

INCANTATION


percussion quartet

Taylor Brook, 2015

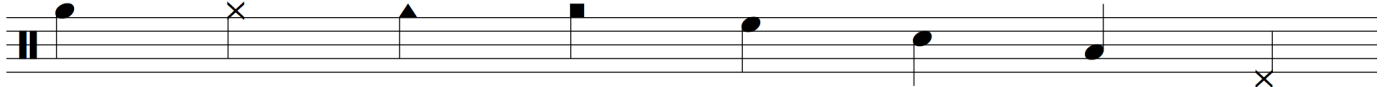
INSTRUMENTAL SETUP FOR EACH PLAYER:

- 1 hi-hat (4 total)
- 1 small towel (cerca 3x3' with hole in the center, placed between cymbals of the high-hat) (4 total)
- 2 tuned metal bars (8 total)
- 1 brake drum (4 total)
- 1 bow (4 total)
- wood mallets and baltar greens (or similar)

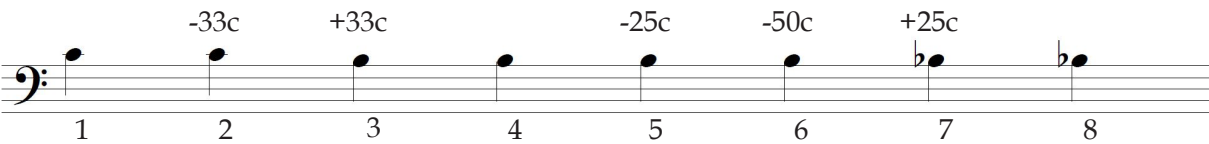
NOTATION:

hi-hat 

on rim on bow on bell (horizontal) on edge higher- pitched metal pipe 1 higher- pitched metal pipe 2 brake drum hi-hat pedal



The metal pipes should be tuned thusly:



1: (C4): 65.65cm
2: 66.94cm
3: 68.22cm
4 (B3): 69.54cm
5: 70.6cm
6: 71.66cm
7: 72.71cm
8 (Bb3): 73.76cm

The numbers above the notes indicate cent (hundredth of a semitone) deviations from the written pitch. These pipes can be of any metal, with copper or metal conduit piping suggested because of the low cost and ease of cutting. If the ensemble lacks the ability to cut their own metal pipes, then a set of bars that make any microtonal cluster arranged in order of descending pitch may be used.

hi-hat open/closed: \circ / + These indications hold through until the next indication is given.

STAGING:

<p>PERCUSSION 1 high-hat metal bars 1 and 5 brake drum</p>	<p>PERCUSSION 2 high-hat metal bars 4 and 8 brake drum</p>	<p>PERCUSSION 3 high-hat metal bars 3 and 7 brake drum</p>	<p>PERCUSSION 4 high-hat metal bars 2 and 6 brake drum</p>
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ABOUT INCANTATION:

Incantation is dedicated to the Architek Percussion Quartet of Montreal and was written during the Fall of 2014.

The title, *Incantation*, comes from musicologist Tomlinson's, *Music and Renaissance Magic*, which looks at the importance of music as a magical force in ritual through examining the treatise of renaissance scholars/magi. While my music is often conceptualized along the lines of imaginary musical tradition, literary inspiration, or some sort of technical inquiry, this piece searches no further than the sounds of the instruments and the musical ideas it contains. Instead, this piece considers a musical performance as casting a spell: a musical incantation.

Incantation

for Architek Percussion

Taylor Brook

$\text{♩} = 144$

wood mallets
ricochet

Musical score for Percussion 1-4, measures 1-5. The score is written for four percussionists. Percussion 1 and 4 play melodic lines with wood mallets and ricochet. Percussion 2 and 3 play rhythmic patterns with wood mallets and ricochet. The tempo is marked $\text{♩} = 144$. The score is in 4/4, 3/4, 3/8, and 4/4 time signatures. Dynamics include *mp* and *f*. A triplet of eighth notes is marked *mp* in measures 1 and 2. A forte *f* dynamic is used in measures 4 and 5.

Musical score for Percussion 1-4, measures 6-8. The score is written for four percussionists. Percussion 1 and 4 play melodic lines with wood mallets and ricochet. Percussion 2 and 3 play rhythmic patterns with wood mallets and ricochet. The tempo is marked $\text{♩} = 144$. The score is in 4/4, 12/8, and 4/4 time signatures. Dynamics include *p*, *f*, and *p*. A triplet of eighth notes is marked *mp* in measures 6 and 7. A forte *f* dynamic is used in measures 8 and 9.

Musical score for Percussion 1-4, measures 9-11. The score is written for four percussionists. Percussion 1 and 4 play melodic lines with wood mallets and ricochet. Percussion 2 and 3 play rhythmic patterns with wood mallets and ricochet. The tempo is marked $\text{♩} = 144$. The score is in 4/4, 12/8, and 4/4 time signatures. Dynamics include *f*, *p*, and *f*. A triplet of eighth notes is marked *mp* in measures 9 and 10. A forte *f* dynamic is used in measures 11 and 12.

Perc. 1
Perc. 2
Perc. 3
Perc. 4

12 15 18

p *f* *p* *f*

5 3 5 3 3

Perc. 1
Perc. 2
Perc. 3
Perc. 4

16 17 18

mp *f* *mf* *ff* *mf*

mp *f* *f* *p* *5* *ff* *mf*

f *mp* *f* *f* *p* *5* *ff*

mp *f* *mf* *5* *ff* *mf*

Perc. 1
Perc. 2
Perc. 3
Perc. 4

19 20 21 22

mf *mp* *mf*

3 3 3 3 3 3 3

24

Perc. 1

Perc. 2

Perc. 3

Perc. 4

27

Perc. 1

Perc. 2

Perc. 3

Perc. 4

31

Perc. 1

Perc. 2

Perc. 3

Perc. 4

35

Perc. 1

Perc. 2

Perc. 3

Perc. 4

p < *mf* > *p* *p* *ff* *f*

p < *mf* > *p* *f* *mf* *ff* *fp*

f *p* < *mf* > *p* *mf* *ff* *p* < *f*

p < *mf* > *p* *p* *ff* *p*

38

Perc. 1

Perc. 2

Perc. 3

Perc. 4

fp *f*

f

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

f *p* *f*

42

Perc. 1

Perc. 2

Perc. 3

Perc. 4

f *fp* *f*

f *fp* *f*

f *p* *f* *fp*

p *f* *fp*

45

Perc. 1

Perc. 2

Perc. 3

Perc. 4

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

f *p* *f*

f *p*

mp *ff* *fp* *f*

48

Perc. 1

Perc. 2

Perc. 3

Perc. 4

p *f*

fp *f* *p* *f*

f *fp* *f* *p*

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

51

Perc. 1

Perc. 2

Perc. 3

Perc. 4

mp *ff* *p* *f*

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

f *mp* *ff* *f* *p* *f*

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

6
55

Perc. 1
p *f* *ff* *p* *f* *p*

Perc. 2
mp *f* *mf* *ff* *p* *f*

Perc. 3
mf *ff*

Perc. 4
f *f* *ff* *p* *f*

59

Perc. 1
f *mp* *ff* *f* *mp*

Perc. 2
f *ff* *p* *f*

Perc. 3
p *f* *f* *p* *f*

Perc. 4
p *f* *ff* *f* *p* *f*

63

Perc. 1
f *mp* *ff* *mf* *ff* *p*

Perc. 2
f *ff* *mf* *ff* *p*

Perc. 3
f *f* *p*

Perc. 4
ff *p*

67

Perc. 1 *f* *pp* *mp*

Perc. 2 *f* *mp*

Perc. 3 *f* *pp*

Perc. 4 *f* *mp*

rit. poco a poco

71

Perc. 1 *pp* *mp* *pp* *mp*

Perc. 2 *pp* *mp* *pp* *pp* *f* *pp*

Perc. 3 *mp* *pp* *pp* *f* *pp* *f* *pp*

Perc. 4 *pp* *f* *pp*

$\text{♩} = 72$

with Balter Greens

75

Perc. 1 *p* *mp* *mf* *mp* *ricochet*

Perc. 2 *mf* *mp* *mf* *mp* *ricochet*

Perc. 3 *mp* *ricochet*

Perc. 4 *mf* *mp* *ricochet*

80

Perc. 1
mf *mf* *f* *mf* *ff* *f*

Perc. 2
mf *f* *pp* *mp* *pp* *f* *mf*

Perc. 3
mf *f* *ff* *f* *mf*

Perc. 4
mf *f* *ff* *f*

$\text{♩} = \text{♩} (\text{♩} = 108)$

85

Perc. 1
p *f*

Perc. 2
p *f*

Perc. 3
p *f*

Perc. 4
p *f*

ricochet

$\text{♩} = \text{♩} (\text{♩} = 144)$

90

Perc. 1
mp *f* *mf* *f* *mp* *f* *mf*

Perc. 2
p *f* *mp* *f*

Perc. 3
mp *f* *mp* *f*

Perc. 4
mp *f* *mp* *f*

94

Perc. 1 *f* *fp* *ppp* *f* *pp*

Perc. 2 *pp* *ff* *f* *mf* *mp* *f* *mp*

Perc. 3 *pp* *ff* *f* *mp*

Perc. 4 *fp* *ppp* *pp* *ff* *f*

98

Perc. 1 *ff* *f* *p* *f* *ff* *p* *mf*

Perc. 2 *f* *p* *f* *ff* *p*

Perc. 3 *f* *p* *f* *ff*

Perc. 4 *f* *p* *f* *ff* *p* *mf*

101

Perc. 1 *mp* *f* *mf* *f* *ff*

Perc. 2 *f* *p* *f* *mp* *f* *ff*

Perc. 3 *p* *f* *p* *f* *mp* *f* *ff*

Perc. 4 *mp* *f* *mf* *ff*

104 wood mallets

Perc. 1 wood mallets

Perc. 2 wood mallets

Perc. 3 wood mallets

Perc. 4 wood mallets

pp *f* *p* *ffp*

pp *f* *p* *ffp*

109

Perc. 1

Perc. 2

Perc. 3

Perc. 4

mp *f* *mp* *f* *mp*

mp *f* *mp* *f* *mp*

113

Perc. 1

Perc. 2

Perc. 3

Perc. 4

f *mp* *f* *mp* *mf* *f* *mp* *f* *ff* *f*

f *mp* *f* *mp* *mf* *f* *mp* *f* *ff* *f*

117

Perc. 1
Perc. 2
Perc. 3
Perc. 4

ff *p*
mp *ff* *f*
mp *ff* *f*
ff *p*

121

Perc. 1
Perc. 2
Perc. 3
Perc. 4

f *ff* *mp* *ff* *f*
ffp
ffp
f *ff* *f*

125

Perc. 1
Perc. 2
Perc. 3
Perc. 4

mf *ff* *p*
ff *f*
ff *f*
mf *ff* *p*

129

Perc. 1

Perc. 2

Perc. 3

Perc. 4

♩ = ♩ (♩ = 108)

134

Perc. 1

Perc. 2

Perc. 3

Perc. 4

mp < *f*

♩ = ♩ (♩ = 72)

138

Perc. 1

Perc. 2

Perc. 3

Perc. 4

mp < *ff*

ff > *mp* *mf* < *ff*

mp > *ppp*

mp > *ppp*

with bow

p

Adjust towels to expose enough of the cymbals to allow for bowing in closed position.

wood mallets

with bow

Perc. 1

f *p* < *f* *p* *pp* < *f* > *pp*

Perc. 2

with bow

f > *f* > *f*

Perc. 3

with bow

f > *f* > *f* >

Perc. 4

wood mallets

with bow

f *p* < *f* *p* *pp* < *f* > *pp*

Perc. 1

f > *f* > *f* *p* < *f*

Perc. 2

f > *f* > *f* > *f* > *f* *p*

Perc. 3

f > *f* > *f* > *f* > *f* *p*

Perc. 4

f > *f* > *f* > *f*

152

Perc. 1

f *f* > *f* >

Perc. 2

f > *f* > *f* > *f* > *f* >

Perc. 3

f > *f* > *f* > *f* > *f* >

Perc. 4

p < *f* > *f* >

158 wood mallets

Perc. 1 *f* *pp* *mp* *pp* *mp*

Perc. 2 wood mallets *f* *f* *ppp* *p*

Perc. 3 *f* *f* *f* *f*

Perc. 4 wood mallets *f* *ppp* *p*

164 *acell.* ♩ = 108

Perc. 1

Perc. 2

Perc. 3 *f* *f* *f* *f*

Perc. 4

168

Perc. 1 *p* *<mf* *p* *<mf*

Perc. 2 *p* *<f* *p* *<f*

Perc. 3 *f* *f* *f* *f*

Perc. 4

172

Perc. 1

Perc. 2

Perc. 3

Perc. 4

175

Perc. 1

Perc. 2

Perc. 3

Perc. 4

wood mallets

$\text{♩} = 144$

178

Perc. 1

Perc. 2

Perc. 3

Perc. 4

181

Perc. 1 *f*

Perc. 2 *f*

Perc. 3 *p* *f*

Perc. 4 *p* *f*

185

Perc. 1 *ff* *f*

Perc. 2 *ff*

Perc. 3 *ff*

Perc. 4 *ff* *p* *f*

188

Perc. 1 *ff* *mp* *ff* *f* *p*

Perc. 2 *ff* *mp* *ff* *p* *f*

Perc. 3 *f* *ff* *mp* *ff* *f*

Perc. 4 *p* *f* *f* *ff* *f* *p* *f*

192

Perc. 1
f *p* *ff*

Perc. 2
p *f* *mp* *ff*

Perc. 3
p *f* *p* *ff*

Perc. 4
mp *ff*

196

Perc. 1
f *pp*

Perc. 2
f *pp*

Perc. 3
f

Perc. 4
f

200

Perc. 1
p *f*

Perc. 2
f *mp* *ff* *p* *f*

Perc. 3
mp *ff* *f* *p* *f*

Perc. 4
fp *f* *p* *f*

204

Perc. 1

Perc. 2

Perc. 3

Perc. 4

mf *ff* *f* *ff* *f* *mp* *ff* *f* *p* *f* *mf* *ff*

208

Perc. 1

Perc. 2

Perc. 3

Perc. 4

mf *mp* *mf* *f* *ff* *mf* *mp* *mf* *f* *ff* *mf* *mp* *mf* *f* *ff* *mf* *mp* *mf* *f*

212

Perc. 1

Perc. 2

Perc. 3

Perc. 4

mp *mf* *mp* *mf* *f* *mp* *mf* *mp* *mf* *f* *mp* *mf* *mp* *mf* *f* *mp* *mf* *mp* *mf* *f*

215

Perc. 1

Perc. 2

Perc. 3

Perc. 4

218

Perc. 1

Perc. 2

Perc. 3

Perc. 4

221

$\text{♩} = \text{♩} (\text{♩} = 72)$

poco rit.

with bow

ricochet

Perc. 1

Perc. 2

Perc. 3

Perc. 4

p

pp < mf

pp

pp

pp

pp < mf > p

pp

♩ = 58

224

ricochet

Perc. 1

f

mf f *ppp* *mf* *ppp*

(ricochet)

Perc. 2

mf

f *pp* *mf* *ppp* *mf f* *ppp*

ricochet

Perc. 3

mf

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

ricochet

Perc. 4

mf

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

228

(ricochet)

Perc. 1

mf *ppp* *ppp* *mf* *ppp* *ppp* *mf* *ppp*

ricochet

Perc. 2

mf *ppp* *mf mp* *p* *ppp* *mf* *ppp*

ricochet

Perc. 3

mf *ppp* *mf mp* *p* *mf mp* *p*

ricochet

Perc. 4

mf *ppp* *ppp* *mf* *ppp* *mf mp* *p*