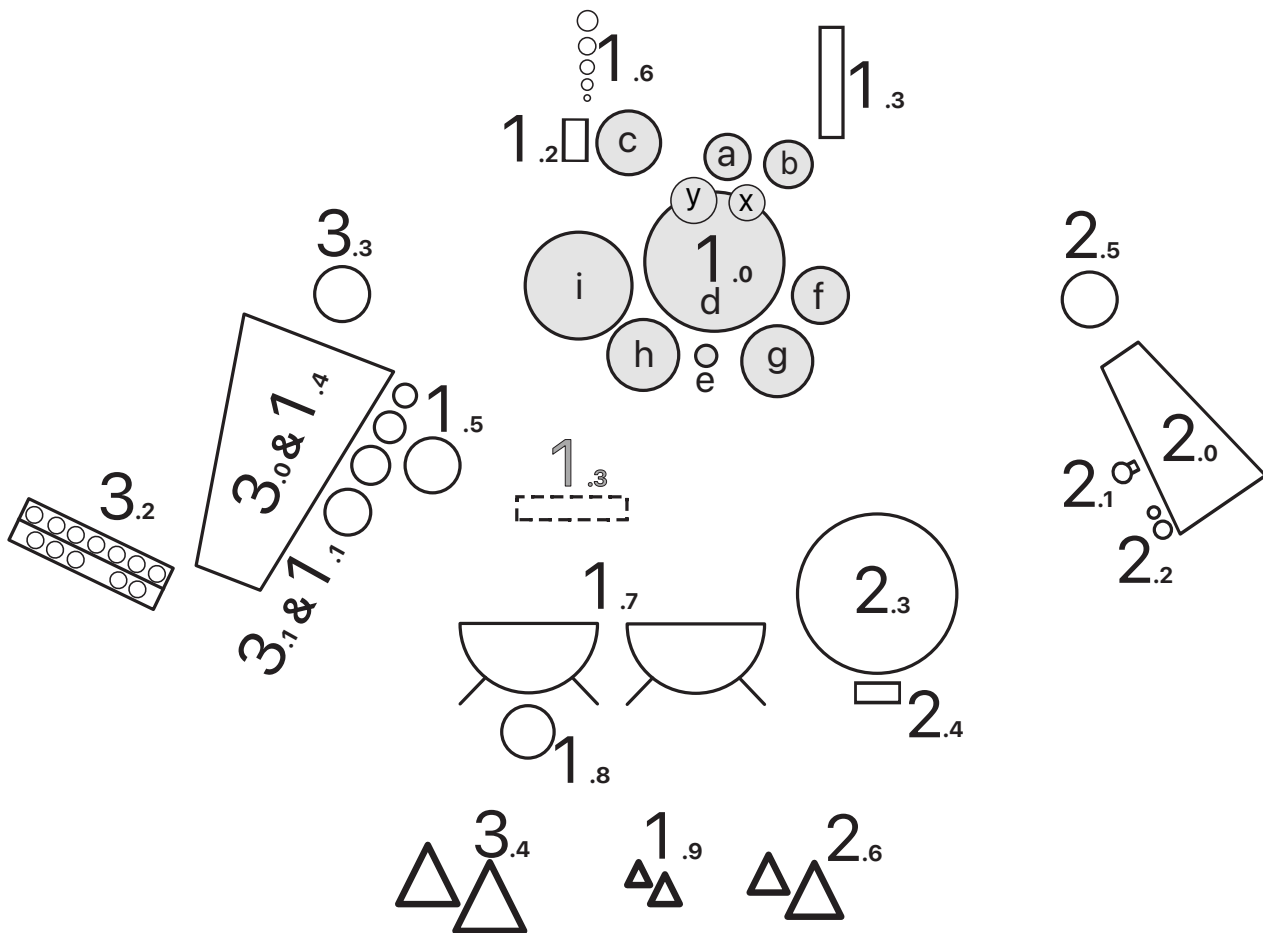


# Somnambul

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		Ride 20' Cymbal - played normally - (with the tip of the stick)		
	China (22') - accent & short stop with brushes: Accent with the (metal) backpart of brush and stay on it to mute		China 22' Cymbal - played on edge with shoulder of stick -		
	China (22') - accent & laissez vibrer with brushes: Accent with the (metal) backpart of the brush				







**- Drums IMPRO -**

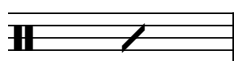
The impro should last about 1:30 minute.

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

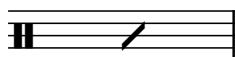
The vibraphone melody is notated in cue notes in the drum part. Try to match some of the key accents and/or motives with the vibraphone. It’s not necessary to hit every accent precisely – slight timing shifts of a few milliseconds between the drums and the vibraphone are sometimes even desirable and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

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

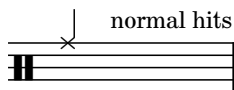
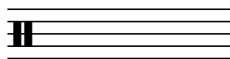
- use all cymbals:
- Splash 10'
- Crash 16'
- Ride 1 / 18'
- Ride 2 / 20'
- China 22'



all parts of your sticks

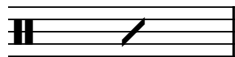


HiHat Foot  
(open & closed)

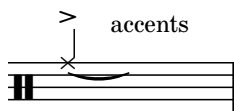


normal hits

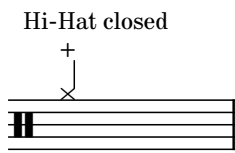
all parts of the cymbal  
(bell, edge,....)



HiHat Foot  
open slowly



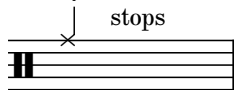
accents



Hi-Hat closed

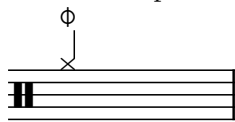


HiHat Foot  
close slowly

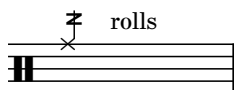


stops

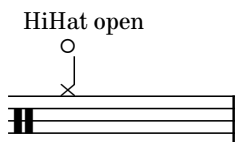
HiHat half open / loose



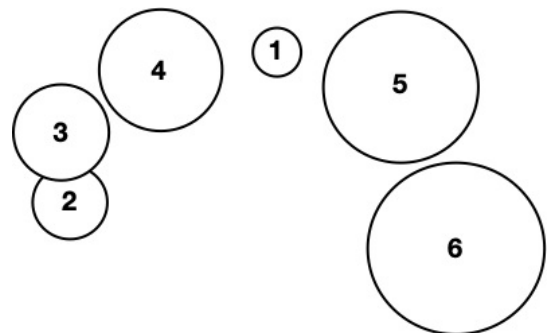
or any other technique  
which comes into your mind



rolls



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.

Musical notation for measures 106-113. The system includes a treble clef staff with notes, rests, and triplets, and a piano staff with a wavy line representing a vibrato effect. The word "Vib." is written above the first measure.

114

Musical notation for measures 114-121. The system includes a treble clef staff with notes, rests, and triplets, and a piano staff with a wavy line representing a vibrato effect.

122

Musical notation for measures 122-130. The system includes a treble clef staff with notes, rests, and triplets, and a piano staff with a wavy line representing a vibrato effect.


131

Musical notation for measures 131-139. The system includes a treble clef staff with notes, rests, and triplets, and a piano staff with a wavy line representing a vibrato effect.

140

Musical notation for measures 140-147. The system includes a treble clef staff with notes, rests, and triplets, and a piano staff with a wavy line representing a vibrato effect.

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

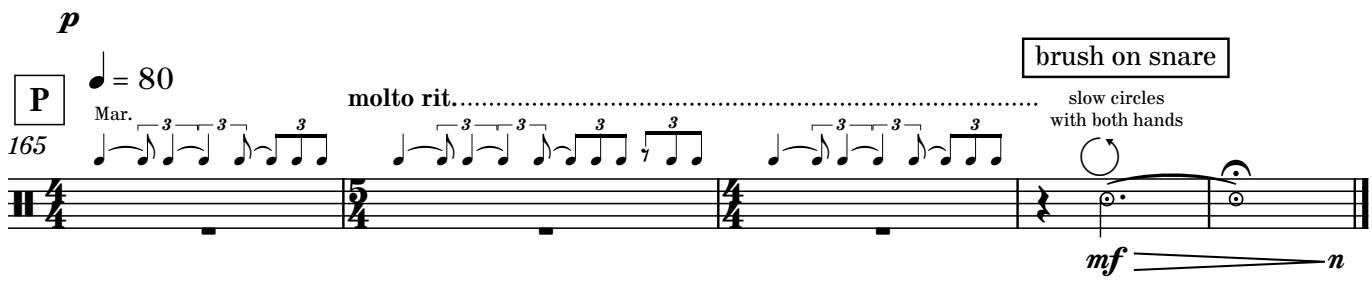
149 

*p*

165  $\text{♩} = 80$

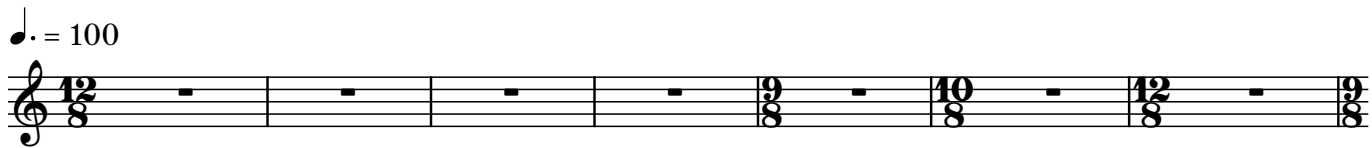
Mar. *molto rit.* *brush on snare* *slow circles with both hands*

*mf*  $\rightarrow$  *n*



## 2 Kindheitserinnerungen

$\text{♩} = 100$

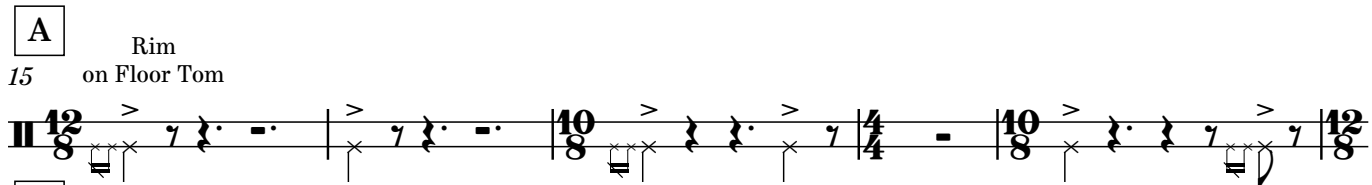


8 *To Floor Tom & Woodblock* *Bon. 4*



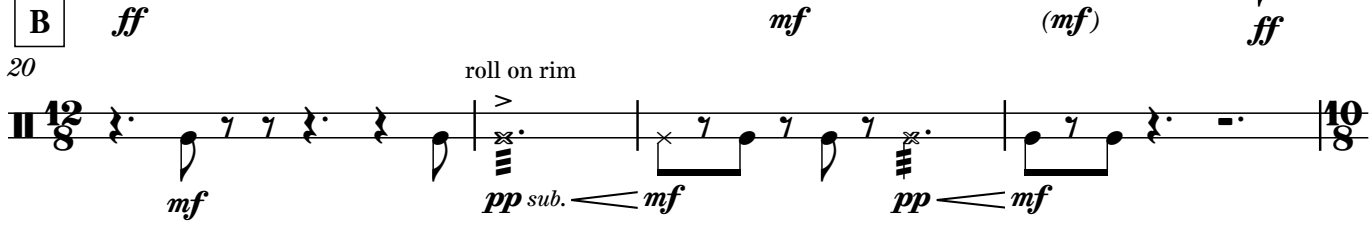
15 *Rim on Floor Tom*

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

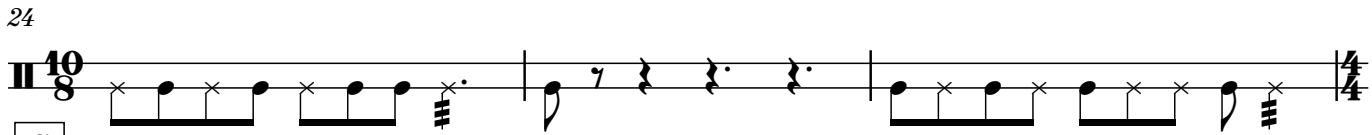


20 *roll on rim*

*mf* *pp sub.*  $\leftarrow$  *mf* *pp*  $\leftarrow$  *mf*

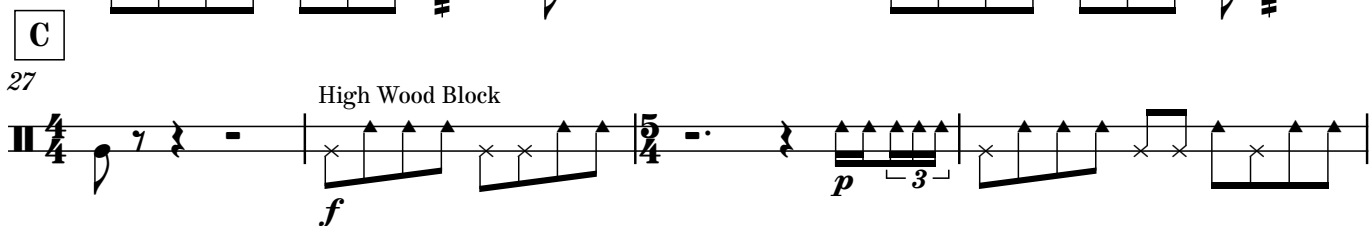


24

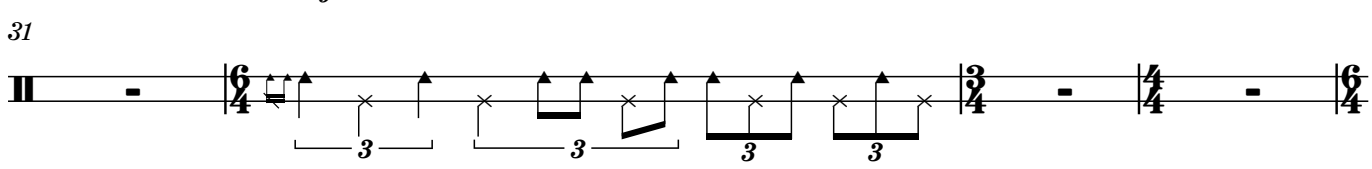


27 *C* *High Wood Block*

*f* *p*



31



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

38 *press-roll* **D** *simile* *f* *pp* *f* *pp* *pp* *f* *press-roll*

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

49 *press-roll* **E** *press-roll* *f* *pp* *f* *pp* *simile*

55 *fpp* *f* *pp* *fpp* *rit.....*

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

61 *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**

69 *mute* *beater* *arco* *beater* **G** *arco* *beater* *pp*

74 *Bongos* *rubato* *arco* *beater* *rubato* *(beater)* *rubato* *Vib.*

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

*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* (slow gliss.) *gliss.*

*pp* *n* *pp* *p*

96 *slow down tremolo extremely*

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

99 *rit.* *slow down tremolo extremely*

*pp* *mp* *pp*

**J** ON CUE a tempo *molto rit.*

*mp*

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

*pp*

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

Bongo 1

speed up  
organically  
(till tremolo)

105

112

116

L

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

min. 5"

120

ON CUE

M

♩ = 50  
To Crotales  
(with bow)

molto rit.....

121

N

a tempo (ma rubato)

125

131

# 3 Alptraum

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

~ 15" - 20"

*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

7 ~ 30" - 40"

**B** take a 2nd superball and go wild  
use pedal

15 ~ 25"

**C** ♩ = 60  
19 *ff* To Timpani & Mallets

**D** 22 crescendi are only played by the timpani  
Wherever rapid changes of pitch on undamped timpani result in glissandi, this is intentional and even desired.

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

26 *f* *fpp* *f* *fpp* *fpp* *ff* *secco*

**E** 29 ALL tremolos without press-rolls (different dynamic levels of the crescendi between players)

*ffpp* *n*

34 *n* *f* *n*

**F**

41

drum sticks on rim of bass drum

To Timpani  
To Brushes

**G**

49

brushes on rim

To Bass Drum

bass drum RIM & brushes

55

**H**

bass drum RIM & brushes

**timpani**

59

on rim with brushes

timpani with mallets

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

**I**

65

very brutal  
secco / coperti

molto accel.    molto rit.....

tune to F#

*ff*

*mf*

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

**J**

70

a tempo

only press pedal secco

tune to B

*ff*

*p* < *ff*

75

*ff* *mp* < *pp* *f* sub. *ff*

*pp* < *f* < *pp*

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

86

91 To Glockensp.

**L** ♩ = 60 (♩ = ♩) use pedal (legato / floating soundscape with accents)

96

101 M ♩ = 48

106

**N**

110

114 To Timpani & Mallets

117 very subtle

To 1 Mallet & 1 Superball

start impro

*n* ————— *p* ————— *ppp*

**0**

119  $\square \sim 50'' - 60''$

**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



**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

**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)

46

*ff pp* *ff pp ff pp*

49

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

51

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

**H** Rim Hit the same principle with the accents applies to the rim hits

53

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

55

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

57

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

59

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

61 **I**

64 **J**

68 **K** *simile* accents on rim: *mf*  
hits on snare: *pp*

73

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

79

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

83 **M** *ff* *pp* *ff* *mf < ff*

85 *pp* *ff* *ff*

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

88 *fff* *mf sub.* *n*

90

♩ = 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, other notes soft (like ghost notes)

98

**P**

102

106

**Q** splash (Hi-Hat)

**R**

*p sub.*

110

**fff**

*mf*

114

*p*

118

**S**

*mf*

122

*p*

(ON CUE if vibra  
plays rubato)

126 **T**

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

130 **U**

*mf*

134

138 **V**

*p* *f* *p*

142 **W**

*f*

147 **X**

*pp* *f* *p*

152

156

160 **Y**

*f*

164

*pp*

168

**Z** To Glock.  
*fff*

173

**AA**

182

**BB** Glock.  
*f*

189

**CC** To Dr.  
To Snare

196

**DD** snare  
*fff*

201

204

209

**EE** To Triangles  
*ppp*

217

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

# 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*

**A**

stomp with the right foot

*ff*

*f*

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

Musical score for section D, measures 28-32. The piano part consists of a series of chords, some with vibrato (v.) and some with accents (>). Dynamics include *fp*, *f*, and *fp*. The triangle part has rhythmic patterns with markings for *L*, *R*, and *L & R*. A dynamic of *f p sub.* is indicated for the piano part in the final measure.

**E**

Musical score for section E, measures 33-37. The piano part consists of a series of chords with dynamics *ff* and *pp*. The triangle part has rhythmic patterns with markings for *L & R* and a dynamic of *ff*.

Musical score for section F, measures 38-42. The piano part consists of a series of chords with dynamics *pp*, *f*, *p*, and *f*. The triangle part has rhythmic patterns with markings for *no vib.*, *simile*, and *vib.*. Time signatures change from 3/4 to 4/4 and back to 3/4.

**F**

Musical score for section G, measures 43-48. The piano part consists of a series of chords with dynamics *ff* and *f*. The triangle part has rhythmic patterns with markings for *no vib.* and *fast vibr.*. A note indicates to shorten the rest if the triangle stops resonating before the end of the bar. Dynamics *f p sub.* and *f* are indicated for the piano part.

Musical score for section H, measures 49-52. The piano part consists of a series of chords with dynamics *p sub.* and *f*. The triangle part has rhythmic patterns.

**H**

52

*no vib.*

*fast vibr.*

*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

**I**

♩ = 100

56

*ff*

**J**

Tri.1

58

Tri. 2

~ 0:45' - 01:15'

**K**

59

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

*fast vibr.*

**ON CUE**

*ff*

∨

L

*ff*

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.

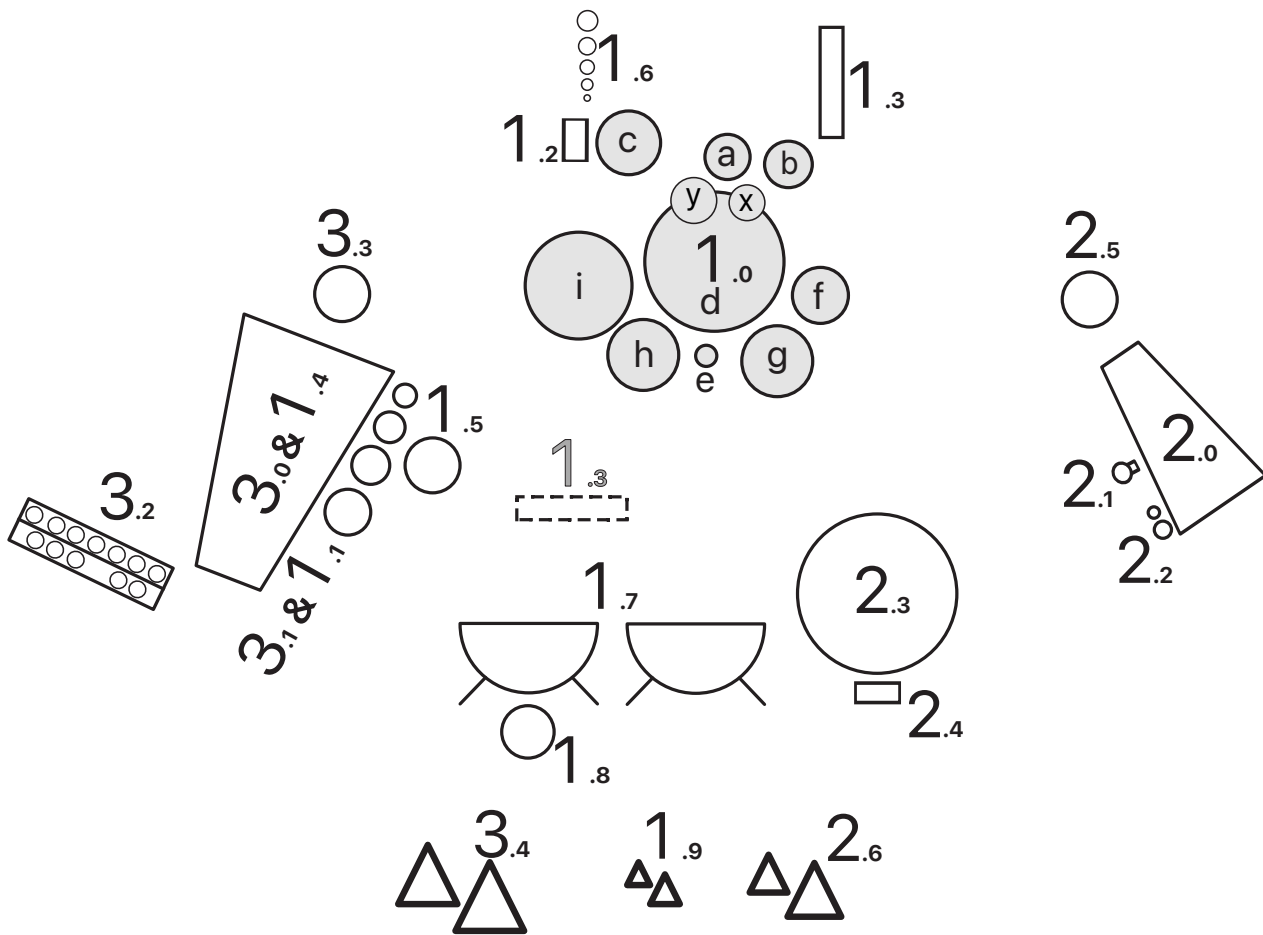
Once the climax is reached, the movements slow down: the highest triangle fades away, then the middle one, until only the lowest remains, slowing down further and ending with a final hit that resonates into silence.

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

The score is written for a single staff in 4/4 time. It begins with a whole rest and a fermata. The first measure is followed by a double bar line and another whole rest with a fermata. The second measure contains a triplet of eighth notes, marked *f* and *motor off*. Section A (measures 7-11) features a triplet of eighth notes with a dynamic range from *p* to *f*. Section B (measures 12-15) includes a triplet of eighth notes with a *2nd.* marking and a *STOP* instruction. Section C (measures 16-20) shows a triplet of eighth notes with *speed up motor* and *slow down motor* markings, and a *ff* dynamic. Section D (measures 21-25) contains a triplet of eighth notes with *motor off* and a *3* marking. Section E (measures 26-29) features a triplet of eighth notes with *motor full speed* and a *3* marking. The score concludes with a triplet of eighth notes and a *motor off* instruction.

37 F

*f* *p* *f*

41

speed up motor (motor full speed)

*p* *f*

46 G

motor off

*p* *f* *ff*

52

*p* *ff*

H

57

vibraslap

*ff* *f* *ff*

61 I

*ff* *p*

64

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

68

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

72

J

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

76

*p* *f* *ff*

K

80

*f*

L

83

*dim.*

87

motor 1/4 speed motor 1/2 speed

92

M

motor 3/4 speed motor full speed *pp*

(motor full speed)

99 *pp* *mf* *f* *ff* **N**

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)

*Red.* *Red.*

113

*Red.*

118

*Red.*

126

*Red.*

134

*Red.*

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

140

143 *pp* motor off

0

~ 7" *mf* Red. *p* Red. ~ 7" *p* Red.

149 Mar. ~ 11"

~ 3" *p* Red. *f* ~ 7"

156 ~ 7"

160 *p* Red. *p* Red. *mf* ~ 7" ~ 5"

P

♩ = 80

165 *p* *p* *n* *mp*

motor full speed *molto rit.*.....

To Glasses (drums play with brushes)

Mar.

# 2 Kindheitserinnerungen

*♩.* = 100

To Vibra.  
- motor off -

9

**A**

15

Vib.

*f*

**B**

20

24

**C**

*220.*

28

37

**D**

43

**E**

*molto secco*

51

*mf*

*molto secco*

56

*p* ————— *ff*

*mf*

*rit.....*

**F** ♩ = 50

61 *ff* motor 1/4 speed

67 *p* motor gradually off pitch bends

72 **G** motor 1/4 speed Bongos rubato

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

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

81 **H** *p* *f* *p* *f*

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

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

Keep the pedal pressed continuously until letter J

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

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

*p mp p mf*

**J** ON CUE  
a tempo

101 **K** ♩ = 60  
più mosso

*mp p p 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 p*

111 use pedal as desired slow down tremolo extremely

*mp 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"

**ON CUE**

**M** ♩ = 50

121 molto rit.....

*ff*

**N**

125 a tempo

### 3 Alptraum

← ~ 15" - 20" →

**A**

start improvising with 1 or 2 superballs

← ~ 30" - 40" →

**B**

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

← ~ 25" →

**C**

♩ = 60

**D**

ALL tremolos without press-rolls

**E**

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

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

48 **G** Woodblock wood block & brushes  
Bass Drum brushes

55 **H** wood block with brushes  
bass drum (NO rim) with brushes  
bass drum with mallets

64 **I**  $\text{♩} = 120 (\text{♩} = \text{♩})$   
secco / coperta  
very brutal  
molto accel. molto rit.....

70 **J** a tempo  
ff p < ff n

76  
ff f < ff pp f pp

**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) M  $\text{♩} = 48$   
*f* 3 *p* *mp* 3

106 5 3 3 3

110 N 5 3 *f* *mp* 3 3 *f*

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

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

**O**

119 ~ 50" - 60"

roll in *pp* - continues throughout

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

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

long or short crescendi going back to *pp* immediately

long or short decrescendi

*ff pp sub. ff pp*

**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.

**P**

126

*n*

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

press-roll  
with 1 hand

*simile*

R L R L

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

8 A

16 B

23 C

28

32

D

36

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

38

R L L L L R R R

*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.

the accents are repeated after 6 beats

**F**

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.*

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**

45

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

48

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

the same principle with the accents applies to the rim hits

**H**

51

Rim Hit

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

53

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

55

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

57

*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

*p < mf*

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

*f ff pp ff pp ff pp ff simile*

73

*p < ff mf sub.*

L 2 sticks against each other

77

*ff mf sub. ff mf sub.*

79

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

81 (snare)

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

M

84

*p < ff mf < ff pp ff*

87

*ff*

N

88 >  
  
*fff mf sub.*

89

91  
  
*n*

O

$\text{♩} = 200$  the same as before, but notated with note values twice as long  
 (♩ = ♩)

94 >  
*ff*  
 To Vibra. 2 bows  
  
**P**

103  
  
**Q**      *vibra.*      **R** (play it rubato if it's too difficult to count)  
*mf*

112  
  
**S**

120  
  
**T** (ON CUE if vibra plays rubato)

128  
  
**U**

136  
  
**V**

144  
  
**W**      To Mallets

X

151

1(-12) 2 3 4 4 5 6 7 8 9 10 11 12

Y

163

1(-7) 2 3 4 5 6 7

Z

173 with mallets

*f*

AA

177

*fff* *f*

BB

182

*fff*

CC

191

*mf sub.* *fff* *fff* *ff sub.* *fff*

DD

197

*(fff)*

staccato

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

To Triangles

206

EE

212

1(-15) 2 3 4 4 5 6 7 8 9

221

10 11 12 13 14 15

# 5 Aufwachen

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

♩ = 100

with HANDHOLD

muted

32

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

L & R

L & R

*ff*

**E**

35

*ff sub.* *pp*

38

*pp* *f* *p*

*no vib.* *simile*

41

*f* *ff*

*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.* *ff* *fast vibr.*

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

**I**

♩ = 100

56

(*ff*)

~ 0:45' - 01:15'

**J**

58

Tri. 1  
Tri. 2

**K**

59

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

*fast vib.* ON CUE

L  
*ff*

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.

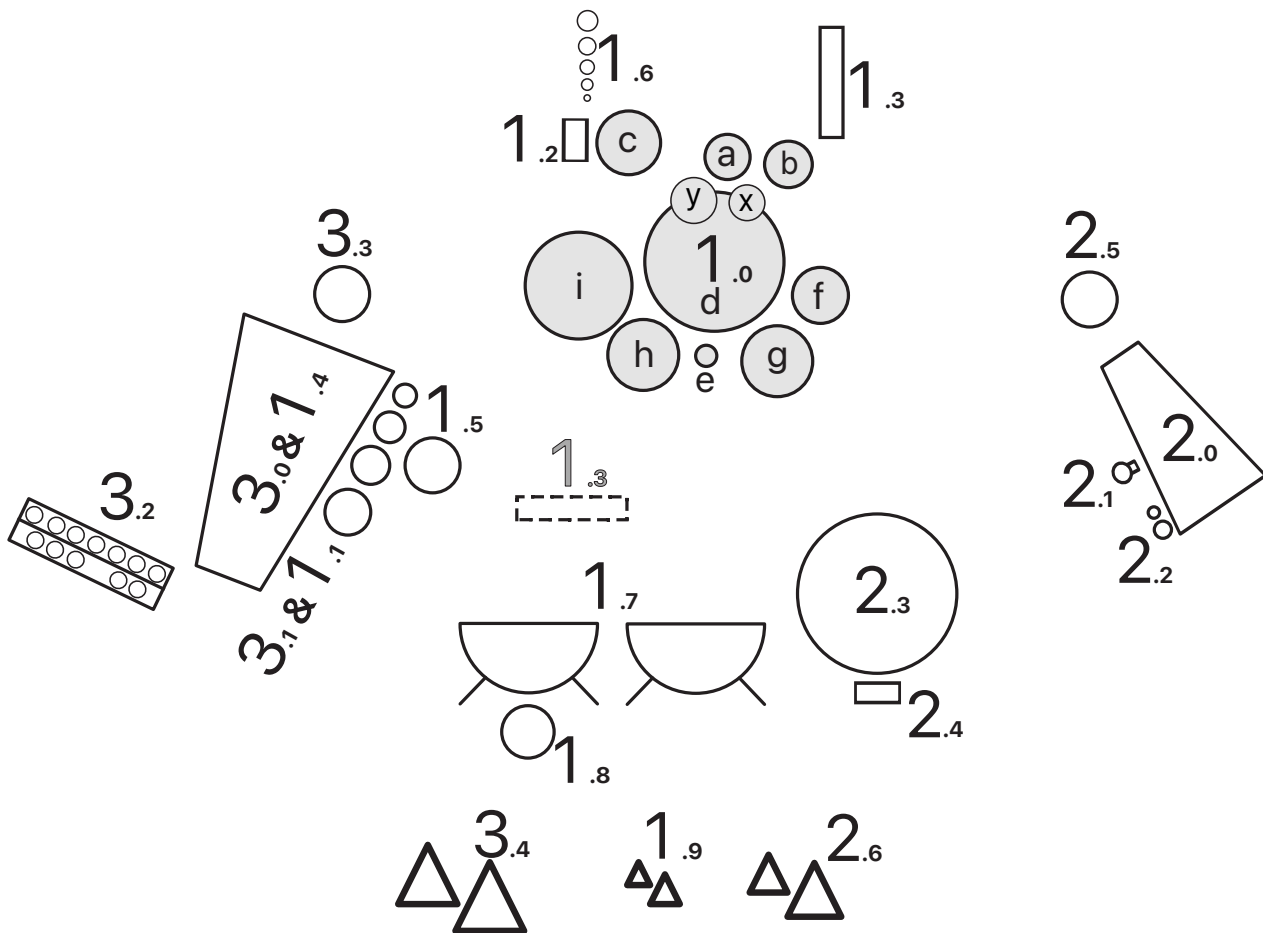
Once the climax is reached, the movements slow down: the highest triangle fades away, then the middle one, until only the lowest remains, slowing down further and ending with a final hit that resonates into silence.

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 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

10 Marimba

B

C

D

30

Musical notation for section D, measures 30-35. Treble clef, 4/4 time. Bass clef, 4/4 time. Features triplets and a forte (*f*) dynamic marking.

E

36

Musical notation for section E, measures 36-43. Treble clef, 4/4 time. Bass clef, 4/4 time. Features triplets, a mezzo-piano (*mp*) dynamic marking, and a key signature change to B-flat major.

F

40

Musical notation for section F, measures 40-43. Treble clef, 4/4 time. Bass clef, 4/4 time. Features triplets, a forte (*f*) dynamic marking, and an accent (if possible) marking.

44

Musical notation for section F, measures 44-49. Treble clef, 4/4 time. Bass clef, 4/4 time. Features triplets and a key signature change to D major.

G

50

Musical notation for section G, measures 50-54. Bass clef, 2/4 time. Features triplets, a fortissimo (*ff*) dynamic marking, and a piano (*pp*) dynamic marking.

53

*ff mp ff mp*

56

H

*ff mf ff mf*

59

*ff sub. f*

I

63

*f p p f*

66

*f p f f p f*

69

*p p f p f*

J

74

*p* — *f*      *p* — *f*

K

78

*pp*      *ff*      *f*

L

82

*dim.*

86

M

96

*pp*

N

100

*p* — *mf*      *f* — *ff*

106 ♩ = ca. 126

TACET ~ 01:30'

116

126

136

146

0

~ 7"

*mf*

*p*

~ 7"

very soft mallets

always continue w. tremolo

149

*n*

*p*

~ 11"

*ppp sub.*

Vib.

~ 3"

*p*

*f*

*p*

156

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

~ 7"

*p*

*p*

161

**P**  $\text{♩} = 80$  *molto rit.*.....

165

## 2 Kindheitserinnerungen

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

13

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

15

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

18

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

20

*p* *f*

23

**C** *fp* *mf*

27

*mf* *p*

31

*f*

34

*pp*

**D**

To Marimba & Bow

1(-8) 2 3 4

39

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

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

**F** marimba ♩ = 50 2 soft timpani mallets in LH 2 soft mallets in RH

61

65

70 **G**

74 rubato Vib. rubato

with mallets

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

free in dynamics  
initial form / basic structure:

77 Vib. rubato Vib.

80

**H** *mf* *pp* *pp*

83

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

To Marimba & Bows

88

*ppp* *ppp*

97

*p* *ppp*

rit..... To Mallets.....

**J** ON CUE *a tempo*

101

(fast or slow gliss.) *mp* *molto rit.*

102

**K** ♩ = 60 *più mosso*

to sticks

*pp* *pp* with 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**

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

L

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

120 min. 5"

M ON CUE

♩ = 50

molto rit.....

no gliss.  
anymore

121

N a tempo

To Bongos

123

with mallets

slow down tremolo extremely

slow down tremolo extremely

126

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'' - 20''

A

7

TACET

~ 30'' - 40''

**B** marimba

15

*pp*

**C** ♩ = 60

**D** crescendi are only played by the timpani

19

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

23

**E** ALL tremolos without press-rolls

(different dynamic levels of the crescendi between players)

29

35

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

**G** To Bongo To Brushes

iron stand & brushes

49

bongos brushes

53

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

Musical notation for measure 53, featuring a single staff with dynamics *pp*, *mp*, *p*, and *ppp*.

**H**

58 iron stand with brushes

Musical notation for measure 58, featuring an iron stand with brushes and a bongo low with brushes.

marimba with mallets

Musical notation for marimba with mallets, showing dynamics *mp* and *pp*.

**I** ♩ = 120 (♩ = ♩) very brutal

Musical notation for section I, starting at measure 65, featuring dynamics *ff* and *ffp*, and tempo markings *molto accel.* and *molto rit..*

**J** a tempo

Musical notation for section J, starting at measure 70, featuring dynamics *p* and *ff*.

Musical notation for section J, starting at measure 74, featuring dynamics *ff*, *ffmp*, and *ppp*.

Musical notation for section J, starting at measure 78, featuring dynamics *ff* and triplets.

**K**

Musical notation for section K, starting at measure 81, featuring dynamics *ff*.

Musical notation for section K, starting at measure 88, featuring dynamics *f*, *mf*, *mp*, and *p*, ending with "To Gongs".

**L** ♩ = 60  
(♩ = ♩)

96 (don't mute)

*p* Nipple-Gongs

101

**M** ♩ = 48

*f* *p*

106

*f*

**N**

110

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

114 To Marimba

*p sub.* *f*

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

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.

0

119  $\tau$  ~ 50" - 60"

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

single accents, going back to **pp** trem. immediately

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

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

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

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

15

3 3 3

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'.



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

40

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

*pp* *ff*

the accents are repeated after 6 beats

**F**

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.*

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**

45

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

48

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

the same principle with the accents applies to the rim hits

**H**

51

Rim Hit

*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

*ff mf sub. p < mf*

68 K *simile*

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

*f ff pp ff pp ff pp ff*

73

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

L 2 sticks against each other

77

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

79

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

81 (snare)

*p < ff ff mf sub. pp ff*

M

84

*mf < ff mf < ff pp ff ff*

N

88 > To Marimba

*fff mf sub. n*

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

94 *ff f*

98 **P**

102

**Q** **R**

106 *fff p*

110

114 *mf*

**S**

118 *p*

122 *mf*

**T** ON CUE if vibra  
plays rubato)

126 *p*

130 *mf* **U**

134 *p*

138 *f* **V**

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

142 *p sub.* **W**

146

150 **X** (attention) (attention)

154

158

Y

162

*f*

166

Z

170

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

174

(halfstep with vib)

AA

177

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

BB

181

185

189

CC

192

*fff*  
*fff mf sub.*  
*fff*  
*(fff)*

DD

199

203

207

EE

211

215

219

223

### 5 Aufwachen

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

♩ = 100

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

A

9 with HANDHOLD

ON STAND *f*

14 **B**

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

*fp*

$\text{♩} = 132$

C

26  $\text{♩} = 72$  **D**

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

R L R L L

32 **E**

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

L & R L & R

*ff*

37 *no vib.* *simile* *vib.*

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

**F**

43 *no vib.* *fast vibr.* **G**

*f*

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

48

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

52

*ff* *fast vibr.*

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)

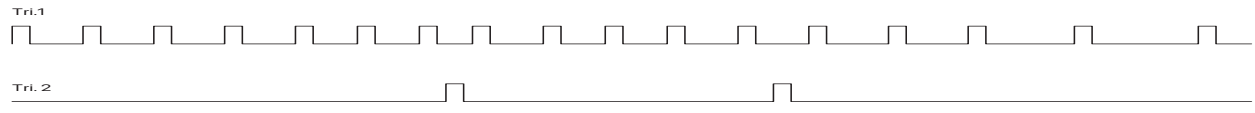
**I**

56 ♩ = 100 □ Swing it down- and backward

(*ff*)

**J**

58 ~ 0:45' - 01:15'



**K**

59 *mp* *f* *mp* *f* *fp* *fp* *ff* *fast vib.* **ON CUE** *ff* *L* *ff*

**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