

**FULL SCORE**

**Peer  
Baierlein**

# **SOMNAMBUL**

**for percussion trio**  
- 2025 -

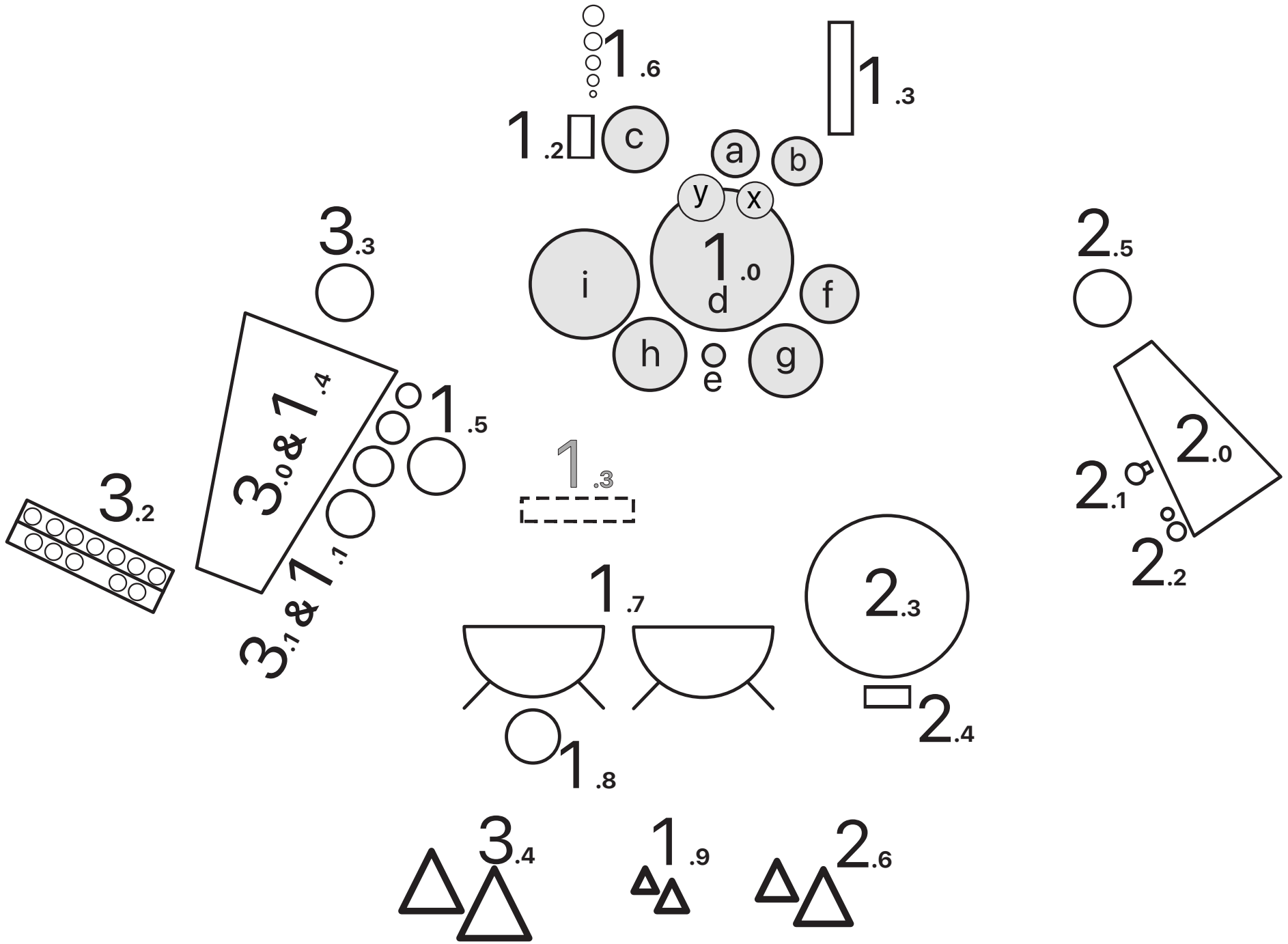


# Somnambul

Comp.: Peer Baierlein

- September 2025 -

Full score



**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 ↓ Player 1 1st Tri.  
Player 1 2nd Tri.  
Player 2 1st Tri.  
Player 2 2nd Tri.  
Low ↓ 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.

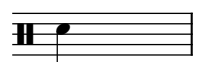
# EXPLANATIONS

## 1. Einschlafen

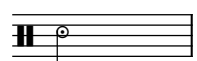
### DRUMKEY



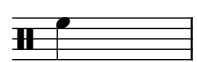
Bass Drum (16')



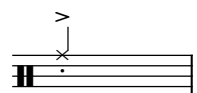
Snare: Normal Playing  
with both Hands



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



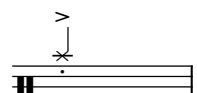
Snare: Right Hand  
Left & Right Movement  
(only when using brushes)



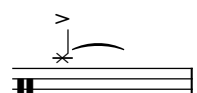
Ride (20') - accent &  
short stop with brushes:  
Accent with the (metal)  
backpart of brush  
and stay on it to mute



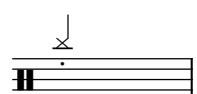
Ride (20') - accent &  
laissez vibrer with brushes:  
Accent with the (metal)  
backpart of the brush



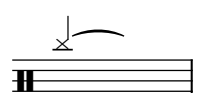
Crash (16') - accent &  
short stop with brushes:  
Accent with the (metal)  
backpart of brush and  
stay on it to mute



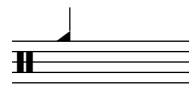
Crash (16') - accent &  
laissez vibrer with brushes:  
Accent with the (metal)  
backpart of the brush



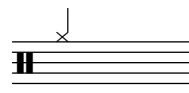
China (22') - accent &  
short stop with brushes:  
Accent with the (metal)  
backpart of brush and  
stay on it to mute



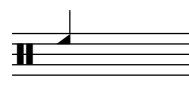
China (22') - accent &  
laissez vibrer with brushes:  
Accent with the (metal)  
backpart of the brush



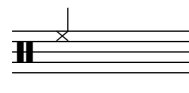
Open HiHat Cymbal  
- played on edge  
with shoulder of stick -



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



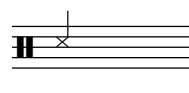
Crash 16' Cymbal  
- played on edge  
with shoulder of stick -



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



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



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



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



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



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



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

# Somnambul

## 5 Traumstationen / für Percussion Trio

Comp.: Peer Baierlein

### 1 Einschlafen

♩ = 126

snare Drum  
with BRUSHES

all accents on ride  
with (metal) backend of brush  
- if possible -

Drum-Kit -Brushes-

Vibraphone

**A**

Dr.

Vib.

Mar.

FILL

STOP

fppp

f

**B**

Dr.

Vib.

Mar.

speed up motor

slow down motor

pp

ff

**C**

Dr.

Vib.

Mar.

motor off

mf

pp

f

p

f

27

Dr. **D** **FILL** **E**

Vib. motor full speed motor off

Mar. (f)

35

Dr. **F**

Vib. f p f

Mar. mp f f (if possible)

41

Dr. **To -Sticks-**

Vib. speed up motor (motor full speed) p f

Mar.

49

Dr. **G** **-Sticks-**

Vib. motor off ff p ff

Mar. ff pp ff ff

55

Dr. **H**

Vib.

V.Slap

Mar.

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

*ff* *(ff)* *f*

*ff* *mp* *ff* *mp* *ff* *mf* *ff* *mf* *ff sub.*

60

Dr. **I**

Vib.

V.Slap

Mar.

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

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

*f* *p*

*f* *p*

shoulder of stick  
on edge of cymbals  
-> bell effect

China auf  
'I' abdämpfen (*f*)

66

Dr.

Vib.

Mar.

*f* *pp* *f* *pp* *f*

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

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

70

Dr. *p* *f* *p* *f*

Vib. *ff* *p* *f* *p* *f*

V.Slap

Mar. *p* *f* *p* *f* *p* *f*

76

Dr. *ppp* *ff* *f*

Vib. *p* *f* *ff* *f*

V.Slap

Mar. *f* *pp* *ff* *f*

To Glockenspiel

82

Glock. *f* *dim.*

Vib. *dim.*

Mar. *dim.*

L Glockenspiel

88

Glock. *motor 1/4 speed* *motor 1/2 speed* *motor 3/4 speed*

Vib. *motor 1/4 speed* *motor 1/2 speed* *motor 3/4 speed*

Mar.

- Drums IMPRO -  
**The impro should last about 1:30 minute.**

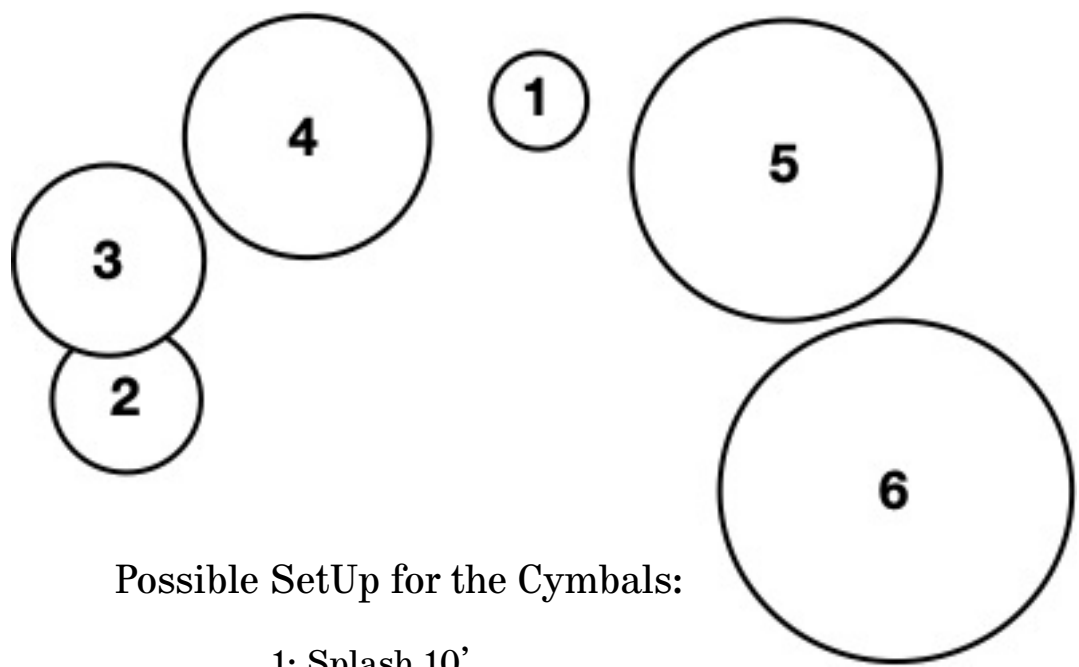
The drums take the more “nervous” part here: they should start off loud and “busy,” then gradually pull back as the piece progresses.

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 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.

**use the following techniques**  
 (only on cymbals)

use all cymbals:  
 Splash 10'  
 Crash 16'  
 Ride 1 / 18'  
 Ride 2 / 20'  
 China 22'

or any other technique  
 which comes into your mind



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'

106 = ca. 126

Cue Vib. *Vib.*

Dr.

Vib. **RUBATO**  
(motor stays full speed)

116

Cue Vib.

Dr.

Vib. *(Red.)*

129

Cue Vib.

Dr.

Vib. *(Red.)*

140

Cue Vib.

Dr.

Vib. *pp*

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

motor off

0

Dr. *p*

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

~ 7"

Vib. *mf* *Red.*

~ 7"

Cue Mar. *Mar.*

~ 11"

~ 7"

~ 7"

Cue Vib. *mf*

~ 7"

~ 11"

~ 7"

very soft mallets

always continue w. tremolo

*n* *p* *ppp sub.*

2

Vib. *p* *Red.* *f*

Cue Mar. 156 ~ 3" ~ 7"

3

Vib. *p* *f*

Mar. follow the dynamics of the vibra but always stay much softer than the vibra ~ 7"

2

Vib. *p* *Red.* *p* *mf*

Cue Mar. ~ 7" ~ 5"

3

Cue Vib. *p* *p* *mf* ~ 7" ~ 5"

Mar.

1

Dr. *P* *Mar.* *molto rit.* *Brushes* *mf* *n*

2

Vib. *motor full speed* *p* *let the note fade out completely* *(Red.)*

G. Harm. *To Glasses* *n* *mp*

3

Cue Mar. *Mar.*

Cue Vib.

Mar. *(g' instead of 'f')* *ppp*

*slow circles with both hands*

# 2 Kindheitserinnerungen

$\text{♩} = 100$

To Vibra.  
- motor off -

Glass Harmonica

Bongo 1  
Bongo 2  
Bongo 3  
Bongo 4

with sticks

*p* *fp* *pp* *pp* *mfp* *f* *pp*

9

W. Bl.  
Fl. Tom

Bon. 1  
Bon. 2  
Bon. 3  
Bon. 4

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

**A**

Rim  
on Floor Tom

W. Bl.  
Fl. Tom

Vibraphone

Vib.

Bon. 1  
Bon. 2  
Bon. 3  
Bon. 4

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

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

**B**

roll on rim

W. Bl.  
Fl. Tom

Vib.

Bon. 1  
Bon. 2  
Bon. 3  
Bon. 4

*mf* *pp sub.* *mf* *pp* *mf*

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

**C**

High Wood Block

W. Bl.  
Fl. Tom

Vib.

Bon. 1  
Bon. 2  
Bon. 3  
Bon. 4

*f* *p*

*mf* *p*

30

W. Bl.  
Fl. Tom

Bon. 1  
Bon. 2  
Bon. 3  
Bon. 4

*f* *3*

Detailed description: This is a page of a musical score for '2 Kindheitserinnerungen' by Peer Baierlein. The score is for a percussion ensemble and includes parts for Glass Harmonica, Bongos (1-4), Vibraphone, and Wood Block. The tempo is marked as quarter note = 100. The score is divided into sections A, B, and C. Section A starts at measure 9 and includes parts for W. Bl./Fl. Tom, Bongos, and Vibraphone. Section B starts at measure 25 and includes parts for W. Bl./Fl. Tom, Bongos, and Vibraphone. Section C starts at measure 30 and includes parts for W. Bl./Fl. Tom, Bongos, and Vibraphone. The score features various dynamics (p, pp, mf, f, ff, fp, mfp, p sub.) and articulations (accents, slurs, triplets). The time signature changes from 12/8 to 10/8, 5/4, and 6/4.

35

1 W. Bl. Fl. Tom

2 Vib.

3 Bon. 1 Bon. 2 Bon. 3 Bon. 4

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

*press-roll* **D** *simile*

42

1 W. Bl. Fl. Tom

2 Vib.

3 Bon. 1 Bon. 2 Bon. 3 Bon. 4

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

*press-roll* *simile*

To Marimba & Bow

48

1 W. Bl. Fl. Tom

2 Vib.

3 Bon. 1 Bon. 2 Bon. 3 Bon. 4

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

*press-roll* **E** *press-roll* *simile*

*molto secco* *mf*

55

1 W. Bl. Fl. Tom

2 Vib.

3 Bon. 1 Bon. 2 Bon. 3 Bon. 4

*fpp* *f* *pp* *fpp* *p* *rit.....*

*molto secco* *mf*

$\text{♩} = 50$

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

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

(China) **To Crotales & bow**

Ch. Cym.

W. Bl. Fl. Tom

Vib. *motor 1/4 speed* *ff* *p*

2 soft timpani mallets in LH  
2 soft mallets in RH

Mar. *pp* *n* *pp* *n*

69

Crot. *mute* *beater* *arco* *beater* **G** *arco* *beater* Bongos *rubato*

Vib. *motor gradually off* *pitch bends* *motor 1/4 speed* Bongos

Mar. *pp* *n* *pp* *n* *with mallets* *rubato*

*this is just ONE timing-example of how the basic structure (staff below) could be played:*

Bon. 1  
Bon. 2  
Bon. 3  
Bon. 4

*free in dynamics*

initial form / basic structure:

75

Crot. *arco* *beater* *rubato* *(beater)* *rubato* Vib.

Vib. Bongos *all gliss. on front plates* Bongos *pp* *mf* *pp* *mf*

Bon. 1  
Bon. 2  
Bon. 3  
Bon. 4

*mf*

79

Crot. *arco* *beater* *arco* *rubato* Vib.

Vib. *pp* *mf* *p*

Bon. 1  
Bon. 2  
Bon. 3  
Bon. 4

*pp* *pp* *mf* *pp* *pp*

*start the gliss. always immediately on the beat on which it is written*

To Sticks  
To Floor Tom

**H** (on rim)

W. Bl. Fl. Tom *ff* *p* *f* *pp sub.* *n*

Vib. *f* *p* *f* *ff* *mf sub.* *f*

Bon. 1  
Bon. 2  
Bon. 3  
Bon. 4

*f* *p* *f*

To Marimba & Bows

86 I

slow down tremolo extremely

To LEFT (low) Side of Marimba

pp n pp (slow gliss.) (fast gliss.) (fast gliss.)

motor off

Keep the pedal pressed continuously until letter J

ppp p ppp

95

slow down tremolo extremely

gliss.

p mf pp p

(slow gliss.) (fast gliss.) (slower gliss.)

p mp mp p

ppp p

99

slow down tremolo extremely rit.....

ON CUE J a tempo

mp pp mp molto rit.....

mp p mf mp

To Mallets

(fast or slow gliss.)

ppp mp

102

3

3

3

gliss.

gliss.

gliss.

p

to sticks

pp

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

Mar. *pp*

Bon. *pp* with sticks

Vib. *pp* (fast gliss.) (slow gliss.)

Bon. 1, 2, 3, 4 *pp* with sticks

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

- 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

1st player takes over the bongo (with sticks)

speed up organically (till tremolo)

111

Bon. *pp*

Vib. *mf* *pp* *mf*

use pedal as desired

slow down tremolo extremely

115

Bon. *pp*

Vib. *mf* *f* *mp*

Mar. *mf*

slow down tremolo extremely

slow down tremolo extremely

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

118

Bon. *mf*

Vib. *f* *mf*

Mar. *mf*

**L**

Bon. *mf*

Vib. *mf*

Mar. *mf*

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

min. 5"

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

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

**ON CUE**

♩ = 50

**M** To Crotales (with bow) *molto rit.*

Bon. *ff*

Cr. Cym. *ff*

Vib. *ff*

Mar. *ff*

no gliss. anymore

**N** *a tempo (ma rubato)*

arco *ppp* *p*

Crot. *Vib.*

Vib. *mf*

Mar. *pp* *To Bongos*

Bon. 1 *with mallets* *slow down tremolo extremely* *mfpp* *ppp* *mfpp* *slow down tremolo extremely*

Bon. 2

Bon. 3

Bon. 4

131

Crot. *Vib.* *To Timpani*

Vib. *mfpp* *pp* *mf* *ppp* *pp* *mf* *p* *mfpp*

Bon. 1 *slow down tremolo extremely* *slow down A BIT* *slow down tremolo extremely*

Bon. 2

Bon. 3

Bon. 4

135

Crot.

Vib. *motor slowly to full speed*

Bon. 1 *slow down tremolo extremely* *mfpp* *pppp*

Bon. 2

Bon. 3

Bon. 4



**E** (ALL tremolos without press-rolls) (different dynamic levels of the crescendi between players)

1 Timp. *ffp* *n*

2 B. Dr. *ffp* *n* *mp* *n* To Wood Block Low & rods

3 Mar. *ffp* *n*

**F**

37 Timp. *f* *n*

B. Dr. drum sticks on rim of bass drum *n* *f* *n*

W. Bl. rods (same level than player 1 & 3) *n* *mf* *n*

Iron St. on any iron stativ (e.x. of the crash cymbal) with drumsticks *n* *f*

Mar. To any Iron Stativ *n* *pp* *n*

**G**

46 Timp. brushes on rim To Bass Drum *n* *mf* *n*

B. Dr. To Timpani To Brushes *n* *f* *n* bass drum RIM & brushes *pp* *mf* *pp* *pp* *mp* *pp*

W. Bl. To Bass Drum To Brushes *mp* *n* wood block & brushes *pp* *mf* *pp* *pp* *mp* *pp* *pp*

B. Dr. brushes To Wood Block *n* *mf* *n*

Iron St. To Bongo To Brushes iron stand & brushes *n* *f* *n* *pp* *mf* *pp* *pp* *mp*

Bon. 1 bongos brushes *n* *mf* *n*

Bon. 2

Bon. 3

Bon. 4

54

1 B. Dr. *pp* *p* *ppp*

2 W. Bl. *p* *ppp*

3 Iron St. *pp* *p* *pp* *ppp*

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

**H**

1 Timp. on rim with brushes *mp* *n* timpani with mallets *mp* *pp*

2 B. Dr. bass drum RIM & brushes *mp* *n*

3 W. Bl. wood block with brushes *mp* *n*

4 B. Dr. bass drum (NO rim) with brushes *mp* *n* bass drum with mallets *mp* *pp*

5 Iron St. iron stand with brushes *mp* *n*

6 Mar. marimba with mallets *mp* *pp*

7 Bongo low with brushes

Bon. 1 *n*

Bon. 2 *n*

Bon. 3 *n*

Bon. 4 *n*

**I**

$\text{♩} = 120$   
 $(\text{♩} = \text{♩})$

**I** **very brutal** *secco / coperti* *molto accel.* *molto rit.....* **J** *a tempo*

1 Timp. *ff* *mf* *ff* *p*

2 B. Dr. *ff* *p < ff* *p*

3 Mar. *ff* *ffp* *ff* *p*

tune to F#

*secco / coperta*

*secco*



102 M ♩ = 48

Glock. *f* *pp*

Vib. (no pedal) *f* *p* *mp* *f*

N. Gongs *f* *p*

108 N

Glock. *mf*

Vib. *f* *mp*

N. Gongs *f* *ppp* *mf*

112

Glock. *pp*

Vib. *f* *pp* *mf sub.*

N. Gongs *ppp* *p sub.* *ppp* *mf* *ppp*

114

Glock. *f* *pp*

Vib. *pp sub.* *f* *pp* *mf sub.* *ppp* *f* *ppp*

N. Gongs *p sub.* *f*

Mar. *ppp* *mf* *ppp* *ppp* *mf* *ppp* *n* *p*

To Timpani & Mallets

To Bass Drum

To Marimba

Timp. *very subtle* *start impro* *n* *p* *ppp*

B. Dr. *n* *f* *ppp*

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'.

0

~ 50" - 60"

P

Timp.

**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

B. Dr. roll in **pp** - continues throughout To Snare

**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

Mar. tremolo on 'd' in **pp** --> anchor point to which one always returns To Snare

The basis is a tremolo in **pp** that continues throughout.  
 It may be interrupted by single, very loud accents or by several very loud accents in rapid succession ---- but each time it immediately returns to the tremolo on 'd'.  
 All notes of the chromatic scale may be used. They can be played at any octave. Wild octave shifts are highly encouraged.  
 Intervals or fast arpeggios using notes from the scale may also be employed.  
 In addition, crescendi or decrescendi can be applied across several notes of the tremolo ---- however, always only on the note 'd'. All tremolos remain strictly on 'd'. But cresc. or decresc. are also possible in note sequences.

single accents, going back to **pp** trem. immediately  
 several accents in a row, going back to **pp** trem. immediately. wild octave jumps are possible  
 back and forth in rapid succession between accents and **pp** trem.  
 all possible intervals or arpeggios may be used

long or short crescendi on trem. going back to **pp** immediately (on 'd')

long or short decrescendi on trem. (on 'd')

long or short cresc. or decresc. are also possible on note sequences

# 4 Schlafwandeln

♩ = 100

To Drums  
(Take Glockenspiel with you)

Timpani

This is important for the joint choreography

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 it represents 4 beats  
--> BUT let it bounce till it stops naturally or till another note with the same hand has to be played

press-roll with 1 hand

*simile*

press-roll with 1 hand

mf

**A**

1 Sn. Dr.

2 Sn. Dr.

3 Sn. Dr.

press-roll with 1 hand

mf

**B**

1 Sn. Dr.

2 Sn. Dr.

3 Sn. Dr.

**C**

1 Sn. Dr.

2 Sn. Dr.

3 Sn. Dr.

32

1 Sn. Dr.

2 Sn. Dr.

3 Sn. Dr.

**D**

1 Sn. Dr. *ff*

2 Sn. Dr. *ff*

3 Sn. Dr. *ff*

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

**E**

1 Sn. Dr. *pp* *ff pp sub.* *ff*

2 Sn. Dr. *pp* *ff pp sub.* *ff*

3 Sn. Dr. *pp* *ff*

the accents are repeated  
 after 6 beats

**F**

1 Sn. Dr. *(ff) pp sub.*

2 Sn. Dr. *(ff) pp sub.*

3 Sn. Dr. *(ff) pp sub.*

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**

1 Sn. Dr. *ff pp* *ff pp ff* *pp*

2 Sn. Dr. *(pp)* *ff pp* *ff (ff) pp* *ff* *pp*

3 Sn. Dr. *(pp)* *ff pp* *ff pp* *ff* *pp*

49

1 Sn. Dr. *ff pp* *ff pp ff* *pp* *ff pp* *ff pp* *ff pp* *ff pp*

2 Sn. Dr. *ff pp* *ff pp* *ff pp* *ff* *pp* *ff pp* *pp* *ff pp* *ff pp* *ff pp*

3 Sn. Dr. *ff pp* *ff pp* *ff pp* *ff* *pp* *ff pp* *ff* *pp* *ff pp* *ff pp*

the same principle with the accents applies to the rim hits

**H**

Sn. Dr.  $\frac{4}{4}$  Rim Hit *ff p sub.* *p* *ff p sub.* *p*

Sn. Dr.  $\frac{4}{4}$  Rim Hit *ff p sub.* *ff p sub.* *p* *ff p sub.*

Sn. Dr.  $\frac{4}{4}$  Rim Hit *ff p sub.* *p* *ff p sub.* *ff p sub.* *p* *ff p sub.*

Sn. Dr.  $\frac{4}{4}$  *ff p sub.* *p* *ff p sub.*  $\frac{5}{4}$  *pp*

Sn. Dr.  $\frac{4}{4}$  *ff p sub.* *p* *ff p sub.* *p* *ff p sub.* *ff p sub.*  $\frac{5}{4}$  *pp*

Sn. Dr.  $\frac{4}{4}$  *ff p sub.* *p* *ff p sub.* *p* *ff p sub.* *ff p sub.*  $\frac{5}{4}$  *f p sub.* *pp*

Sn. Dr.  $\frac{9}{8}$  *ff p sub.* *ff* *p* *ff*  $\frac{7}{8}$  *p sub.* *p*

Sn. Dr.  $\frac{9}{8}$  *ff p sub.* *ff* *p* *ff*  $\frac{7}{8}$  *p sub.* *p*

Sn. Dr.  $\frac{9}{8}$  *fff p sub.* *ff* *p* *ff*  $\frac{7}{8}$  *p sub.* *p*

Sn. Dr.  $\frac{4}{4}$  *ff p sub.* *p* *ff* *pp*

Sn. Dr.  $\frac{4}{4}$  *ff p sub.* *pp* *ff* *pp*

Sn. Dr.  $\frac{4}{4}$  *ff p sub.* *pp* *ff* *pp*

**I** **J**

Sn. Dr.  $\frac{7}{8}$  *ff mf sub.* *p < mf*  $\frac{2}{4}$   $\frac{3}{4}$  *f* *ff*

Sn. Dr.  $\frac{7}{8}$  *ff mf sub.* *p < mf*  $\frac{2}{4}$   $\frac{3}{4}$  *f* *ff*

Sn. Dr.  $\frac{7}{8}$  *ff mf sub.* *p < mf*  $\frac{2}{4}$   $\frac{3}{4}$  *f* *ff*

accents on rim: *mf*  
hits on snare: *pp*

**K** simile

69

Sn. Dr. *pp ff pp ff pp ff pp ff*

Sn. Dr. *pp ff pp ff pp ff pp ff*

Sn. Dr. *pp ff pp ff pp ff pp ff*

2 sticks against each other

**L**

Sn. Dr. *ff mf sub. p ff mf sub. p*

Sn. Dr. *ff mf sub. ff mf sub. p ff mf sub.*

Sn. Dr. *ff mf sub. p ff mf sub. ff mf sub. p ff mf sub.*

80

Sn. Dr. *ff mf sub. p ff mf sub. p < f pp ff* (snare)

Sn. Dr. *ff mf sub. p < ff mf sub. p < ff mf sub. ff mf sub. pp ff* (snare)

Sn. Dr. *ff mf sub. p < ff p < ff ff mf sub. pp ff* (snare)

**M**

Sn. Dr. *pp mf < ff pp ff*

Sn. Dr. *p < ff mf < ff pp ff*

Sn. Dr. *mf < ff mf < ff pp ff*

**N**

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

Sn. Dr. *fff mf sub. n*

Sn. Dr. *fff mf sub.*

Sn. Dr. *fff mf sub. n* To Marimba

91

Sn. Dr.

Sn. Dr. *n*

Sn. Dr.

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

0

Dr. (2 Toms & Floor Tom) *f sub.* *ff* as always: accents loud, other notes soft (like ghost notes)

Sn. Dr. *ff* To Vibra. 2 bows

Mar. *ff* *f*

P

Dr.

Vib. w. bow

Mar.

Q

Dr. splash (Hi-Hat) *p sub.* *fff* *mf* R

Vib. w. bow *mf* (play it rubato if it's too difficult to count)

Mar. *fff* *p*

112

Dr. *p*

Vib. w. bow

Mar. *mf*

**S**

Dr. *mf* *p*

Vib. w. bow

Mar. *p* *mf*

**T**

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

124 *mf* (ON CUE if vibra  
plays rubato)

Dr. *mf*

Vib. w. bow

Mar. *p*

129 *p*

Dr. *p*

Vib. w. bow

Mar. *mf*

**U**

Dr. *mf* *p*

Vib. w. bow

Mar. *p*

try:  
Bb-E: RH  
F-C: LH

**V**

Dr. *f* *p*

Vib. w. bow

Mar. *f*

**W**

Dr. *f* *pp*

Vib. w. bow To Mallets

Mar. *p sub.*

**X**

Dr. *f* *p*

Vib.

Mar. (attention) (attention)

157

Dr.

Vib.

Mar.

**Y**

Dr. *f* *pp*

Vib.

Mar. *f*

**Z** 169 To Glockenspiel

Dr. *fff*

Vib. with mallets *f*

Mar. *fff pp sub.* *fff mf sub.* (halfstep with vib)

**AA** 176

Vib. *fff* *f*

Mar. *fff pp sub.* *fff mf sub.*

**BB** Glockenspiel

Glock. *f*

Vib. *fff*

Mar.

**CC** 188

Glock.

Vib. *mf sub.* *fff*

Mar. *fff*

194

To -Sticks-  
To Snare

**DD** snare & splash

*fff*

*fff* *fff* *ff sub.* *fff* *staccato* *(fff)*

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

To Triangles

Glock.

Vib.

Mar.

201

Dr.

Mar.

206

To Triangles

**EE**

*ppp*

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

Dr.

Mar.

*p*

213

Mar.

220

Mar.

*ppp*

# 5 Aufwachen

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

♩ = 100

with HANDHOLD  
short but not muted

Triangle 1

*f*

*pp* muted

ON STAND

Triangle 2

*f*

with HANDHOLD  
short but not muted

Triangle 1

*f*

*pp* muted *f*

ON STAND

Triangle 2

*f*

Marimba

*fff*

*fff*

To Triangles

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



stomp with the  
right foot

**A**

Tri. 1

*ff*

*f*

Tri. 2

stomp with the  
right foot

Tri. 1

*ff*

*f*

Tri. 2

with HANDHOLD

Tri. 1

*f*

ON STAND

Tri. 2

*f*

**B**

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

*no vib.* *vib.* *no vib.*

Tri. 1

Tri. 2

*fp* *f* *fp*

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

*vib.*

Tri. 1

Tri. 2

*fp*

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

Tri. 1

Tri. 2

*fp*



**C** ♩ = 72

**D** ♩ = 132

Tri. 1

Tri. 2

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

L

R L

L

L

Tri. 1

Tri. 2

*fp* *fp*

R L

L

L

Tri. 1

Tri. 2

*f* *p* *fp* *fp*

R L

R L

**E**

32

Tri. 1

Tri. 2

L & R

Tri. 1

Tri. 2

L & R

Tri. 1

Tri. 2

L & R

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

**F**

39

Tri. 1

Tri. 2

Tri. 1

Tri. 2

Tri. 1

Tri. 2

**G**

Tri. 1

Tri. 1

Tri. 1

**H**  $\text{♩} = 100$

*no vib.* *fast vibr.* **I** *ff* *ff* *ff*

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

▽ Hold the triangle loose in your hand and swing it upward in a big motion (it should still resonate)  
 ▣ Swing it down- and backward



~ 0:45' - 01:15'

**J**

**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.

The musical score consists of three staves, each labeled 'Tri. 1'. The first staff begins with a box containing the letter 'K'. The music is written in treble clef with a key signature of two sharps (F# and C#). The first two measures of each staff are marked with *mp* and *f*. The third measure is marked with *fp* and includes a triplet of eighth notes. The fourth measure is marked with *fp* and includes a triplet of eighth notes. The fifth measure is marked with *ff* and includes the instruction 'fast vib.'. The sixth measure is marked with *ff* and includes the instruction 'ON CUE'. Below the staff, there is a triangle symbol with a vertical line through it, and the letter 'L' below that, with *ff* below 'L'. The score ends with a double bar line.

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