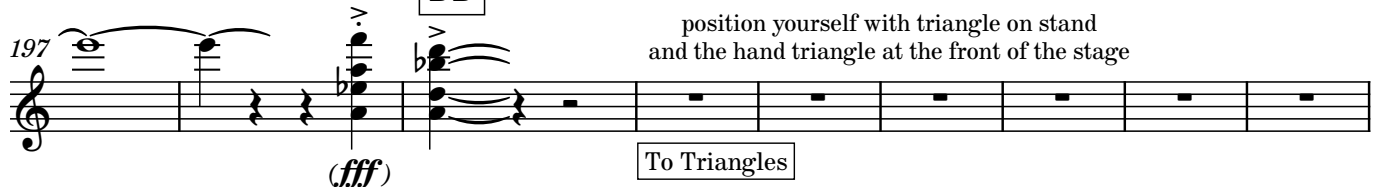
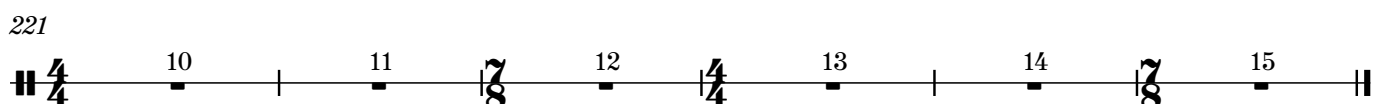
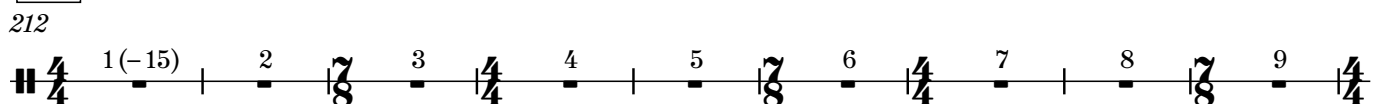
128

V

136

W To Mallets

144

X**Y****Z****AA****BB****CC***staccato***DD****EE**

5 Aufwachen

to be played by heart
(without scores and music stands)

♩ = 100

with HANDHOLD

ON STAND

f short but not muted

muted

pp *f*

stomp with the right foot

A

ff *f*

B

medium speed vibrato
(by moving hand slowly up and down)

vib.

C

fp

D

fp *fp*

f

R L

L

L

32

f *p* *ff* *pp*

L & R

L & R

ff

E

35

ff sub. *pp*

38

pp *f* *p*

no vib. *simile*

41

f *f* *f* *f*

vib. *no vib.* *fast vibr.*

shorten the rest if the triangle stops resonating before the end of the bar

G

47

f *p sub.* *f* *p sub.* *f* *p sub.*

50

f

H

52

no vib.

fast vibr.

ff

shorten the rest if the triangle stops resonating before the end of the bar

I

♩ = 100

∨ Hold the triangle loose in your hand
and swing it upward in a big motion
(it should still resonate)

▣ Swing it down- and backward

56

ff

J

Tri. 1

58

Tri. 2

~ 0:45' - 01:15'

K

59

mp *f* *mp* *f* *fp* *fp* *ff* *ff*

fast vib.

ON CUE

Then hang the triangle
you are holding, on the
stand of the other triangle
and bow together

Explanation Letter 'J'

Begin slowly to decalibrate the unison hits on the triangles
at first barely audible, then gradually more distinctive.

The frequency of the hits of the high and middle triangle increases and as a result also the density.

The highest triangle moves the fastest and hits the triangle most frequently,
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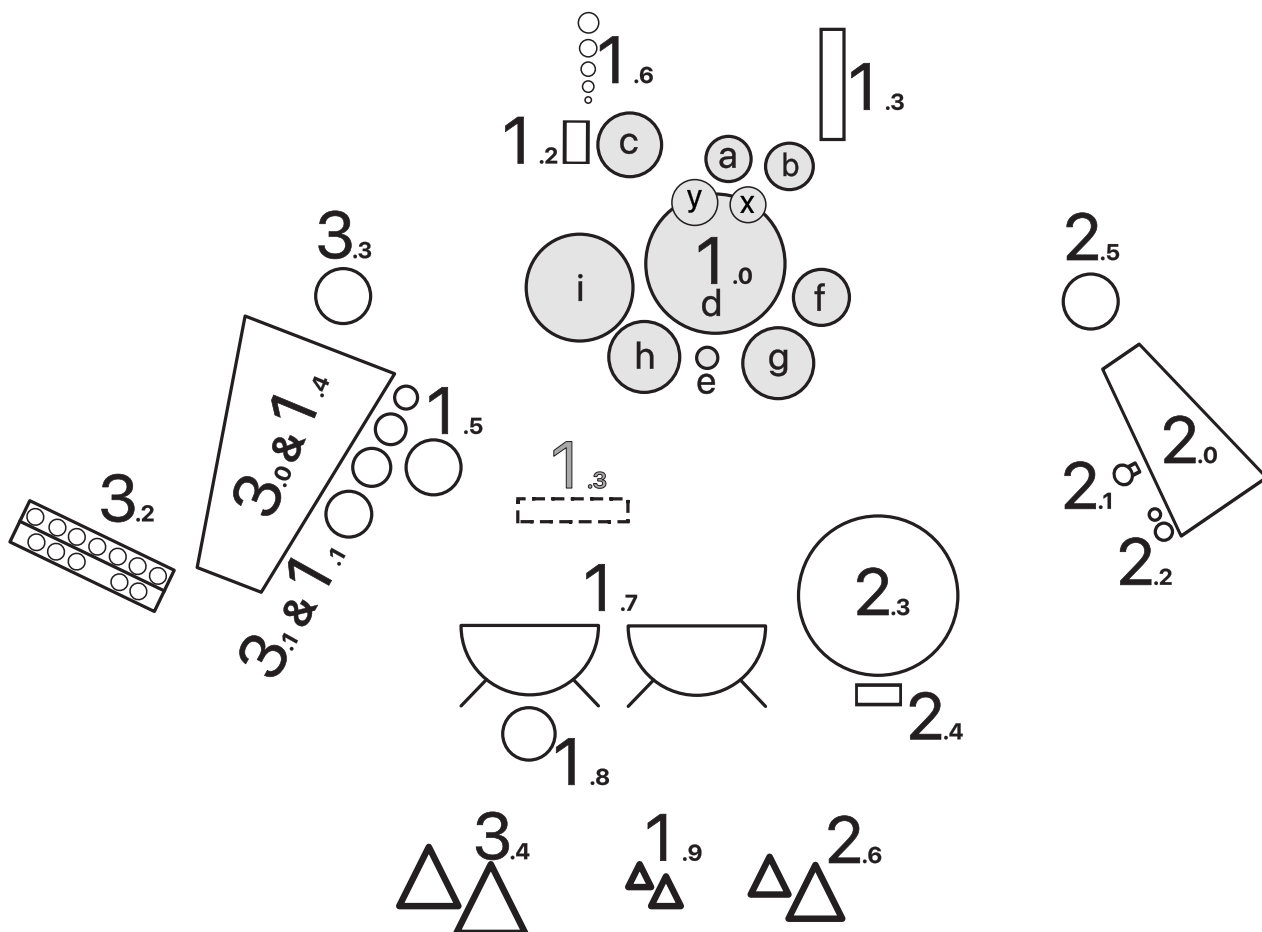
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The whole passage should resemble church bells, which start together, slowly decalibrate, become denser
and then gradually fade away one by one.

Somnambul

Comp.: Peer Baierlein
- September 2025 -

Player 3



1.0 Drums

a Snare * (& Splash 10")
b Hi-Hat
c Floor-Tom
d Bass Drum

e Splash 10"
f Crash 16"
g Ride 1 / 18"
h Ride 2 / 20"
i China 22"

x Tom e.x. 10"x8"
y Tom e.x. 12"x9"

1.1 Four Bongos

different pitches

1.2 Low Wood Block

1.3 Glockenspiel

move it from beside the drums
to beside the timpani
during letter 'O' in the 1st movement

1.4 Marimba / 5 octaves

1.5 Crash Cymbal

1.6 Six Crotaless

tuned on D6 E6 F6 G6 A6 Bb6

1.7 Two Timpani

D & G

1.8 Crash Cymbal

1.9 Two Triangles *

1 in hand
1 hanging

2.0 Vibraphone

2.1 Vibraslap

on stand / playable with stick

2.2 Two Water-Glasses

tuned on F6 & C7

2.3 Bass Drum

horizontal position

2.4 Low Wood Block

2.5 Snare Drum *

a different size or tuned
differently than the others

2.6 Two Triangles *

1 in hand
1 hanging

3.0 Marimba / 5 octaves

3.1 Four Bongos

different pitches

3.2 Nipple Gongs

D4 - D5

3.3 Snare Drum *

a different size or tuned
differently than the others

3.4 Two Triangles *

1 in hand
1 hanging

* 3 snares: different sizes, different tuning
6 triangles: different sizes, different pitches

Pitch Triangles:

High

Low

Player 1 1st Tri.
Player 1 2nd Tri.
Player 2 1st Tri.
Player 2 2nd Tri.
Player 3 1st Tri.
Player 3 2nd Tri.

Important note:

The setup was chosen so that as few instruments as possible are required.

If more instruments are available, the setup may be changed - to make the players more visible for the audience in certain passages.

Somnambul

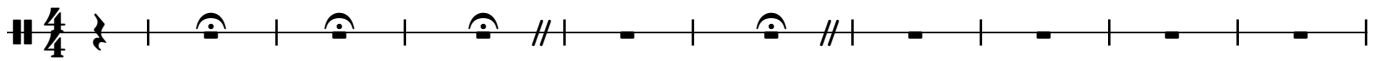
5 Traumstationen / für Percussion Trio

Comp.: Peer Baierlein

1 Einschlafen

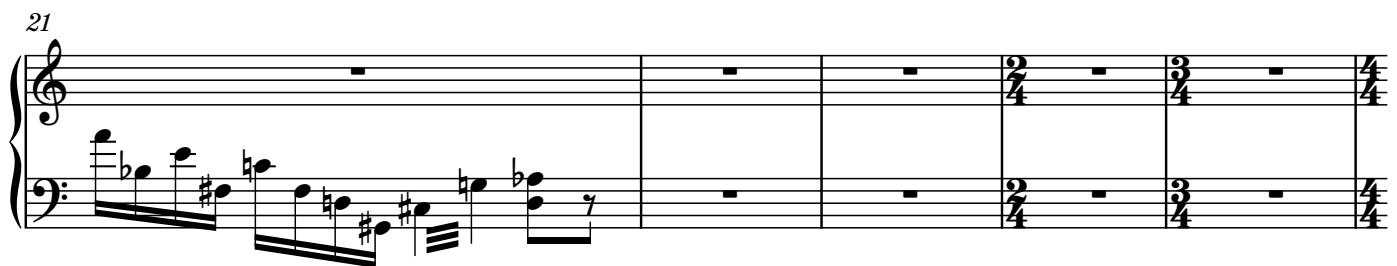
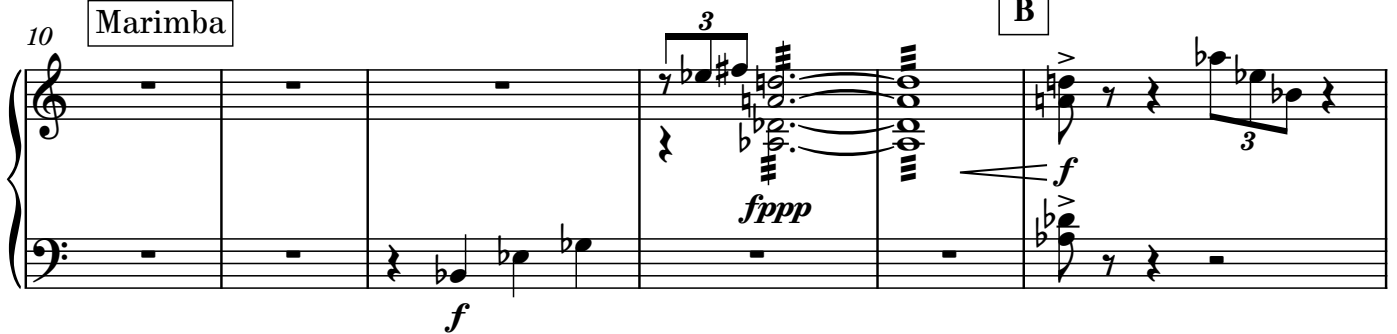
♩ = 126

A



Marimba

B



C



D**E**

30

36

F

40

44

G

50

53

ff mp ff mp

56

ff mf ff mf

H

59

ff sub. f

I

63

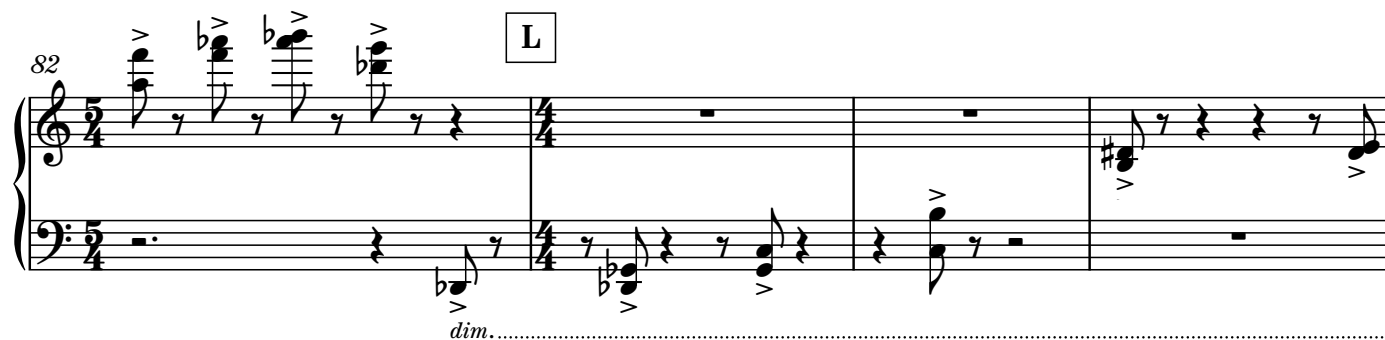
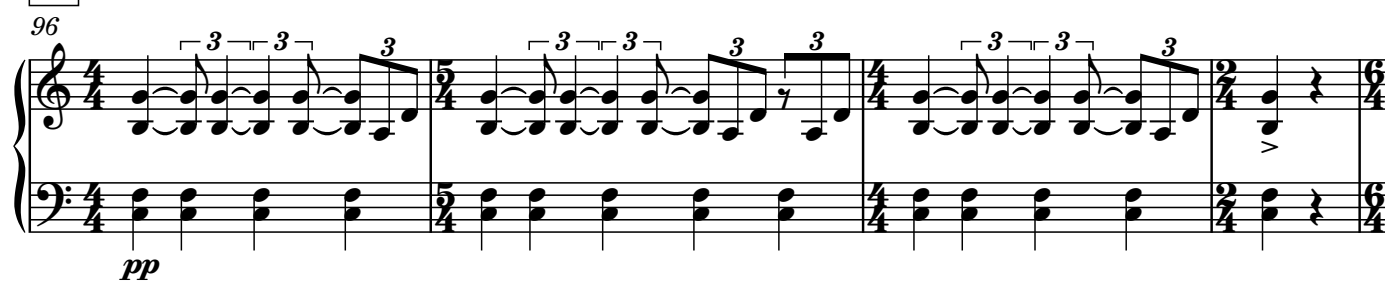
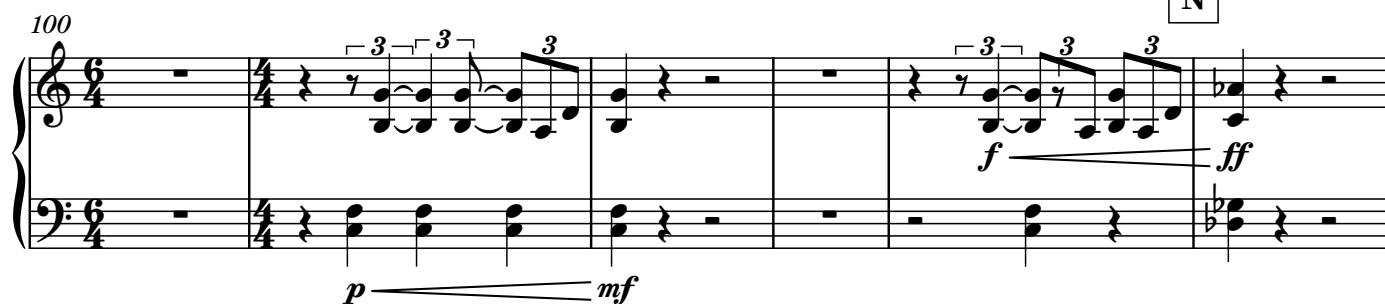
f p p f

66

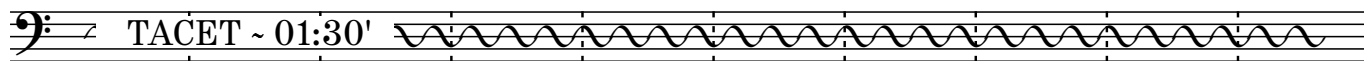
f p f f p f

69

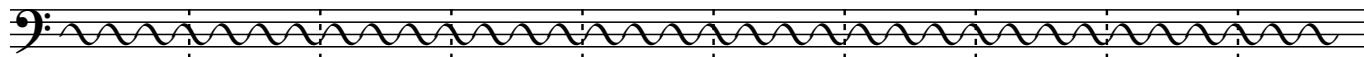
p p f p f

J**K****L****M****N**

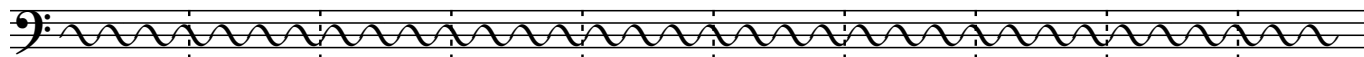
106 ♩ = ca. 126



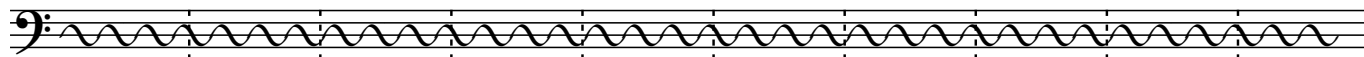
116



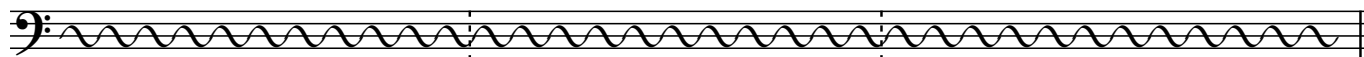
126



136



146



0

~ 7" →

very soft mallets

always continue w. tremolo

149

n → *p*

~ 11" →

ppp sub.

Vib.

~ 3" →

p → *f* → *p*

~ 7" →

156

follow the dynamics of the vibra but always stay much softer than the vibra

161

p *mf* ~ 5"

P $\text{♩} = 80$ *molto rit.*

165

p *mf* To Bongos

(‘g’ instead of ‘f’)

ppp *ppp*

2 Kindheitserinnerungen

$\text{♩} = 100$ **Bongos** with sticks

p *fp* *pp* *pp* *mf* *f* *pp* *pp* *mf* *p*

13

A *mf* *p* *f* *pp*

15

f *pp* *mf* *p sub.* *p*

18

B *f* *p sub.* *f*

20

p *f*

23

C *fp* *mf*

27

mf *p*

31

f

34

D *pp*

39

f *pp* *f* *p sub.* *f* *pp*

To Marimba & Bow

1(-8) 2 3 4

47 5 6 7 8 **E** 1(-10) 2 3 4 5 6 7 8 9 10

F **marimba** $\text{♩} = 50$

It is an intentional effect that the bowed marimba sounds slightly later than the vibraphone. Keep the rhythmical structure of the notes.

61 arco

p

66 **G** **To Bongos**

74 **rubato** **Vib.** **rubato**

with mallets

rubato for example:

free in dynamics

initial form / basic structure:

pp

77 **Vib.** **rubato** **Vib.**

mf *pp*

80

mf *pp* *pp*

H

83

f *p* *f* *ppp* *p* *arco*

To Marimba & Bows

I

88

ppp *ppp*

97

p *rit.* *To Mallets* **J** *gliss.* *a tempo* *molto rit.* *ppp* *mp*

(fast or slow gliss.)

102

pp

K $\text{♩} = 60$ *più mosso*

to sticks

play different accents at free will
(in the corresponding dynamic)
- not too many
- on different spots of the bars

1st player takes over the bongo (with sticks)

Bongos

pp with sticks

106 1(-11) 2 3 4 5 6 7 8 9 10 11

marimba

very fast gliss. down
(- no 'end-note' -)
all gliss on front plates

- it doesn't have to be exactly as written -
the marimba should enter 'more or less'
at the written spots

117

mf

L go wild and crazy
--> mainly play gliss. up & down in varying speeds and rolls

120 min. 5"

$\text{♩} = 50$

M **ON CUE** molto rit. no gliss. anymore

121

ff

123 **N** a tempo To Bongos

pp

with mallets

126 slow down tremolo extremely

mf *ppp* *mf*

131

slow down tremolo extremely

slow down A BIT

slow down tremolo extremely

ppp *pp* *< mf* *ppp* *pp* *< mf* *p* *mfp*

135

slow down tremolo extremely

ppp *mfp* *pppp*

3 Alptraum

crash cymbal

To Marimba

ff sub. TACET

~ 15"

A

TACET

~ 30" - 40"

B marimba

15 $\sim 25''$

pp

C $\text{♩} = 60$

D crescendi are only played by the timpani

19

fpp *ffpp*

(tremolo only on the upper mote with LH & RH))

23

fpp fpp fpp fpp fpp fpp fpp fpp ff

E

(different dynamic levels of the crescendi between players)

29

fpp *n*

F

35

n *pp* *n*

42 on any iron stativ (e.x. of the crash cymbal) with drumsticks

n *f* *n* *f*

G

49 To Bongo To Brushes iron stand & brushes

n *pp* *mf* *pp*

bongos brushes

n *mf* *n*

move brushes into the air
and do the rolls in the air

53

H
58 iron stand
with brushes

I $\text{♩} = 120$
($\text{♩} = \text{♩}$) very brutal
65 secco

J a tempo

70

74

78

K

81

88 To Gongs

L $\text{♩} = 60$
($\text{♩} = \text{♩}$)

96 3 (don't mute) 3 3 5

p Nipple-Gongs

101 3 **M** $\text{♩} = 48$ 3

f *p*

106 3 3 3

f

N

110 3

ppp *< mf >* *ppp* *p sub.* *ppp* *< mf >* *ppp*

114 3 3 To Marimba

p sub. *f*

ppp *< mf >* *ppp* *ppp* *< mf >* *ppp* *n < p*

4 Schlafwandeln

pay attention to accents
 --> all snare drums WITHOUT accent
 should be played much softer
 the accents should be clearly audible at any moment
 (there should be a clear difference between
 accented and unaccented notes)

this notehead is used for a bouncing stick
 ---> let it bounce till it stops naturally
 or till another note with the same
 hand has to be played

$\text{♩} = 100$

snare

mf

A

10

R This is important for the joint choreography L

16

L R

B

22

L R

C

28

R

33

D

R L L L R L L L

37

L L R L R L R L R L L R L R L L R R L R L R L R L L R L R L R L

ff

E stay in *pp*
40 Play the accents at a volume so that they can be heard, but don't sound too loud.

L R L R L L R L R L R L

pp *ff*

F the accents are repeated after 6 beats
43 *(ff)* *pp sub.*

R L L R L R L L R R L R L R L R L L R L R L R L

G Play some *ff* accents that are noticeably louder, and then immediately return to *pp* (still playing all other accents but softer than the *ff* accents)
45 *(pp)* *ff pp* *ff pp* *ff pp*

48 *ff pp* *ff pp* *ff pp* *ff* *pp* *ff pp* *ff*

H the same principle with the accents applies to the rim hits
51 Rim Hit *pp* *ff pp* *ff pp* *ff pp* *ff* *pp* *ff p sub.*

53 *p* *ff p sub.* *ff p sub.* *p* *p sub.* *ff*

55 *ff p sub.* *p* *ff p sub.* *p* *ff p sub.* *ff p sub.*

57 *f p sub.* *pp* *fff p sub.* *ff* *p* *ff*

59 *p sub.* *p* *ff p sub.* *pp*

61 **I** *ff pp ff mf sub. p < mf*

64 **J** *p < mf*

68 **K** *f ff pp ff pp ff pp ff pp ff* accents on rim: *ff* hits on snare: *pp* simile

73 *p < ff mf sub. ff mf sub. p < ff*

77 **L** *ff mf sub. p < ff mf sub. ff mf sub.* 2 sticks against each other

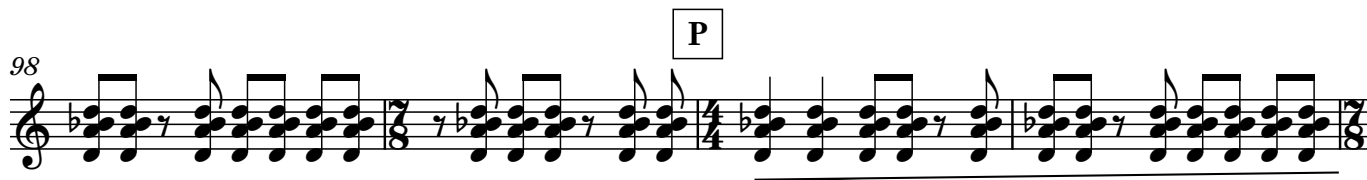
79 *p < ff mf sub. ff mf sub. p < ff*

81 *p < ff mf sub. ff mf sub. p < ff* (snare)

84 **M** *mf < ff mf < ff pp < ff ff*

88 **N** *fff p sub. n* To Marimba

0 ♩ = 200 the same as before, but notated with
note values twice as long
(♩ = ♩)



T (ON CUE if vibra
plays rubato)



Y



Z



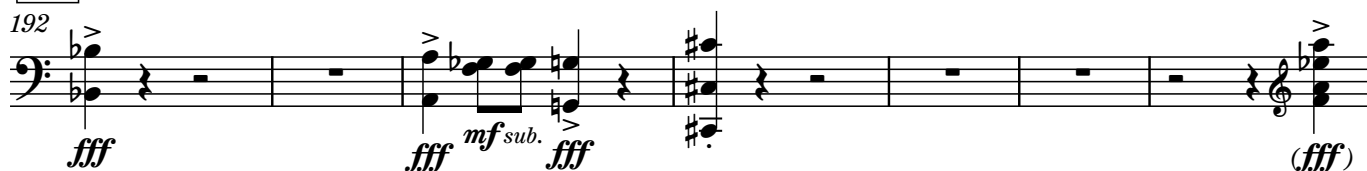
AA



BB



CC



DD



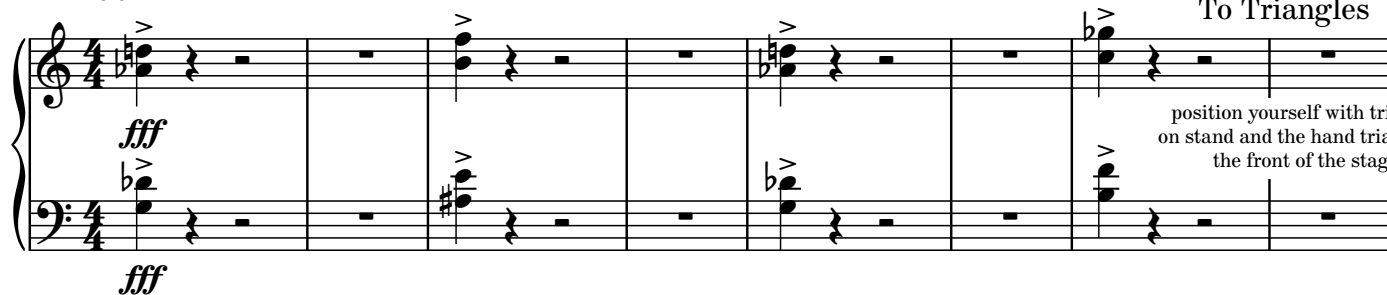
EE



5 Aufwachen

to be played by heart
(without scores and music stands)

♩ = 100



A

9 with HANDHOLD

ON STAND *f*

B

14

medium speed vibrato
(by moving hand slowly up and down)

20

fp

♩ = 132

C

26 *♩ = 72*

D

f *p* *fp* *fp*

R L R L L

E

32

f *p* *ff* *pp* *ff sub.*

L & R

37

pp *pp* *f* *p* *f*

no vib. simile vib.

26

5 Aufwachen- Somnambul - Player 3

F

43 *no vib.* *fast vibr.* *ff* *f* *p sub.*

shorten the rest if the triangle stops resonating before the end of the bar

48

H

f *p sub.* *f* *f* *p sub.* *f* *p sub.* *f*

no vib. *fast vibr.* *ff*

shorten the rest if the triangle stops resonating before the end of the bar

V Hold the triangle loose in your hand
and swing it upward in a big motion
(it should still resonate)

56 $\bullet = 100$ ▣ Swing it down- and backward

(ff)

J

58 ~ 0:45' - 01:15'

Tri. 1

Tri. 2

K

59 *mp* *f* *mp* *f* *fp* *fp* *ff* *ff* *ON CUE*

fast vib.

Explanation Letter 'J'

Begin slowly to decalibrate the unison hits on the triangles
at first barely audible, then gradually more distinctive.

The frequency of the hits of the high and middle triangle increases and as a result also the density.

The highest triangle moves the fastest and hits the triangle most frequently,
followed by the middle one and finally the lowest.

The triangles can be struck while being swung with the arms during the forward and/or backward motion.

The triangles on the stand can be hit every once and then to get additional colours.

Once the climax is reached, the movements slow down: the highest triangle fades away,
then the middle one, until only the lowest remains, slowing down further and ending with a
final hit that resonates into silence.

The whole passage should resemble church bells, which start together, slowly decalibrate, become denser
and then gradually fade away one by one.

Then hang the triangle
you are holding, on the
stand of the other triangle
and bow together