

Pat Metheny  
**Have You Heard**

arranged for percussion ensemble and rhythm section  
by Olin Johannessen



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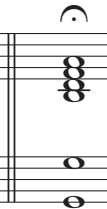
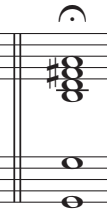
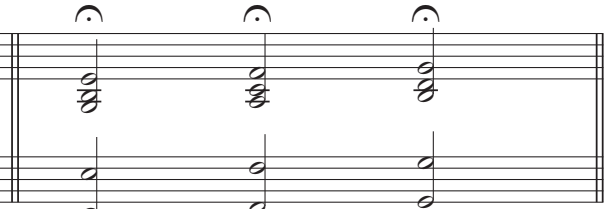
# Performance notes

In order to really bring this arrangement to life, a strong familiarity of the original is highly recommended. The version of this piece that I used while writing this arrangement can be found on the Pat Metheny Group's live offering from their European tour called **The Road to You**. It's an exceptional disc – I highly recommend this one for your personal collection.

The piece should always be approached with a light feel. Tempo is only one part of that equation. It's really important to maintain the integrity and “tightness” of the rhythms, and more importantly, the accuracy of the articulations. Without the proper articulations, the piece can start becoming loose and sluggish. Depending on the size of the hall in which you are performing, the range of tempi in which the piece can “work” must be considered. The last thing you want in a large concert hall is to burn through the piece, only afterwards to find out that people couldn't understand what was being performed because it was played too fast. The tempo of the piece should serve to enhance the clarity of the musical intent. Don't over-do it!

Also, dynamic contrast plays a huge role in the success of the piece. Especially depending on the size of the hall, try to make the “softs” especially soft, and the “louds” especially loud without distorting rhythmic clarity or sound quality. Being able to go from a whisper to a roar creates enormous effect and will most certainly add to the excitement of a lively piece such as this.

In the final measure of the piece, there is some room for flexibility in the last chord. After all, this is a jazz chart! Most jazz musicians never perform a piece the same way twice. Of course, with an ensemble arrangement such as this, some adherence to the page will benefit the overall performance, but in this case, please feel free to experiment with the following chords in the place of what's written in the score.

A	B	C	D
			
Similar to what is written, with some extra color notes added. G minor with a raised 6th and added 9th	Straight G minor seven chord	G minor, with a major 7th and 9th added	Chord progression; Flat 6 – Flat 7 – 1

Again, feel free to play around with these suggestions, or come up with one of your own! Whatever you choose, just be sure that it brings closure to the piece.

# Mallet Selection

## Glockenspiel

In general, a nice dense plastic mallet is preferred. Something with a good body of sound, but with a bright articulation. Some ideas can be found in the Vic Firth Orchestral Series, e.g. M135, M140, M141. There is some room for experimentation within the bridge at Letter D: Some may choose to go with a more crystalline sound, for example the Vic Firth Orchestral Series models M144 (small brass head), or for the more adventurous spirits, a small aluminum headed mallet (like the M146) can really shimmer through the texture, and blend well with the triangles!

## Vibe 1

I would recommend using something medium-hard that can not only sing, but also scream. Some suggestions include the Vic Firth Terry Gibbs M32 model, or for something with a bit more weight to it, the Vic Firth Multi-Application Series M188 mallets. The advantage of the Gibbs M32 is that they are more lightweight and is typical of a jazz application

## Vibe 2

For this part, you'll definitely want a mallet that allows you to lay into the instrument, but also keep your part more embedded within the texture of the music. There are very few moments when a strong articulation is required, so the Vic Firth Terry Gibbs M31 would do well, or even the Vic Firth Gary Burton M25 would be great as well. In essence, something that can produce a full sound quality, but a mellow one at that.

## Marimba 1

I recommend the use of a medium-hard yarn mallet (e.g. Vic Firth Robert Van Sice M114, or Virtuoso Series M213) for the top three mallets, with one grade softer in the outer-left (mallet 1) (e.g. Vic Firth Robert Van Sice M113, or Virtuoso Series M212).

## Marimba 2

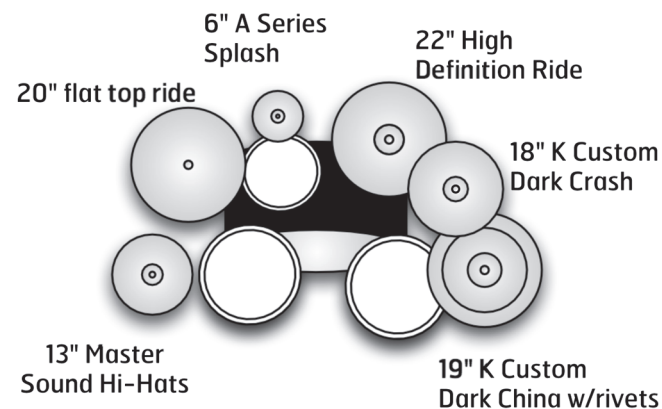
This is a high-velocity part, so something light, with a good articulation, for ease of motion would work well. An unwound mallet has proven to be a good choice here such as a rubber mallet wrapped in latex from Vic Firth's Ensemble Series. Use an M152 in the "mallet one" position, and then M153 for mallets 2, 3, and 4.

## Percussion

Most of this is pretty self-explanatory, but there is obviously some room for flexibility, particularly with the triangle beater selection (I prefer something in brass, with some weight behind it, for example the Black Swamp Spectrum Series of beaters). Also, try experimenting with the difference between using hands on the bongos, versus using timbale sticks, or rubber mallets. Depending on the hall, any one of those can work just fine.

## Drumset

Obviously, the stick selection is only a part of the equation when it comes to emulating Paul Wertico's distinct style on the ride cymbals. Depending on your ride cymbal selection, something with a small bead (like the SPE2) will provide the proper articulation, particularly on a flat-top ride cymbal. For players where too much volume is a concern, something like the AJ3 or AJ5 might be a good choice. Overall, cymbal sound should provide a mix of "wash" and "spread" with plenty of stick definition. A riveted cymbal is highly recommended. See the diagram below for some Zildjian cymbal recommendations.



In closing, please know that with great attention to the details on the page, and a good controlled performance, this piece can be incredibly effective. You should enjoy rehearsing it, and of course, you should enjoy performing it. The level of your preparation will have a direct correlation to how well you can really "sell" the piece to the audience. If it sounds tight, and feels tight, chances are you will really enjoy the performance, and your audience will too.

Have fun, and play great!



Level - Med-advanced  
Duration: 4'00"-6'00"

# Have You Heard

Pat Metheny  
arranged by Olin Johannessen

LIGHT AND BRIGHT  
♩ = 160

GLOCKENSPIEL  
*f* *f* *p* *f* *mp*

VIBRAPHONE 1  
*ff* *p*

VIBRAPHONE 2  
*ff* *p*

MARIMBA 1  
*ff* *p*

MARIMBA 2  
*p*

PERCUSSION  
*p*

FILL ...

Sample  
Image

5 **A**

**G** *mf*

**V1** *f*

**V2** *mp*

**M1** *f*

**M2** *mf*

**BG** *f*

**P** *mp*

**DR** *mp*

1ST X TACET, 2ND X PLAY  
BASKET SHAKERS

1 2 3 2 3 2 3 2 3 3 2 3 2 3 3 1 2 3 2 1

1

Sample  
Image

8

9

4

V1

V2

M1

4 1 2 3 4 1 2 3 SIM.

Sample

# Sample Image



16

q

V1

V2

M1

mf

f

ff

ff

mp

f

p

ff

mp

f

p

ff

mp

f

p

ff

mp

f

p

Sample  
Image

**C**

21

To CODA

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

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

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

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

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

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

BONGOS

TO MARK TREE (PICK UP TWO TRIANGLE SEATERS)

FILL . . .

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

Sample  
Image

25 **D**

q

mf

3

V1

mf

3

V2

mp

M1

mf

mp

Sample Image



This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is written for piano (p), guitar (g), and vocal parts (V1 and V2). The score is in G major, 4/4 time, and consists of 12 measures. The piano part begins with a soft melody in the right hand and a bass line in the left hand. The guitar part provides harmonic support with chords and single notes. The vocal parts enter in the third measure, with V1 and V2 singing in harmony. The score includes dynamic markings such as *mp* (mezzo-piano), *mf* (mezzo-forte), and *f* (forte). A watermark for "Sample Music" is visible in the background.

\* SEE PERFORMANCE NOTES  
FOR OTHER SUGGESTED ENDINGS

MOLTO RALL.

PIU FORTE

SUBITO *mp*

*ff*

PIU FORTE

SUBITO *mp*

*ff*

PIU FORTE

SUBITO *mp*

*ff*

PIU FORTE

SUBITO *mp*

*ff*

(OPTIONAL DEAD STROKE)

PIU FORTE

SUBITO *mp*

MOLTO CRESC.

SUBITO *mp*

BONGOS

MOLTO CRESC.

SUBITO *mp*

AD LIB

MOLTO CRESC.

SUBITO *mp*

Sample  
Image