

THREE MOVEMENTS FOR
PERCUSSION, PIANO AND
PREPARED PIANO

by Joshua Parmenter

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Notes to the performer:

In Movements I and III, where dotted barlines are used, the meter is to be free. All time signatures and barlines are for ease of rehearsal and performance, and do not in any way suggest “strong” or “weak” beats. However, where there are solid barlines in those movements, those measures are to be performed in the normal manner.

In movements I and III, all grace notes should precede and lead into the beat marked by the larger note. Tempo and rhythm of grace notes are flexible here; however, they should be played in the shortest amount of time possible.

In general, but specifically in the percussion parts, slurs are used as a way to show phrasing. This is particularly important for all players in II, where notes are grouped using slurs. In II, where these slurred groupings occur, the first note of each grouping should be slightly accented, as a way to keep the rhythmic pattern (sixteenth notes grouped as 3+3+3+3+2+2) discernable.

The Second Piano is to be prepared with steel bolts and screws. The Bolts are to be used along all notes with two strings (in the Bass), and screws along all notes with three strings (treble). For notes in the three-string range, the screw should be placed between two of the strings. Not all three need to be prepared. These should be placed within an inch of the dampers, into the piano. All preparations should be snug between the strings, with a minimum of rattling, to create a “gong” like sound.

Instrumentation

Percussion:

Player 1

Marimba

Crotales

Small and Large Cymbal

Tam-Tam

Small, Medium and Large Tom-Toms

Player 2

Vibraphone

Tubular Bells

Small and Large Cymbal

Tam-Tam

Medium and Large Tenor Drums

Bass Drum

Piano

Prepared Piano

I

Joshua Parmenter

Slowly, Freely

♩ = 96
unless otherwise noted

3+4+3

The score consists of the following parts and staves:

- Marimba**: Treble and Bass clefs, measures 1-6.
- Crotales**: Treble clef, measures 1-6.
- Perc. I**:
 - 2 Cymbals I: Treble clef, measures 1-6.
 - Tam Tam I: Treble clef, measures 1-6.
 - 3 Tom Toms: Treble clef, measures 1-6.
- Vibraphone**: Treble clef, measures 1-6.
- Tubular Bells**: Treble clef, measures 1-6.
- Perc. II**:
 - 2 Cymbals II: Treble clef, measures 1-6.
 - Tam Tam II: Treble clef, measures 1-6.
 - 2 Tenor Drums: Treble clef, measures 1-6.
 - Bass Drum: Treble clef, measures 1-6.
- Piano**: Treble and Bass clefs, measures 1-6.
- Prepared Piano**: Treble and Bass clefs, measures 1-6. Dynamics: *p* (measures 1-2), *mf* (measures 3-6).

Time signatures: 3/8, 3/8, 10/16, 2/4, 2/4.

Perc. II Vib. *motor off*

Prep. Pno. *p* *f* *p*

Perc. II Vib. *p* *f* *p*

Prep. Pno. *p* *f* *p*

Perc. I T.T.I. *pp* *etc.*

Perc. II T.B. *pp* *with bow* *p*

Cym. II *p*

Prep. Pno. *f* *p* *pp* *una corda*

with a soft yarn mallet near the edge for pp near the center for ff

Perc. I T.T.I. *mp* *pp*

Perc. II T.B. *with bow* *p*

Cym. II *p*

Prep. Pno.

31

Mar. *ff*

Perc. I

Crt. *let ring p*

T.T.I

Pno. *silently finger, and hold with the sostenuto pedal ff*

sost.

Prep. Pno. *8^{va}*



A Tempo

37

Mar. *ff*

Perc. I

Crt.

T.B. *pp*

Perc. II

Cym. II *with a soft yarn mallet sfz p*

Pno. *ff p*

Prep. Pno. *p*

8^{va}

43

Perc. I Mar. *ff* *p <> f* *pp*

T.B. *f* *with bow*

Perc. II T.T. II *with bow* *ppp* *p*

Cym. II *f* *p < ff*

Pno. *f* *ff*

Prep. Pno. *f* *ff* *mf* *p* *mf* *p*



A Tempo

48

Perc. I Mar. *mp* *2-3 seconds* *p*

T.T. I *with mallet handle, on the edge* *p*

Perc. II B. Dr. *on the rim*

T.T. II *let ring through fermata*

Pno. *f* *p*

Prep. Pno. *pp*

Fast ♩ = 160

Mar. *mf*

Perc. I
Cym. I *mp* *near the center* *mf* *f* *ff*
T.T. I *f* *ff* *pp* *f* *with a soft yarn mallet, near the center*

Perc. II
T.T. II *mp* *mf*

B. Dr. *p* *f* *ff* *ff*

Pno. *ff* *fff* *8va...*

Prep. Pno. *p* *ff* *fff* *8va...*



A Tempo

Perc. I
Mar. *p* *f* *pp* *pp* *f*
Crt.

Pno. *ppp* *15^{ma}* *f* *8va*

Prep. Pno. *ppp* *15^{ma}* *8^{va}*

60

Perc. I Crt.

Perc. II T.T. II *with bow*
pp

Pno. *p*

Prep. Pno. *p*

||

63

Perc. I Crt.

Vib.

Perc. II T.T. II *let ring through fermata 2-3 seconds*
p *mf*

Pno. *mf* *mp* *ff*
2-3 seconds

Prep. Pno. *ff* *p*
2-3 seconds

66

Perc. I Mar. *f* *p* *pp* *p* *f* *pp*

Cit.

Perc. II Vib. *f* *p* *f*

T.B. *mf*

Pno. *f*

Prep. Pno. *mf* *f* *f*

with palm, fingers parallel with the keys

*

==

70

Perc. I Mar. *pp* *f* *pp* *f* *pp*

Perc. II T.B. *mp* *f* *f* *pp*

Pno. *f* *p*

Prep. Pno. *8va* *8va* *8va*

Perc. I Mar.

72

72

ff pp

Pno.

72

hold the silently fingered chord with the sost. pedal to the end of 1

p

Prep. Pno.

72

p

8va

8va



Perc. I Mar.

74

74

p to the end

Perc. II T.B.

74

pp

Pno.

74

with palm, fingers parallel with the keys

f

pp with both forearms

Prep. Pno.

74

pp

8va

8va

3

3

Continue directly to II

Quickly
♩ = 180
♩ = 120

II

The score is divided into two systems. The first system includes Marimba, Perc. I (Crotales, 2 Cymbals I, Tam Tam I, 3 Tom Toms), and Vibraphone. The second system includes Perc. II (Tubular Bells, 2 Cymbals II, Tam Tam II, 2 Tenor Drums, Bass Drum), Piano, and Prepared Piano. The Marimba part begins in the second measure with a melodic line marked *mp*. The Piano and Prepared Piano parts feature complex chordal textures, with the Prepared Piano part including an *8vb* marking. The Percussion parts include rhythmic patterns, notably in the 2 Tenor Drums part which starts with a *f* dynamic.

Perc. I Mar. *f* *f* *p*

Perc. II Vib.

Pno. *p* *f*

Prep. Pno. *f* *p* *f* *p* *f*

♩



Perc. I Mar. *pp*

Perc. II Vib. *pp* *p*

Pno. *pp*

Prep. Pno. *pp*

♩

15

Perc. I Mar. *f* *f* *ff*

Perc. II Vib. *f* *f* *ff*

Pno. *pp* *lh.*

Prep. Pno. *f sub. pp*

sc * *sc* * *sc* *

==

19

Perc. I Mar. *pp*

Perc. II Vib. *pp*

Pno. *f*

Prep. Pno. *f*

sc * *sc* * *sc* *

22

Perc. I Mar.

pp *ff*

Perc. II Vib.

f *ff*

Pno.

ff

Prep. Pno.

f *p* *ff*

tea * *tea* * *tea* * *tea* *

==

26

Perc. I Mar.

Perc. II Vib.

Pno.

Prep. Pno.

tea * *tea* * *tea* * *tea* *

30

Perc. I Mar.

Perc. II Vib.

Pno.

Prep. Pno.

8^{va}

8^{va}

15^{ma}

Reo

Reo

Reo

Reo



34

Perc. I Mar.

Perc. II Vib.

Pno.

Prep. Pno.

8^{va}

15^{ma}

8^{va}

8^{va}

pp

f

p

pp

Reo

*

Reo

*

Reo

*

Reo

*

43

Perc. I Mar.

Perc. II T. Dr.

Pno.

Prep. Pno.

ff

p

ff

ff

8^b.....



45

Perc. I Mar.

Pno.

Prep. Pno.

48

Perc. I

Mar.

ff to the end

T.T. I

ff to the end
with mallet handles, in the center

Perc. II

Vib.

ff to the end

Cym. II

48

ff to the end

no tremolo

slight tremolo

with mallet handles, in the center

Pno.

48

ff to the end

8vb

Prep. Pno.

48

ff to the end

8va

*

*

57

Mar.

Perc. I

T.T. I *with mallet handles, on the edge*

Toms

Vib.

Perc. II T. T. II

Cym. II *on the edge*

Pno.

Prep. Pno.

Reo

Detailed description of the musical score for measure 57:

- Maracas:** Treble clef, starting with a quarter rest, followed by a sixteenth-note pattern: G4, A4, B4, C5, B4, A4, G4.
- Perc. I:** T.T. I has a rhythmic pattern of quarter notes with mallet handles: G4, A4, B4, C5, B4, A4, G4. Toms are silent.
- Vibraphone:** Treble clef, playing a sixteenth-note pattern: G4, A4, B4, C5, B4, A4, G4.
- Perc. II:** T.T. II has a rhythmic pattern of quarter notes with mallet handles: G4, A4, B4, C5, B4, A4, G4. Cym. II has a rhythmic pattern of quarter notes with mallet handles: G4, A4, B4, C5, B4, A4, G4.
- Piano:** Bass clef, playing a sixteenth-note pattern: G3, A3, B3, C4, B3, A3, G3.
- Prep. Pno.:** Treble clef, playing a sequence of chords: G4, A4, B4, C5, B4, A4, G4. Bass clef, playing a sequence of chords: G3, A3, B3, C4, B3, A3, G3.

63

Perc. I Mar.

Perc. II Vib.

Pno.

Prep. Pno.

8th

Reo *



66

Perc. I Mar.

Perc. II Vib.

Pno.

Prep. Pno.

Reo *

continue directly to III

III

Fast ♩ = 160

Slowly, Freely ♩ = 96

Marimba

Crotales

Perc. I

2 Cymbals I

Tam Tam I
with mallet handles, at the center
ff

3 Tom Toms

Vibraphone

Tubular Bells

2 Cymbals II

Perc. II

Tam Tam II

2 Tenor Drums

Bass Drum
with soft mallets, at the center
ff

Piano
ff

Prepared Piano
ff
f
8^{va}

Red. until m. 34

Perc. I Mar. *pp* *mf* *p* *pp* *f* *pp* *p* *pp* *rit.*

Perc. I Mar. *f* *ff* *p* *pp* *mf* *p* *accel.*

A Tempo

Perc. II Vib. *pp*

Pno. *pp*

And. until m. 34

Prep. Pno. *f*

Perc. I Mar. *pp* *pp* *mf* *pp* *mf* *f* *A Little Faster* *rit.* *A Tempo*

Perc. II Vib. *pp*

Pno. *pp*

Prep. Pno. *f*

25

Perc. I Mar.

25

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

Perc. II Vib.

pp

Pno.

pp

Prep. Pno.

f

==

30

Perc. I Mar.

30

pp *p* *ff*

accel.

Perc. II Vib.

p

Pno.

p

Prep. Pno.

34 *rit.* *p* *pp* *f* *A Tempo*

Perc. I Mar.

Vib.

Perc. II Cym. II *with bow* *p* *mf*

B. Dr. *At the edge of the drumhead* *p* *15^{ma}* *pp*

Pno. *p* *pp* *15^{ma}* *pp*

Prep. Pno. *p* *pp* *15^{ma}* *pp*

39 *Fast* ♩ = 160 *ppp* *p* *f*

Perc. I Mar.

Vib.

Perc. II Cym. II *let ring* *ppp* *f*

B. Dr.

Pno. ***

Prep. Pno. *p* ***

46

with bow

Perc. II Cym. II

Perc. II B. Dr.

46

start at the edge of the drumhead, then move towards the center

pp

Prep. Pno.

ff

mf



55

with soft mallet, near the edge

with soft mallet handles,

Perc. I Cym. I

Perc. I T.T. I

55

with soft mallet handles, near the center

with soft mallet, near the center

p < mf p < f

Perc. II B. Dr.

55

with both forearms

pp

p

ff

Prep. Pno.

ff

play the upper four notes on the beat, followed as quickly as possible by the low A.

8^{va}

62 A Tempo

Perc. I Mar. *mp* < *f* *p* < *mf* *pp* *pp* < *f*

Perc. II T. T. II *pp* *pp*

with soft mallet, near the edge

with soft mallet handles, near the edge



66

Perc. I Mar. *p* *f* *p* *pp*

Cym. II *p*

Perc. II T. T. II *p*

Pno. *ppp*

Prep. Pno. *f*

with a stick, on the edge

with a soft mallet, near the center

use the sost. pedal for the clusters, holding it down for the remainder of the movement.

with palms, parallel to the keys

15^{ma}

8^{va}

8^{va}

8^{va}

70

Perc. I Mar.

f *p* *p*

Perc. II Cym. II

with a stick, on the edge
p

with palms, parallel to the keys
ppp

Pno.

8^{vb}.....
15^{ma}.....
ppp

Prep. Pno.

8^{va}.....
mf

♩

74

Perc. I Mar.

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

Perc. II Cym. II

Pno.

mf *f* *p*

Prep. Pno.

mf *f* *p*

Perc. I Mar. *p* *ff* *pp* *ff*

Perc. II T. T. II

Pno. *f* *ppp* *f* *mf*

with palms, parallel to the keys

8^{va}

Prep. Pno. *f* *mf* *f* *mf*

15^{ma}



Perc. I Mar. *pp* *pp*

Perc. II Cym. II

Perc. II T. T. II *pp*

78 with a soft mallet, near the center

Pno. *p*

Prep. Pno.

80

Perc. I Mar.

pp

3

80

Cym. II

Perc. II

80

T. T. II

80

Pno.

ff

80

Prep. Pno.

ff

with a soft mallet, near the center

ff



82

Perc. I Mar.

82

Cym. II

Perc. II

82

T. T. II

82

Pno.

82

Prep. Pno.

pp

p

with bow

10

16

2

4