

Pat Metheny/Lyle Mays
Metheny Dream
Themes from *"Letter From Home"* and *"First Circle"*
arranged for percussion ensemble
by James Ancona



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performance notes

This short medley contains themes from *Letter from Home* and *The First Circle* by Pat Metheny and Lyle Mays. I would recommend taking the tempo a touch slower than Metheny's recordings. This will allow the instruments played with soft mallets to "speak" a bit clearer. Performers should take the time to study the score so they thoroughly understand each other's roles. At this point the piece should be performed without a conductor. This collection was first performed by the Santa Clara Vanguard Percussion Ensemble and was choreographed by George Staib.

Crotale, Small Cabasa

2 octaves of crotales played with medium hard bell mallets, chimes played with chime hammers, and cabasa (preferably small).

Glockenspiel, Marimba

glockenspiel played with medium hard bell mallets, 4.3 octave marimba played with medium hard yarn.

Vibraphone 1

vibraphone played with medium hard cord mallets.

Vibraphone 2

vibraphone played with soft cord and medium hard cord mallets. This part can be doubled with an additional player.

(mallet dampening notation for vibes)

When this notation is encountered, mallet dampening is preferred. In this example, the "E" is dampened with one mallet, while the other mallet plays the "B".



Marimba 1

4.3 octave marimba played with soft, heavy yarn mallets and medium hard yarn mallets.

Marimba 2

4.3 octave marimba played with soft, heavy yarn mallets.

Timpani

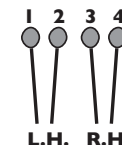
5 timpani (preferably 20", 23", 26", 29", and 32") played with general mallets.

Percussion

sizzle cymbal, 16" and 18" suspended cymbals, ride cymbal (preferably a flat ride), mark tree, bongos, yarn mallets, sticks (with small bead for ride cymbal).

Roll Notation

The following roll styles are required in marimba parts, and are notated as follows:



Independent Roll

rolling with one hand (i.e. 3-4-3-4-3-4 etc.)



Double Lateral Roll

combined double-lateral strokes (i.e. 4-3-1-2 etc.)



Traditional Roll

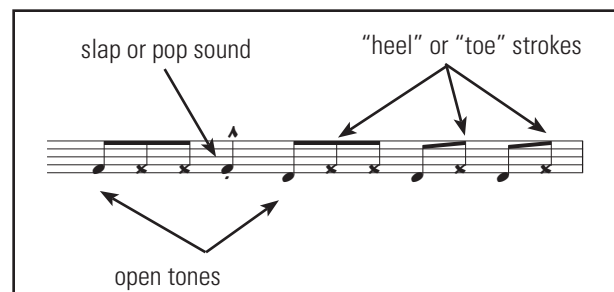
alternating between hands (i.e. RH, LH etc.)

Marimba Sticking

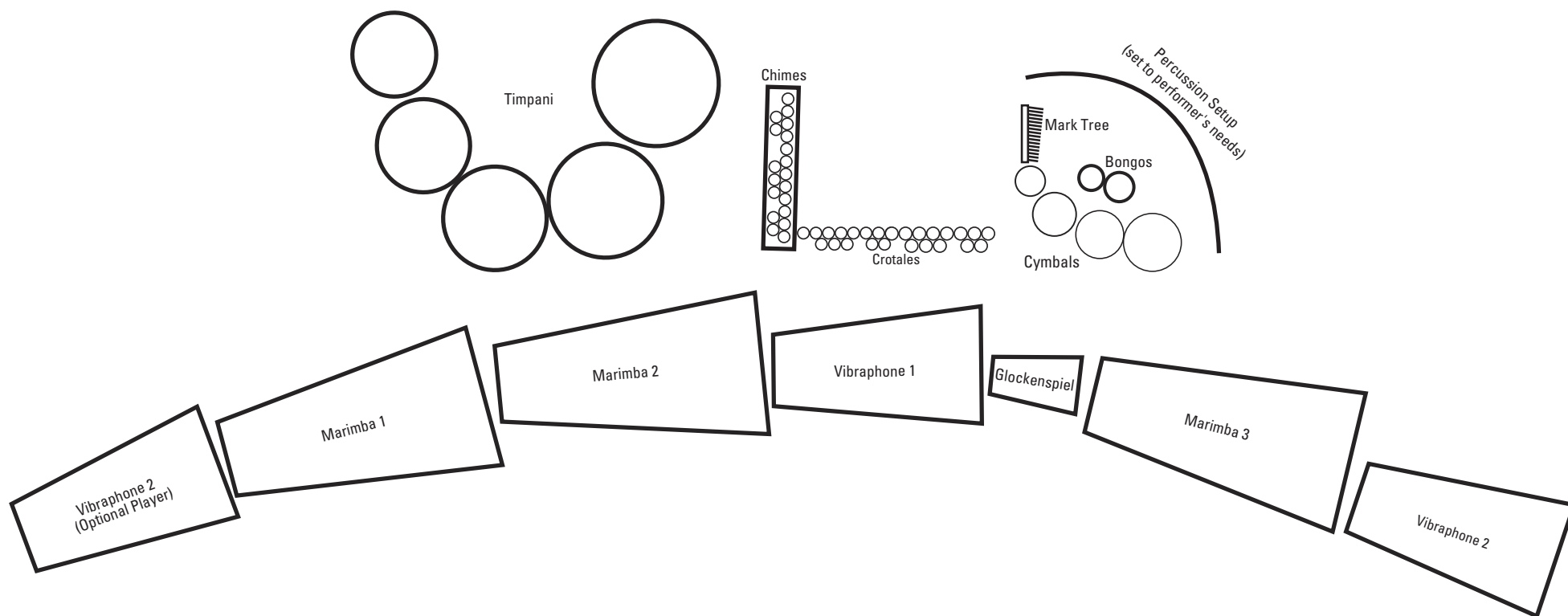
During measures 26-44, the marimbas are featured. All marimba players may refer to the enclosed sheet for suggested stickings.

Bongo Notation

In the Percussion part, the bongo sounds are notated as follows:



suggested setup



Level: Advanced
Duration: 3'20"

Metheny Dream

Themes from "Letter From Home" and "First Circle"

Pat Metheny/Lyle Mays
arranged by James Ancona

♩ = 78

6

ACCEL. RIT.

CROTALES
SMALL CABASA

GLOCKENSPIEL
MARIMBA

VIBRAPHONE 1
MED-HARD CORD MALLETS
mp mf

VIBRAPHONE 2
SOFT CORD MALLETS
p

MARIMBA 1
SOFT HEAVY YARN MALLETS
p

MARIMBA 2
SOFT HEAVY YARN MALLETS
p

TIMPANI
G.A.D.F#A
GENERAL Mallet
p

PERCUSSION
SIZZLE CYMBAL (WITH FINGERS)
18" SUSPENDED
ppp pp

Sample
Image

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Metheny Dream – arr. Ancona

18 TO CROTALES

CROTALES

MOLTO RIT.

22 ♩ = 160-172

TO SMALL CABASA

CROT.

ppp

GLOCK.

mp

pp

TO MARIMBA 3
w/MED-HARD YARN MALLETS

Vib. 1

Vib. 2

mp

pp

TO MED-HARD CORD MALLETS

MAR. 1

ppp

TO MED-HARD YARN MALLETS

MAR. 2

ppp

TIMP.

ppp

PERC.

SIZZLE CYMBAL (WITH FINGERS)

ppp

Sample Image

26

CRDT.

GLOCK. (MARIMBA 3)

mf

p

f

mp

f

mp

p

SUB P

Sample Image

Sample Image

38

CROT.

(CASABA)

TO CROTALES

GLOCK.

(MARIMBA 3)

Vis. 1

mp

Vis. 2

mp

mp

SIZZLE CYMBAL (WITH FINGERS)

TO RIDE CYMBAL

The musical score is written for a percussion ensemble. It includes staves for Crotales (CROT.), Glockenspiel (GLOCK.), Vibraphone 1 (Vis. 1), Vibraphone 2 (Vis. 2), and a Sizzle Cymbal. The music is in 12/8 time and features various rhythmic patterns and dynamics. A large, faint watermark of a person's silhouette is visible in the background.

Sample
Image

Metheny Dream – arr. Ancona

45

CROT.

GLOCK.

TO GLOCKENSPIEL

VIB. 1

VIB. 2

MAR. 1

MAR. 2

TIMP.

PERC.

The musical score for 'Metheny Dream' by Ancona, page 7, is written for a percussion ensemble. The score includes parts for Crotchet, Glockenspiel, Vibraphone 1, Vibraphone 2, Maracas 1, Maracas 2, Timpani, and Percussion. The music is in 12/8 time and features a complex rhythmic pattern with many ties and slurs. Dynamics include mp, mf, and p. A large, faint watermark of a map of South America is visible in the background.

Sample
Image

51 55

CROT.

GLOCK.

VB. 1

VB. 2

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2

3

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Metheny Dream – arr. Ancona

57

CLAR. 1

FLUGEL

VIB. 1

VIB. 2

MAR. 1

MAR. 2

TIMP.

PERC.

f *mp* *f* *mp*

f *mp* *f* *mp*

f *mp* *f* *mp*

mp *mp*

mp *mp*

mp *mp*

Sample
Image

62 MOLTO RIT. $\text{♩} = 160$ RIT.

CROT. *ff* *p*

GLOCK. *ff* *mp*

VIB. 1 *ff* *mp*

VIB. 2 *ff* *mp*

1 *ff* *NOTHING* *p*

NOTHING *p*

mp

DOED WITH YARN L.V. *mp*

*NOTE - MARIMBA 1 PLAYS TRADITIONAL ROLL, WHILE MARIMBA 2 PLAYS LATERAL ROLL. REFER TO PERFORMANCE NOTES FOR FURTHER EXPLANATION.

Sample
Image



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