

RICK DIOR

WHEN WORLDS COLLIDE

for percussion ensemble



When Worlds Collide by Rick Dior
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TSPCE16-004

Program Notes

When Worlds Collide is a three movement, intermediate–advanced percussion ensemble composition for 12 players. It is a very adaptable piece in that larger ensembles can double the mallet parts and even add hand percussion in several sections. It is also a great vehicle for guest artists playing drumset, hand drums, or rudimental snare drum. Created in the summer of 2004 for the University of North Carolina at Charlotte Percussion Ensemble, this composition is my statement on the global merging of cultures that is continually occurring in the music and percussion world.

At its core *When Worlds Collide* is a groove-based composition. Improvisation plays a large part throughout the piece which can be configured to feature one or more soloists. There are several thematic elements and interludes, both rhythmic and harmonic, which hold the composition together. Ostinatos are frequently used, and sequences of chromatic, altered dominant 13th chords, heavily syncopated rhythms, and thematic retrograde add a jazz flavor to the piece. African, Afro-Cuban, Brazilian, Middle Eastern, and even Indian rhythms are presented. Rhythmic hemiola and metric modulation are incorporated throughout. All of these compositional devices and musical nationalities are integrated with rudimental and European orchestral percussion techniques to create a rich stew of rhythms and textures.

When Worlds Collide was premiered in November 2005 at The PAS North Carolina Day of Percussion at UNC Charlotte with soloists Michael Spiro (congas and percussion) and Rick Dior (drumset and vibraphone).

When Worlds Collide is presented in the following three movements which are intended to be played attacca. The total duration of the piece is approximately 20 minutes.

- **Movement I:** Ethnic Jazz Minimalism (4:45)
- **Movement II:** Afro-Brazil/European Bombast (5:20)
- **Movement III:** Afro-Cuban/Rudimental Fusion (9:45)

Performance Notes

The parts in this composition vary in difficulty from rather basic to very difficult. The piece can be treated as a solo vehicle for a talented drumset player or as a feature for the director performing on vibraphone and drumset. There is a lot of improvisation involved in the composition so it is my hope that each group that performs it will make it their own. If you have a very large group, the mallet parts can be doubled, and you can also add extra hand percussion parts.

When Worlds Collide contains several aspects of the World Music genre including rhythmic minimalism, ethnic drumming, and syncopated grooves. It is therefore essential that the rhythmic pulse is always strong and consistent. Metronome markings are given but can vary depending on the technical skill of the players. I highly recommend referencing the included recording since certain nuance cannot be portrayed via musical notation.

Following are a few descriptions and some important things to keep in mind while performing the piece.

Movement I: Ethnic Jazz Minimalism

The piece begins with a vibraphone solo introducing one of the main motifs of the piece. It then segues into a short berimbau groove solo which is accompanied by staggered entrances of the other percussionists. It is essential that the repetitive pattern players (bass marimba, timpani, drumset) stick to the parts and resist excessive improvisation. The drumset part contains an optional quarter note kick drum part which can be played if the ensemble is having trouble locking in. The auxiliary percussion players can add in a subtle way within their patterns.

If you have an extra player, he/she can play the berimbau groove the entire way through the first movement. You can start the movement with two berimbaus, and one can drop out at letter G to play the remainder of the xylophone part. For groups without access to a berimbau, I would suggest you substitute an instrument that is capable of long and short sounds such as a large, low-pitched triangle. The optional udu drum (performed by the timpanist) should be miked but not too present in the ensemble. All of the mallet parts should sound as if they are floating over the hypnotic percussion rhythms.

Movement II: Afro-Brazil/European Bombast

There should be very little time between the first and second movements. If necessary, the drumset player can quietly count off while placing a loud rim shot one beat before the first measure.

This movement involves three types of grooves: The African Bembe, the Afro-Cuban nanigo, and the Brazilian samba. The set player should feel free to ad lib tastefully but should make sure all of the accents are being played.

Throughout the movement, Player 6 and 7 (marimba and timpani) are playing an ostinato pattern and should pay special attention to locking in the eighth notes. It is very important that the bass marimba solo not be obscured during the samba section. This solo can be doubled an octave up on marimba by Player 4 if needed for support. This section moves directly into an orchestral percussion section featuring a timpani solo. Make sure the bass drum does not cover the low timpani notes during this passage.

Letter K contains a metric modulation wherein the new triplet rhythm present in the bass drum part is approximately equal to the hits in the previous five bars.

Letter L is a section where a conductor can be helpful. If no conductor is present, the drumset player can conduct. As such, the drumset part here is optional. The end of this movement segues directly into the third movement.

Movement III: Afro-Cuban/Rudimental Fusion

A short marimba chorale begins this movement. If there is no conductor, the drumset player can conduct here. The chorale segues into a section which is supported by a six-note slit drum pattern. The slit drum should be amplified and can be placed in front of the ensemble. If a slit drum is not available, this part can be played on the top end of the bass marimba or, better yet, an African balaphone.

There is a short, thematic interlude in 5/8 at letter D, leading into a solo section at letter E. This section is open and can feature as many soloists as you like. The solo parts in the recording are played on African talking drum and timbales but can be substituted with other percussion instruments. These solo parts can be played by a guest artist or anyone in the ensemble who is not playing an accompaniment part. The last soloist should be a rudimental snare performer who is situated in front of the ensemble. You can have two or more players playing this solo and incorporate drum corp style visuals if you like.

The triplets at the end of the snare solo (letter J) will metrically modulate into a new tempo (an Afro-Cuban song) and a 16-bar conga solo.

Letter M is an extended drumset and rudimental percussion feature (drumset, marching snare, and bass drum), so it is really effective if the rudimental percussion parts feature visual effects and are right up front with the drumset. If the players wish, they can ignore the written parts and come up with their own innovative breaks. The timpanist can double the snare part (along with any other player who is not accompanying), you can feature a guest artist, or you can assemble a full snare line if you wish. If the timpanist does play snare here, the timpani part can be played by one of the other players not playing during this section. This entire section should resemble the jazz tradition of trading 16s, 8s, and 4s.

Individual Part Considerations

The drumset part (Player 9) can be performed by the conductor or guest soloist. This part and the snare drum part are the most challenging in the piece. If the set player is unable to solo over the left foot clave pattern as written in the drum solo at the end of Movement III, it can be left out or played by another member of the ensemble.

The 5-octave marimba part (Player 6) must be played with impeccable time and feel. If necessary, use amplification.

The timpani part (Player 7) is quite challenging in spots. This player can also double the solo snare part at the end of Movement III.

The snare drum part (Player 8) contains some intricate passages on marching snare drum. This part needs to be performed by a player with great hand technique in both rudimental and classical snare styles.

The glockenspiel part (Player 1) contains a marching bass drum solo (with the drum laid flat) to be performed in conjunction with the snare drum soloist. This part should be performed by a player with good physical strength and a talent for tight ensemble playing.

The vibraphone part (Player 3) contains a substantial solo in Movement I and should be performed by a player who is comfortable improvising. This solo should be based on the F mixolydian and blues scale. A diminished scale may also be used or any manner of arpeggiated, dominant 13th chords (which are a recurring motif in the composition). This solo can be extended if desired.

Players and Instrumentation

When Worlds Collide requires 12 players with the following instrumentation (primary instruments in **bold**):

Player 1

- **Glockenspiel**
- Xylophone (share w/ Player 2 if necessary)
- Claves (high pitched)
- Brazilian tamborim
- Large marching bass drum (played flat and set up in front of the ensemble)
- Shekere

Player 2

- **Xylophone**
- Berimbau (or large, low-pitched triangle)
- Chimes
- 2 Congas
- Large Brazilian triangle (hold without clip)
- Concert triangle (with clip)
- Gong (28" wind gong or similar)

Player 3

- **Vibraphone**
- Metal crasher (or other metal effects)
- Waterphone (or bowed cymbal)
- Bass bow

Player 4

- **Marimba (4-octave)**
- Large suspended cymbal

Player 5

- **Marimba (4-octave)**
- Tenor drum (or field drum with snares off)

Player 6

- **Marimba (5-octave)** (shared w/ Player 8)
- Crash cymbals
- Small cowbell

Player 7

- **4 Timpani** (32", 29", 26", 23") with mutes
- Udu drum (optional)
- Medium shaker
- Optional marching snare for doubling snare solo in Mvt. III. This is to be played next to the other snare and on a stand.

Player 8

- **Classical snare drum** (14" x 6.5")
- Marching snare drum on stand (set up in front)
- Marimba (shared w/ Player 6)
- Agogo bells
- Medium metal shaker
- Bongos

Player 9

- **Drumset** (kick, snare, 3 toms, hi-hat, ride, 2 crashes, China, optional flat ride)
- Mounted second hi-hat (closed)
- 2 cowbells (high and low)
- Foot clave (or woodblock)
- Low-pitched claves (LP212R) or mounted low-pitched woodblock/temple block

Player 10

- Wooden temple blocks (three pitches)
- Guiro
- Surdo (or large floor tom)
- Orchestral tambourine
- Slit drum (6 pitches) (or balaphone, small marimba, or even played on the top end of the 5-octave marimba)
- Small surdo (or floor tom)
- Claves
- 2 Caxixi
- Djembe (or other large hand drum)

Player 11

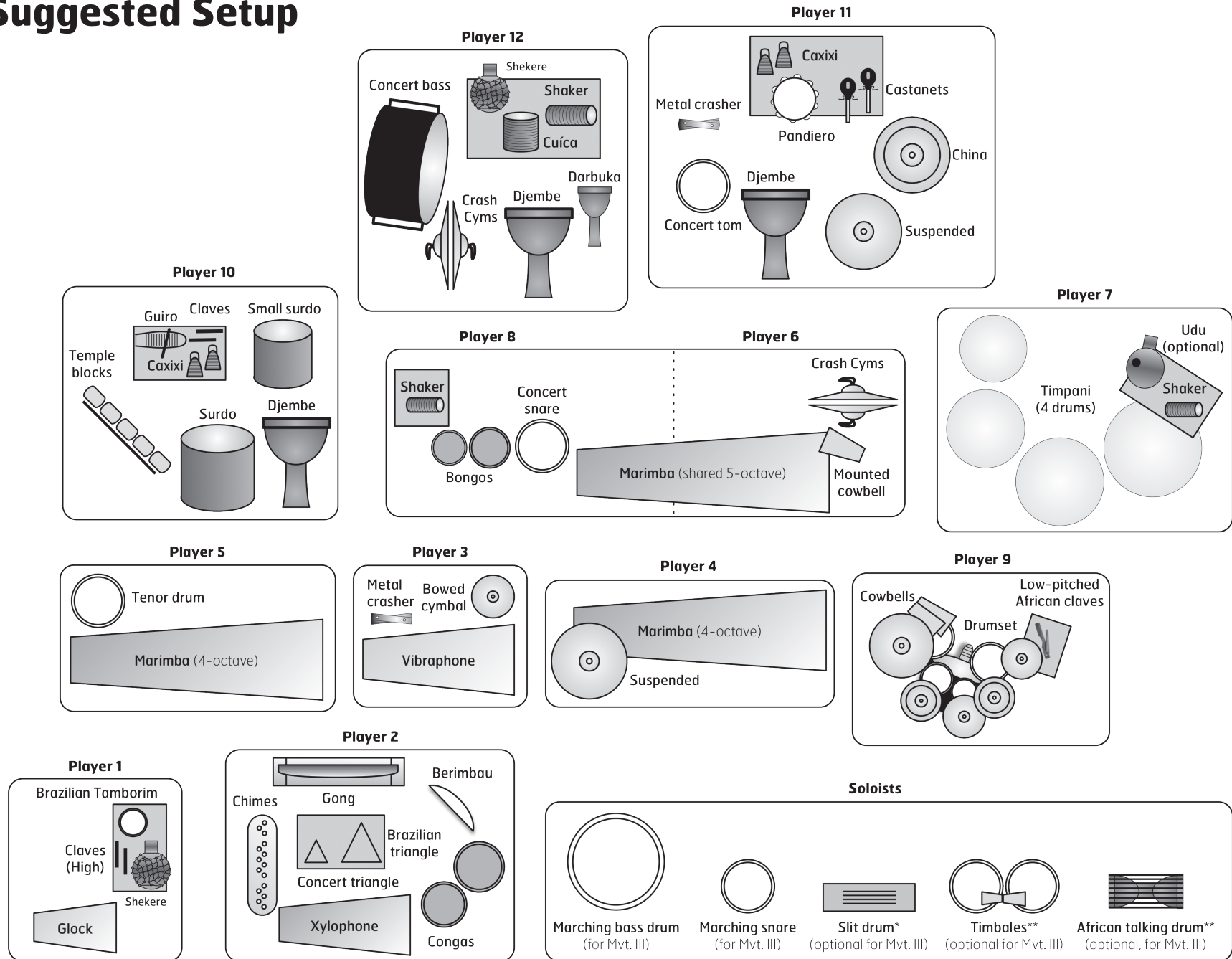
- 2 small caxixi
- Pandiero (Brazilian tambourine)
- Paddle castanets
- 14" concert tom (tuned low and muffled)
- Djembe (on stand)
- Large suspended cymbal
- Large China cymbal
- Metal crasher (or other metal effects)

Player 12

- Darbuka (or other high-pitched hand drum)
- Djembe
- Cuíca
- 32" or 36" bass drum (on a suspended stand for playing semi flat or upright)
- Cymbal attachment for bass drum
- Crash cymbals (w/ bass drum mount)
- Shaker (medium)
- Shekere (or large caxixi)

Note: Soloist instruments (i.e., African talking drum, timbales, slit drum, marching snare, and marching bass drum) may be placed at or near the front of the ensemble for better visibility.

Suggested Setup



Audience

*see notes for substitution suggestions.

**other instruments may be used if preferred.

Level: Advanced
Total playing time: 20'00"
Mvt. I playing time: 4'45"

When Worlds Collide

Movement I: Ethnic Jazz Minimalism

Rick Dior

Dark and Mysterious ♩ = 60

XYLOPHONE

Player 1

BERIMBAU

Player 2

VIBRAPHONE *(solo w/ med. cord, slow motor)*

Player 3

MARIMBA *(4-octave)*

Player 4

MARIMBA *(4-octave)*

Player 5

MARIMBA *(5-octave)*

Player 6

UDU *(optional)*

Player 7

METAL SHAKER

Player 8

DRUMSET

Player 9

TEMPLE BLOCKS

Player 10

2 SMALL CAXIXI

Player 11

DARBUKA

Player 12

Sample
Image

A ♩ = 130

P1

P2 *solo (ad lib)*
mf

P3

P4

P5

P6

(4) (8)

(4) (8)

mf low-pitched African claves
p (kick drum part optional)

(ad lib)

(4) (8)

mf (ad lib)

Sample Image

B

17

P1

(berimbau)

P2

(12)

(4)

P3

P4

P5

P6

MARIMBA (w/ heavy bass mar. mallets)

f

(udu)

P7

(12)

(shaker)

P8

(12)

(drumset)

P9

(temple blocks)

P10

(caxixi)

P11

(12)

(darbuka)

P12

(8)

Sample
Image

25

P1

P2

P3

P4

P5

P6

Vibe Solo

VIBRAPHONE

improvise on F mixolydian and/or F blues scale (hard mallets)

gliss.

(ad lib)

(4)

(8)

(4)

(8)

(4)

(8)

(4)

4

(8)

(4)

(8)

(4)

Sample Image

D

33

P1 (berimbau)

P2 (8)

P3 (vibraphone) $D\flat^{13}$ play out of time

P4

P5

P6 (marimba)

P7 (udu) **TIMPANI** (with felt mutes, staccatoallets) F-A>-B>-F *mf*

P8 (shaker) (8)

P9 (drumset) (2nd x cont. over-the-bar clave pattern)

P10 (temple blocks) $\frac{4}{4}$

P11 (caxixi) (8)

P12 (darbuka) (8)

Sample
Image

E XYLOPHONE (*lowest octave possible*)

41

P1

P2

P3

P4

P5

P6

f

f

mf

f

mp

(8)

(4)

Red

MARIMBA (*w/ hard yarn*)

MARIMBA (*w/ med yarn*)

(8)

(4)

(8)

(4)

(8)

(4)

4

Sample
Image

49

P1 (xylophone)

P2 (berimbau)

P3 (vibraphone)

P4 (marimba)

P5 (marimba)

P6 (marimba)

P7 (timpani)

P8 (shaker)

P9 (drumset)

P10 (temple blocks)

P11 (caxixi)

P12 (darbuka)

(8)

(12)

sim.

(8)

(8)

(8)

Sample
Image

57 **F**

P1

P2 (16)

P3 *no pedal*

P4

P5

P6

(16) (4)

(16) (4)

(16) (4)

(16) (4)

Sample
Image

65

P1 **G** **3x** **GLOCKENSPIEL** *p* 1st x: *p* 2nd x: *mp* 3rd x: *mf*

P2 **XYLOPHONE** (w/ hard rubber mallets) *mf*

P3 (vibraphone) to 4 mallets *mp* 1 2 3 4 1 2 3 4 1 2 3 4 1 2 4 3 (4)

P4 (marimba) *mf* 2

P5 (marimba) *mf* 1st x: *p* 2nd x: *mp* 3rd x: *mf*

P6 (marimba)

P7 (timpani)

P8 (shaker) (8)

P9 (drumset)

P10 (temple blocks) 4

P11 (caxixi) (8)

P12 (darbuka) (8)

Sample
Image

73

P1

P2

P3

P4

P5

P6

H

(8)

(4)

2

D $\flat$ 13

C13

(8)

(4)

4

(8)

(4)

(8)

(4)

Sample Image

Sample Image

J

89

P1

P2

P3

P4

P5

P6

B¹³

B^{b13}

F^{sus}

(8)

(4)

(8)

(4)

(8)

(4)

(8)

(4)

4

Sample
Image

97

K CLAVES (HIGH)

P1

mf

(xylophone)

P2

(vibraphone)

P3

(8)

(marimba)

P4

(marimba)

to hard yarn

P5

(marimba)

f

(timpani)

P7

F-G-D-F

(shaker)

P8

(8)

(drumset)

P9

(temple blocks)

4

(caxixi)

P11

(8)

(darbuka)

P12

(8)

Sample
Image

105

P1 *play w/ RH Morse code style, muffle between notes with LH*

P2 *f*

P3 *f* *hard mallet, no pedal*

P4 *f*

P5 *f*

P6 *solo*

attacca

(8)

Sample Image

This musical score is for a percussion ensemble, featuring six parts labeled P1 through P6. The notation is written on a grand staff with six staves. P1 is in treble clef, while P2 through P5 are in treble clef and P6 is in bass clef. The music is in 4/4 time and features a complex, rhythmic pattern. P1 and P2 have a 'Morse code style' instruction, while P3 has a 'hard mallet, no pedal' instruction. The score includes dynamic markings such as 'f' (forte) and 'solo'. The piece concludes with a double bar line and the word 'attacca'. A large, stylized map of Africa is overlaid on the left side of the page, partially obscuring the score. The text 'Sample Image' is written in a large, bold font in the bottom left corner.

Movement II: Afro-Brazil/European Bombast

Dancing ♩ = 190
CLAVES (HIGH)

Player 1

XYLOPHONE

Player 2

VIBRAPHONE

Player 3

MARIMBA (4-octave)

Player 4

MARIMBA (4-octave)

Player 5

MARIMBA (5-octave, shared w/ P8)
(w/ hard bass mar. mallets)

Player 6

TIMPANI F-G-D-F

Player 7

MARIMBA (5-octave, shared w/ P6)

Player 8

DRUMSET

Player 9

GUIRO

Player 10

2 SMALL CAXIXI

Player 11

DJEMBE

Player 12

A

(w/ hard rosewood mallets)

f

(w/ hard mallets)

f dry, no pedal

(w/ hard yarn)

(4)

mf

(8)

mf

(w/ hard ya)

f

fill-----

f

RH plays 2 cowbells, LH plays cross-rim

f

(ad lib)

(4)

f

f

Sample
Image

13

P1

P2

P3

P4

P5
(4 mallets, med. hard)
play 2nd x only

P6

(8)

(12)

(16)

(4)

2

2

2

2

(12)

(16)

(12)

(16)

fill

The image displays a musical score for a percussion ensemble, specifically for mallets. The score is organized into six staves, labeled P1 through P6. P1 and P2 are in treble clef, while P3, P4, and P5 are in treble clef with a key signature of one flat (B-flat). P6 is in bass clef. The score begins at measure 13. P1 has a rest followed by a series of eighth notes with accents, starting with a forte (f) dynamic. P2, P3, and P4 play a continuous eighth-note pattern with accents. P5 plays a series of eighth notes with accents, starting with a forte (f) dynamic. P6 has rests with measure numbers (8), (12), and (16) indicated. Below the main score, there are additional staves for P5, P6, and P7. P5 has a rest followed by a series of eighth notes with accents, starting with a forte (f) dynamic. P6 has rests with measure numbers (8), (12), and (16) indicated. P7 has a rest followed by a series of eighth notes with accents, starting with a forte (f) dynamic. The score ends with a 'fill' measure. A large, stylized map of South America is overlaid on the left side of the score.

Sample
Image

B (claves)

P1

(xylophone)

P2

(vibraphone)

P3

(marimba)

P4

(marimba)

P5

(marimba)

P6

(4) (8) (12)

(timpani)

P7

(4)

(marimba)

P8

(drumset) increase energy 2nd x

P9

mf

(guiro)

P10

(caxixi)

P11

(8)

(djembe)

P12

(4)

Sample
Image

C

The image displays a musical score for a 6-part setting of 'The Lord's Prayer'. The score is written for six voices, labeled P1 through P6. The music is in 2/4 time and features various musical notations, including notes, rests, and dynamic markings. A large, faint watermark of a map of India is visible in the background. The score is presented in a clean, professional layout with a white background and black musical notation.

Sample Image

Sample Image

Sample Image

E Samba
BRAZILIAN TAMBORIM

P1 *mp*

BRAZILIAN TRIANGLE

P2 *mp*

(vibraphone)
A $\flat$ 13

P3 *mp* *sim.*

(marimba)

P4

(marimba)

A $\flat$ 13

P5 *mp*

(marimba) spooky!

P6

SHAKER

P7 *mp*

AGOGO BELLS (w/ hard mar. mallet)

P8 *mp*

(drumset)

P9

SURDO (or floor tom)

P10 *mp* (rim)

(pandeiro)

P11 *mf* (ad lib)

CUICA (ad lib)

P12 *mf*

(4) (8) (4) (8) (4) (8) (4) (8)

2 2 2 2 2 2 2 2

2 2 2 2 2 2 2 2

(4) (4) (4) (4) (4) (4) (4) (4)

Sample
Image

87

P1 (12) (16) (20)

P2 (12) (16) (20)

P3 C¹³ D^{b13}/G B¹³ D^{b13}

P4

P5 C¹³ D^{b13}/G B¹³ D^{b13}

P6

(12) (16) (20)

2 2 2 2

(16) (20)

(16) (20)

(16) (20)

Sample Image

97 (tamborim) (24) (28) (32)

P1

(triangle) (24) (28) (32)

P2

(vibraphone)
C¹³ 2 B¹³ B^{b13} A¹³ 2

P3

(marimba) 2 B¹³ B^{b13} 2

P4

(marimba)
C¹³ 2 B¹³ B^{b13} 2

P5

(marimba) 2 B¹³ B^{b13} 2

P6

(shaker) (24) (28)

P7

(agogo bells) 2 2 2 2

P8

(drumset) 2 2 2 2

P9

(surdo) (24) (28)

P10

(pandeiro) (24) (28)

P11

(cuíca) (24)

P12

Sample
Image

F $\text{♩} = \text{♩}$

G **GLOCKENSPIEL** (slightly dampened w/ felt under accidentals)

XYLOPHONE

to 2 hard mallets

G⁷SUS

MARIMBA (8^{va})

fill

CAXIXI

Sample Image

The musical score is for a percussion ensemble. It features six staves labeled P1 through P6. P1 and P2 are for Glockenspiel, P3 and P4 for Xylophone, P5 for Marimba, and P6 for Caxixi. The score is divided into two sections, F and G. Section F starts with a key signature of one flat and a 3/4 time signature. Section G starts with a key signature of one flat and a 3/4 time signature. The score includes various dynamics such as *mf* and *f*, and includes performance instructions like 'to 2 hard mallets' and 'slightly dampened w/ felt under accidentals'. The score also includes a 'fill' section and a 'Sample Image' section.

121 (glockenspiel)

P1

(xylophone)

P2

(vibraphone)

P3

(marimba)

P4

(marimba)

P5

(marimba)

P6

(8)

(12)

(16)

(timpani)

P7

(4)

(marimba)

P8

(drumset)

P9

(surdo)

P10

(caxixi)

P11

(8)

(bass drum)

P12

(4)

Sample
Image

H

P1

P2

P3

P4

P5

P6

(4)

(8)

(12)

(4)

4

4

(8)

(12)

4

4

Sample Image

145 (glockenspiel)

P1

(xylophone)

P2

(vibraphone)

P3

(marimba)

P4

(marimba)

P5

(marimba)

P6

(timpani)

P7

(marimba)

P8

(drumset)

P9

(surdo)

P10

(caxixi)

P11

(bass drum)

P12

fill w/ hits

(16)

(4)

(4)

(4)

(16)

(4)

Sample
Image

160

P1

P2

P3

P4

P5

P6

(8)

(12)

ff

ff

ff

ff

ff

pick up 1 cr. cym. w/ RH

(4)

dampen all notes

ff

fill

L.v.

(12)

Sample Image

K Metric modulation ♩ = ca. 76
to marching bass

P1

P2 **CONCERT TRIANGLE** (*l.v. sempre*)
p *mp*

P3

P4

P5

P6 **CRASH CYMS**
mp

P7 (*timpani*)
to hard felt mallets
(*solo*) *ff*

P8 **CONCERT SNARE** (*solo*)
f *p* *mp*

P9

P10 **TAMBOURINE** thumb rolls
p *mp*

P11 **CASTANETS**
p *mp*

P12 (*bass drum*)
mp

Sample
Image

182

MARCHING BD (laid flat w/ 2 hard BD mallets)
L.v. sempre

P1 (triangle) (8)

P2 (triangle) (8)

P3 (triangle) (8)

P4 SUS CYM (w/ med. yarn)
p
ff

P5 (tenor drum)
ff

P6 (crash cym)
L.v. sempre
f

P7 (snare)
ff

P8 (drumset)
ff

P9 (drumset)
f

P10 (tambourine) (4)

P11 (castanets) (4)

P12 (bass drum) (8)
L.v.
f

Sample Image

Sample Image

M

189

P1

P2

P3

P4

P5

P6

WIND GONG
L.v. sempre

METAL CRASHER (w/ sticks)

w/ stick

L.v.

(mallets)

CONCERT TOM

w/ wooden mallets

Sample Image

The musical score is for percussion instruments P1 through P6. It is in 4/4 time. The score is divided into measures, with a key signature change from 2/4 to 4/4 at measure 189. The instruments and their parts are:

- P1:** Features a series of eighth notes, starting with a *ff* dynamic and transitioning to *pp mp*.
- P2:** Features a *WIND GONG* part, marked *L.v. sempre* and *ff*.
- P3:** Features a *METAL CRASHER (w/ sticks)* part, marked *ff* and *pp*.
- P4:** Features a part marked *w/ stick* and *L.v.*, marked *f* and *p mp* (with *mallets*).
- P5:** Features a series of eighth notes, marked *ff* and *pp*.
- P6:** Features a series of eighth notes, marked *ff*.
- CONCERT TOM:** Features a series of eighth notes, marked *ff* and *pp*.
- w/ wooden mallets:** Features a series of eighth notes, marked *p*.

196 (marching BD)

P1 *cresc.*

(4)

(gong)

P2

(metal crasher)

P3 *cresc.*

(4)

(sus cym)

P4 *cresc.*

(tenor drum)

P5 *cresc.*

(4)

(crash cym)

P6

(timpani)

P7 *cresc.*

(4)

(snare)

P8 *cresc.*

(4)

(drumset)

P9 *cresc.*

(4)

(tambourine)

P10 *cresc.*

(concert tom)

P11 *cresc.*

(4)

(bass drum)

P12 *cresc.*

(4)

Sample
Image

Sample Image

Sample Image

Movement III: Afro-Cuban Rudimental Fusion

Chorale (rubato, with longings) $\text{♩} = 65$

GLOCKENSPIEL *w/ hard rubber mallets l.v. sempre*

Player 1

CHIMES *l.v. sempre*

Player 2

VIBRAPHONE *arco (w/ bass bow) l.v. sempre*

Player 3

MARIMBA (4-octave) *w/ med. soft mallets*

Player 4

MARIMBA (4-octave) *w/ med. soft mallets*

Player 5

MARIMBA (5-octave) *soft bass mar. mallets*

Player 6

TIMPANI (w/ softest mallets)

Player 7

BONGOS

Player 8

DRUMSET

Player 9

SLIT DRUM (or balaphone) *six notes: G-C-E-A-D-G*

Player 10

DJEMBE

Player 11

SHAKER

Player 12

Sample Image

Sample Image

13

P1

P2

P3

P4

P5

P6

The image displays a musical score for a piece titled "When Worlds Collide, Mvt. III: Afro-Cuban Rudimental Fusion – Dior". The score is written for six parts, labeled P1 through P6. P1 and P2 are in treble clef, P3 is in alto clef, and P4, P5, and P6 are in bass clef. The music is in 4/4 time, indicated by a common time signature (C) and a 4/4 time signature. The score begins with a measure number of 13. The notation includes various musical symbols such as notes, rests, and accidentals. A large, light gray silhouette of the African continent is overlaid on the left side of the score, partially obscuring the staves. The text "Sample Image" is written in a large, bold, sans-serif font in the bottom left corner.

Sample
Image

When Worlds Collide, Mvt. III: Afro-Cuban Rudimental Fusion – Dior

♩ = 130
(glockenspiel)

A w/ hard plastic mallets

P1 (glockenspiel)

P2 (vibraphone)

P3 (marimba)

P4 (marimba)

P5 (marimba)

P6 (marimba) hard bass mar. mallets

P7 (timpani)
G-G#-C#-D

P8 **BONGOS*** (soloistic)
R T F F F F O F R T F F (ad lib) (4) (8)
f R L R L R L R L R L R L

P9 soft count off > **DRUMSET** (ad lib) (4) fill-----
(cross-stick) mf

P10 six notes: G-C-E-A-D-G
SLIT DRUM (ad lib) (4)
ff L L R L R L R L R L R L

P11 **DJEMBE** (ad lib) (4)
mf

P12 **SHAKER** (4)
mf

Sample
Image

38

P1

P2

P3

P4

P5

P6

(8) (12) (16)

(8) (12) (16)

(8) (12) (16)

(12) (16)

(12) (16)

Sample
Image

Sample Image

The image displays a musical score for a 6-part ensemble (P1-P6) in 2/4 time. The score is divided into two systems. The first system contains measures 1-10, and the second system contains measures 11-20. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics include mp (mezzo-piano) and mf (mezzo-forte). A large, stylized map of Italy is overlaid on the left side of the page, partially obscuring the score.

Sample Image

84

P1

P2

P3

P4

P5

P6

2

p

p

p

p

p

p

29"

fp

(4)

p

lv

p

2

p

Sample Image

D ♩ = 192
(glockenspiel)

CLAVES

CONGAS

COWBELL (mounted, w/ rattan shaft)

(timpani)
29" F-A♭-D-D

(drumset)

SURDO

(sus cym)

(bass drum)

SHEKERE
(bass tone)

P1 **ff**

P2 **ff**

P3 **fff**

P4 **ff**

P5 **ff**

P6 **f** **mp**

P7 **ff**

P8

P9 **ff** **mf**

P10 **f**

P11 **ff**

P12 **ff**

(4) (8) (4) (8) (4) (8)

rim *mute*

Sample
Image

E Open talking drum solo (cued)* **F** Open timbale solo (cued)* **G** Marching snare solo

P1 *mp*

P2 *mp*

P6

P8 **MARCHING SNARE (solo)**
f

P9 2

P10 *mp*

P12 *p*

(4)

(4)

(4)

(4)

(4)

(8)

(8)

(12)

(12)

(12)

2

(12)

(12)

Sample
Image

125 (claves) (16) (20)

P1

(congas) (16) (20)

P2

(cowbell) (16) (20)

P6

(snare)

P8

(drumset) 2 2 2

P9

(surdo) (16) (20)

P10

(shekere) (16) (20)

P12

131 (24) (24) (24) (24) (24)

P1

P2

P6

P8

P9

P10

P12

Sample Image

H **I**

P1

P2

P6

P8

P9

P10

P12

K Metric modulation $\text{♩} = \text{♩}$ accel.

(4)

(4)

(4)

fp

CLAVES

Sample Image

When Worlds Collide, Mvt. III: Afro-Cuban Rudimental Fusion – Dior

L

Conga Solo (8x)

M

Drumset Solo (8x)

Song

$\text{♩} = 144$

MARCHING BD

(w/ 2 wood mallets)

SD/BD Solo

P1

(congas, solo)

P2

P3

(cowbell)

P6

(timpani)

(snare)

(drumset)

(claves)

P7

(optional: double snare solo part)

P8

ff

ff

ff

ff

P9

2

P10

2

P11

CHINA CYMBAL

ff

P12

BASS DRUM

ff

169

P1

P8

P9

P10

Sample
Image

181

Drumset Solo (8x)

SD/BD Solo

P1

P2

P3

P7

P8

P9

P10

P11

Sample
Image

201 (marching BD)

Drumset Solo (4x)

SD/BD Solo

P1

P2 (congas)

P3 (metal crasher)

P4

P5

P6

P7 (timpani)

P8 (snare)

P9

P10 (claves)

P11 (china)

P12 (bass drum)

Sample
Image

211

Drumset Solo (4x)

SD/BD Solo

P1

P2

P3

P4

P5

P6

Sample Image

This musical score is for a percussion ensemble, specifically for a drumset and six auxiliary percussion parts (P1-P6). The score is divided into two main sections: a 'Drumset Solo (4x)' and an 'SD/BD Solo'. The 'Drumset Solo' section features a complex, multi-measure rhythmic pattern for the drumset, with the auxiliary parts providing a steady, syncopated accompaniment. The 'SD/BD Solo' section features a more intricate, multi-measure rhythmic pattern for the snare and bass drum, with the auxiliary parts providing a steady, syncopated accompaniment. The score is written in 4/4 time and includes various musical notations such as eighth notes, sixteenth notes, and rests. A large, stylized map of Africa is overlaid on the left side of the score, with the text 'Sample Image' written over it.

219 (marching BD)

P1

(congas)

P2

(metal crasher)

P3

P4

P5

P6

(timpani)

P7

(snare)

P8

(drumset)

P9

(claves)

P10

(china)

P11

(bass drum)

P12

Sample
Image

226 Drumset Solo (2x)

P1

P8

P9

P10

N Drumset Solo (16x)

F-A♭-B♭-D

Sample
Image

O $\text{♩} = \text{♩}$
(marching BD)

P1 **ff**
XYLOPHONE 8va 3rd x

P2 **ff**
VIBRAPHONE

P3 **ff**
MARIMBA (hard mallets)

P4 **ff**
MARIMBA (w/ 4 hard mallets)

P5 **ff**
MARIMBA (w/ hard bass mar. mallets)

P6 **ff**
(timpani)

P7 **ff**
(snare)

P8 **ff**
(drumset) continue solo over vamp

P9

P10

P11

P12

1.2.3. | 4.

Sample
Image

P 1/2 Time Feel ♩ = ♪.

Q GLOCKENSPIEL

P1 P2 P3 P4 P5 P6

mf *ff* *ff* *ff*

ff 8^{va}

(4) (8) (4)

(4) (8) (4)

(4) (8) (4)

fill

(4) (8) (4)

(4) (8) (4)

(4) (8) (4)

(4) (8) (4)

Sample Image

269 **6x** (glockenspiel) **8x** **R** Double Time $\text{♩} = \text{♩}$

P1 *mf* cresc.

P2 (xylophone) *mf* cresc.

P3 (vibraphone) *mf* cresc.

P4 (marimba) *mf* cresc.

P5 (marimba) (8) *mf* cresc.

P6 (marimba) (8) *mf* cresc.

P7 (timpani) 29" *fp* optional tacet 29" *fp*

P8 (snare) (8) *mf* cresc.

P9 (drumset) (8) *mf* cresc. fill- fill

P10 (caxixi) (8)

P11 (sus cym)

P12 (BD/crash cyms) (8) *mf* cresc.



Sample
Image

Sample Image



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