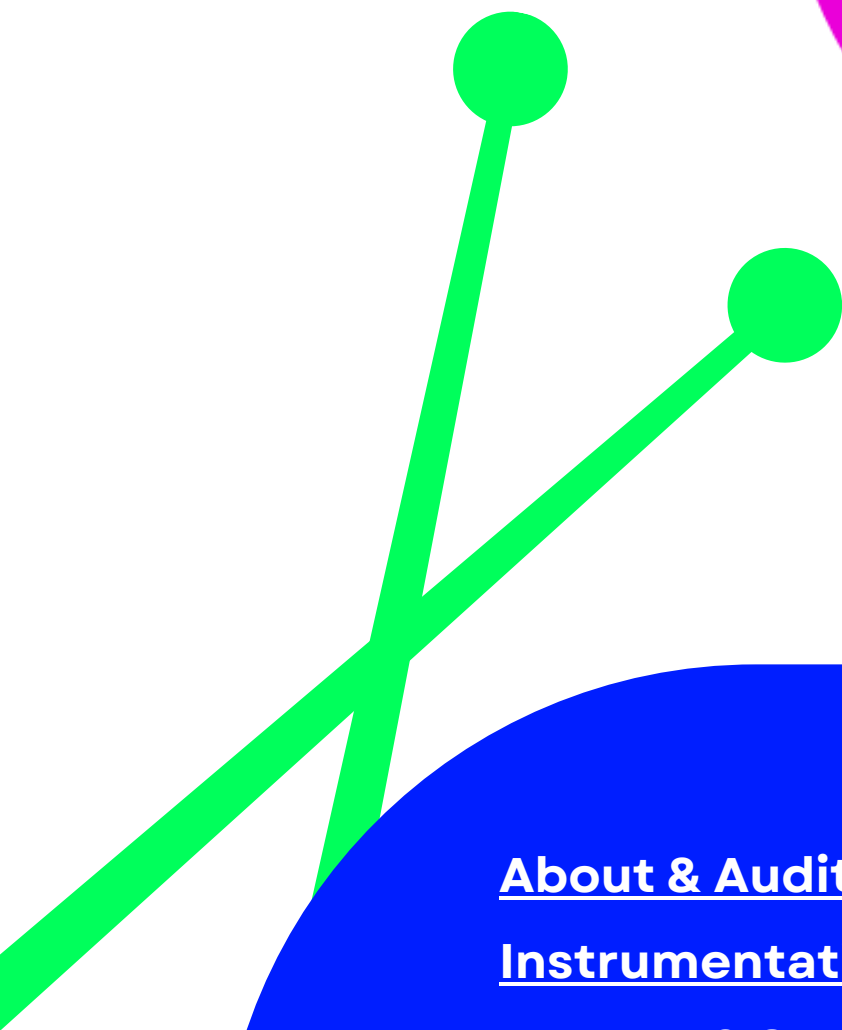




Front Ensemble

Table of contents



<u>About & Audition Process</u>	<u>03</u>
<u>Instrumentation</u>	<u>04</u>
<u>Posture & Stroke Types</u>	<u>05</u>
<u>Two & Four Mallet Technique</u>	<u>06</u>
<u>Sound Quality & Equipment Care</u>	<u>08</u>
<u>Practice Tips</u>	<u>09</u>
<u>Exercises</u>	<u>10</u>

About the Spectre Front Ensemble

Welcome to the Spectre Percussion Front Ensemble! We are so excited to have you audition to be a part of the 2024 season, which we hope will be a positive, rewarding, and life changing experience for you. In this packet you will learn about our philosophy and techniques – please read each section carefully and thoroughly. By working diligently through the packet using the mindset and guidelines described, you will set yourself up for success. Whether you ultimately end up on the instrument that you want this or any season, these concepts will be a valuable tool in your marching percussion career. If you have any questions about the Spectre Front Ensemble, please don't hesitate to email Angie at aestay@spectreperformingarts.org. Happy practicing!

Audition Process

Auditions are important for us to assess your skill level and provide growth through constructive feedback. Our audition process will consist of playing different exercises from our packet in the Spectre style. You may have played similar versions of this music before, so review carefully!

Please make sure you have a printed copy of this packet in a binder/folder OR a digital copy on an iPad/tablet (*no phones*).

Although we will be playing all of these exercises throughout the season, please start by focusing your practice time in this order:

- Sixteenth Timing
- 4-2-1 Grid
- Trusting Spaces
- 6-3-2-1
- Green
- Teal
- Winter Solstice
- Modulating Scales
- Crepusculo Sul Mare

Instrumentation

The Spectre Front Ensemble is made up of many different instruments. Despite being an important part of the group's music and effect, front ensemble members do not march. This makes the front ensemble a great choice for musicians who do not play a marching percussion instrument, musicians who have physical limitations with marching or movement, and musicians who want to expand their knowledge to include percussion skills. The culture of the section is one of excellence balanced with a unique sense of camaraderie and pride.

Below you will find information about the instruments we have at Spectre, although this changes from season to season depending on how many front ensemble members we have or the show music.

Mallet Instruments	<ul style="list-style-type: none">• Includes marimba, vibraphone, bells, xylo, and crotales• Knowledge of scales• Excellent option for percussionists at various levels of technique
Aux Percussion/Rack	<ul style="list-style-type: none">• Focus on percussion fundamentals• Includes various percussion instruments such as concert bass drum, gong, suspended cymbals, toms, triangle, tambourine, and more
Synth	<ul style="list-style-type: none">• Piano experience preferred but not required• Lots of very unique parts• Includes samples that are integral to the show
Electronics, Drumset, and Other	<ul style="list-style-type: none">• Electronics include bass guitar, electric guitar, and other amplified instruments• Knowledge of grooves and rudiments required for Drumset• We can always meet members where they are in their musicianship and technique!

Posture

We are always making sure we are standing with the correct posture to ensure comfort, safety, and professionalism. Posture applies to every member of the front ensemble. Starting from the ground up, your feet should be about shoulder width apart. Knees should be soft and relaxed, as locking your knees can prevent blood flow and may lead to passing out! You should stand tall at your instrument with your shoulders back and relaxed. Keep your chin up and look down your nose to see your instrument and music.

Posture Tips:

- Avoid crossing your feet while playing and never stand with your feet crossed. In general, this also will inhibit your range of motion and prevent you from moving fluidly behind the instrument.
- When moving around your instrument, use large, graceful steps as opposed to shuffling with small steps. You will move much faster this way and look less frantic.
- Vibraphone players should stand with their right toes on the pedal at all times. Do not use the entire foot – it is not necessary to exert that much energy! Instead, keep your weight distributed evenly between both feet and use only the toes for efficient pedaling.
- Marimba players should be flexible with their body position to the instrument. There will be times when one foot may need to be placed in front of the other to shift between the upper and lower manuals of the instrument or make large horizontal shifts behind the instrument.
- It is easy to hunch and form bad habits while standing for a long time! It is a proven fact; the better your posture, the more attuned you are to the things around you. Good consistent posture will also allow you to play more consistently, as well as do your body a favor (since you will be spending a lot of time on your instrument!)

Stroke Types

There are four different strokes we use at Spectre: full stroke, down stroke, tap stroke, and up stroke. These strokes apply to all percussionists, including concert bands. Below you will find the specifics of each stroke.

Full Stroke
(start in up position)
(end in up position)



Down Stroke
(start in up position)
(end in down position)



Tap Stroke
(start in down position)
(end in down position)



Up Stroke
(start in down position)
(end in up position)



Two Mallet Technique

The basic two mallet grip revolves around the concept of a relaxed and natural hand position. If you let your hand hang by your side you'll notice the natural curve of all your fingers. Keep this look in mind as you go through the following setup:

1. Place the mallet between the first knuckle of your index finger and the pad of your thumb. This is a very important contact point as it is the fulcrum of the mallet.
2. Start with your fulcrum one-third of the way up the mallet shaft. In certain situations you may need to choke up a bit, but seldom do you need to go further back on the shaft.
3. The other fingers should wrap around the mallet in a curved and relaxed manner.
4. Leave a little space between the mallet shaft and the palm of your hand. This will help to relax your stroke and let you imitate the look of a natural rebound.
5. When setting up to the keyboard, your palms will be flat to the keys. This should be a relaxed position, don't force your hands over.
6. The mallet heads will be slightly angled in toward each other.



The fulcrum.



Relaxed back fingers.



Palms flat to the keys.



Player perspective.

Four Mallet Technique

Although there are many different techniques to hold four mallets, we use the Stevens grip at Spectre. This is an independent grip - that means the mallets do not cross and they can move independently of each other. Stevens grip has many important steps to ensure that you keep your wrists and fingers healthy and free of tension:



Start by getting the outside mallet in position. Place the mallet shaft between the ring finger and middle finger, then wrap the ring finger and pinky around the mallet. Notice that only a small nub of mallet is sticking out past the pinky finger. If too much mallet is sticking out, you will not be able to reach the larger intervals. Don't waste the mallet!



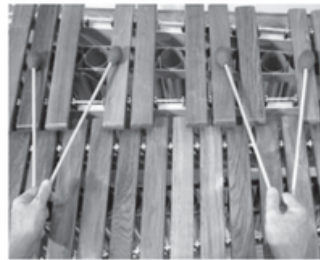
Now you can set the inside mallet. Place the end of the mallet under the meaty base of your thumb, then let the mallet rest on the first knuckle of your index finger. The index finger should be curved and relaxed. At this point, the inside mallet should be able to hang in your hand without assistance from your thumb or middle finger.



Now place the middle finger at the base of the mallet...



...and gently rest the thumb on top. The contact point of your thumb, once again, will resemble the two mallet fulcrum.

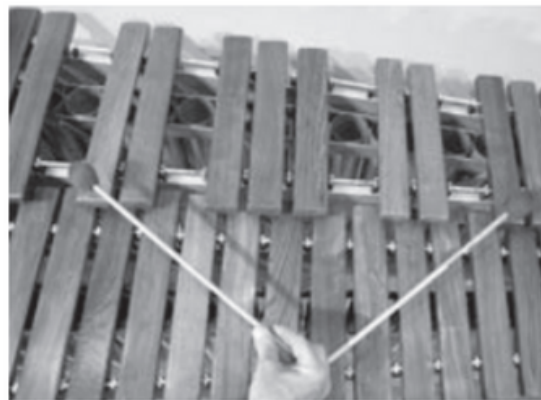


Make sure that the thumb is facing the ceiling and the index finger is curved and pointing "in" towards your other index finger. You will notice that you don't have to tightly grip the mallets. The mallets simply hang in place in a relaxed hand. In fact, this concept is crucial! Each finger serves a very important function in changing the interval size. If they are tense, they can't do their jobs. When you hold your mallets, as described above, your interval size will probably be a fourth or a fifth.

Decreasing and increasing the interval size is the job of the thumb and index finger. The thumb will rotate the inside mallet as it moves towards or away from the base of the index finger. When decreasing, the index finger contracts slightly, but it is still relaxed. When increasing, the middle finger acts as a "shelf" in your hand for the inside mallet. With time and practice away from the instrument, interval changes are very smooth and quick with this technique.



Decreasing interval size.



Increasing interval size.

Sound Quality

We approach the keyboard with velocity and weight in an effort to create a full sound that will project given the environment in which we perform. This approach is designed to allow the performer to play with a full sound with the least amount of tension possible.

Velocity, simply stated, is the speed at which the mallet travels. Hypothetically, if the stroke is played at six inches off the board with a relatively low rate of speed, it may result in a dynamic of mezzo piano. If the same height is played with a much higher rate of speed, the result may be a dynamic of mezzo forte or forte.

Weight, however, is slightly more complicated. Where velocity has more of a direct relation toward dynamics, weight would have more of a relation toward articulations. We focus on the weight of the mallet as being the hard rubber core inside of the yarn. Much like following through when shooting a basketball, if the force of a mallet rebounds "off the bar" (think of your hand touching a hot stove) with the same velocity as the down stroke, it may result in a highly articulate but not resonant tone. If the force of the mallet travels "through the bar," it may result in a warmer, more resonant tone.

We believe that playing in the center of the bar results in the most resonant and consistent tone; therefore, we strive to play everything in the center of the bar. The center of the bar is a single atom so that we are being as precise as possible in our sound quality. When possible, we try to utilize ergonomic sticking patterns (permutations) that better accommodate playing in the center, while also presenting themselves as visually pleasing. At a faster tempo or a phrase with lots of chromatics, the group may opt to all play on the "edge" of the bar. In general, we want the people who are playing the same parts to play with the same stickings in the same zones.

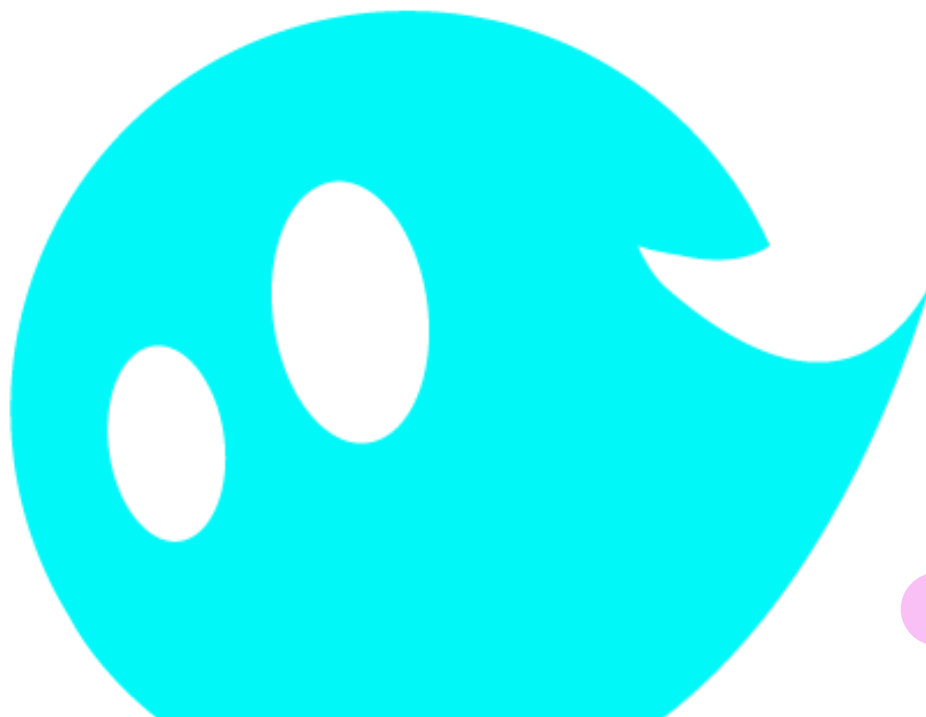
Equipment Care

We are very fortunate to have the instruments and equipment that we have. Please respect and take care of our valuables at all times! This includes, but is not limited to:

- Keeping "things" off the instruments (backpacks, water bottles, laptops, etc)
- Keeping mallets off the floor/ground, and refraining from touching the yarn
- Properly covering and putting away your instruments
- Properly folding or putting aside your instrument covers
- Properly wrapping cables to prevent internal breakage
- Finger tightening your wingnuts and screws
- Being aware of your surroundings when moving locations (loading the truck, lifting the vibraphone pedals, watching out for curbs, avoiding mud, etc)
- Organizing your mallet bag and limiting what you have inside of it
- Never put food or drinks on your instrument, ESPECIALLY the electronics/laptop
- Letting your staff know about any concerns as soon as you discover it

Practice Tips

- 1. Set goals.** Make sure you know what you want to accomplish in each practice session. Also make sure you know what you are trying to accomplish with each exercise or musical phrase. Be specific in your goals as well - "working on the first movement" is different from "creating consistent sound quality at tempo in the two measures of 16th note runs at rehearsal letter C."
- 2. Practice with a Metronome.** Always! Rhythmic fluidity and accuracy along with a strong pulse control go side by side with the technical skills we work on. We recommend the app Tonal Energy as a personal metronome. Once we have show music, we will be able to create and share a file of the show music and all tempo changes with you, so you can practice at show tempo. Always begin at your "tempo of undeniability," meaning the tempo where you can correctly execute all the notes, rhythms, dynamics, phrasing, articulations, transitions, and other musical elements. From there, you can move on to a faster tempo, but until then...
- 3. Go slow.** This will help develop your muscle memory and make you a stronger player over time. It's important to develop proper technique and rhythmic accuracy at slow tempos and to carry it forward into any faster reps. We want every faster rep to feel as relaxed as the previous slower rep to build consistency.
- 4. Listen to yourself.** We are musicians and should be defined by our ability to positively contribute to the full ensemble sound. Actively work towards developing a consistently mature quality of sound. Check your stroke heights, playing zones, and fulcrum/hand firmness. The goal: dark, full, and articulate quality of sound on each note every time.
- 5. Be efficient.** Practice time on your actual instrument is precious and usually much more limited than we would like, especially during the academic year when we may be busy with assignments, work, and other commitments. It's important to work on stroke types, permutations, and "chops" (another word for endurance) away from the instrument as well. By dividing your practicing into what can be worked on only at your instrument (note accuracy and playing zones) versus what can be practiced away from it (rhythmic accuracy and technique), you will be taking more of a 'divide and conquer' approach to building up your abilities.



6-3-2-1

Tempo = 60+ bpm

Mallets

Aux

R L R L ...
L R L R ... Switch sticking on repeats

Mallets

Aux

Mallets

Aux

Mallets

Aux

Same sticking as beginning

Detailed description: This block contains four systems of musical notation for the '6-3-2-1' exercise. Each system consists of a Mallets staff (treble clef) and an Aux staff (soprano clef). The first system includes a sticking pattern: 'R L R L ...' and 'L R L R ...' with the instruction 'Switch sticking on repeats'. The second system continues the exercise. The third system includes a key signature change to one flat. The fourth system includes a key signature change to two flats and ends with the instruction 'Same sticking as beginning'.

Green

In all 12 major keys
Tempo = 70+ bpm

Mallets

R L R L ...

Aux

R L R L ...

Mallets

Aux

L R L L R L R R L R L L R R R L R L L L R L R L R L L R

Detailed description: This block contains two systems of musical notation for the 'Green' exercise. Each system consists of a Mallets staff (treble clef) and an Aux staff (soprano clef). The first system includes a sticking pattern: 'R L R L ...'. The second system includes a sticking pattern: 'L R L L R L R R L R L L R R R L R L L L R L R L R L L R'. The music features various time signatures including 4/4, 2/4, and 4/4.

Teal

In all 12 major keys
Tempo = 60+ bpm

A



B



C



D



2017

A ♩ = 104

Musical notation for measures 1-4 of section A. The piece is in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The tempo is marked as ♩ = 104. The music is written for a marimba in grand staff notation. The first four measures feature a rhythmic pattern of eighth notes in both hands, starting with a forte (*f*) dynamic.

Musical notation for measures 5-9 of section A. The rhythmic pattern continues with eighth notes in both hands.

Musical notation for measures 10-14 of section A. The rhythmic pattern continues with eighth notes in both hands.

Musical notation for measures 15-17 of section A. The rhythmic pattern continues with eighth notes in both hands.

B

Musical notation for measures 18-20 of section B. The right hand plays a melody of quarter notes, while the left hand plays a rhythmic accompaniment of eighth notes with accents.

Musical notation for measures 21-23 of section B. The right hand plays a melody of quarter notes, while the left hand plays a rhythmic accompaniment of eighth notes with accents.

24

Musical notation for measures 24-26. The piece is in 12/16 time with a key signature of three flats (B-flat, E-flat, A-flat). The melody in the treble clef consists of eighth notes, and the bass line in the bass clef consists of eighth notes with a dotted quarter note.

27

Musical notation for measures 27-29. The piece is in 12/16 time with a key signature of three flats (B-flat, E-flat, A-flat). The melody in the treble clef consists of eighth notes, and the bass line in the bass clef consists of eighth notes with a dotted quarter note.

30

Musical notation for measures 30-32. The piece is in 12/16 time with a key signature of three flats (B-flat, E-flat, A-flat). The melody in the treble clef consists of eighth notes, and the bass line in the bass clef consists of eighth notes with a dotted quarter note. The system ends with a double bar line and a 12/16 time signature.

33

C ♩ = ♩

Musical notation for measures 33-36. The piece is in 12/16 time with a key signature of three flats (B-flat, E-flat, A-flat). The melody in the treble clef consists of eighth notes with a dotted quarter note, and the bass line in the bass clef consists of eighth notes with a dotted quarter note. A box labeled 'C' with a note equals a note symbol is above the first measure. Fingerings are indicated: 2 3 4 in the treble clef and 1 2 3 in the bass clef.

37

Musical notation for measures 37-40. The piece is in 12/16 time with a key signature of three flats (B-flat, E-flat, A-flat). The melody in the treble clef consists of eighth notes with a dotted quarter note, and the bass line in the bass clef consists of eighth notes with a dotted quarter note.

41

Musical notation for measures 41-44. The piece is in 12/16 time with a key signature of three flats (B-flat, E-flat, A-flat). The melody in the treble clef consists of eighth notes with a dotted quarter note, and the bass line in the bass clef consists of eighth notes with a dotted quarter note.

45

49 **D**

53

57

61

65

Winter Solstice

2017

A $\text{♩} = 104$

f

5

9

13

B

17

4 1 3 2

20

23

26

29

Vibraphone

32 **C** 

35 

39 

43 

46 

49 **D** 

53 

57 

61 

65 

Winter Solstice

2017

♩ = 104

A

Deluxe Modern

7

12

B

17

24

C ♩ = ♩

31

Synthesizer 1

40

8va 15ma 8va

Ped.

45

8va 15ma 8va

Ped.

49

D

*

56

8va 15ma 8va

Ped.

60

8va 15ma

*Ped.

63

(15) 8va

*

Winter Solstice

2017

Mike Bishop

A ♩ = 104

Steinway Grand Piano

8

B

17

22

26

30

12/16

33

C

12/16

41

8va

15ma

8va

Ped.

44

8va

15ma

Ped.

47

(15)

8va

49 **D**

Grand Piano

*

55

Ped.

59

Ped.

62

4/4

65

*

Winter Solstice

2017

Mike Bishop

A . = 104



4



7



10



13



16

B



19



22



26



30

30

33

C $\text{♩} = \text{♩}$

33

39

39

44

44

49

D

49

55

55

60

60

p *f*

Winter Solstice

2017

$\text{♩} = 104$
Partido Alto

A *f*

4

7

10

13

16 **B**

19

22

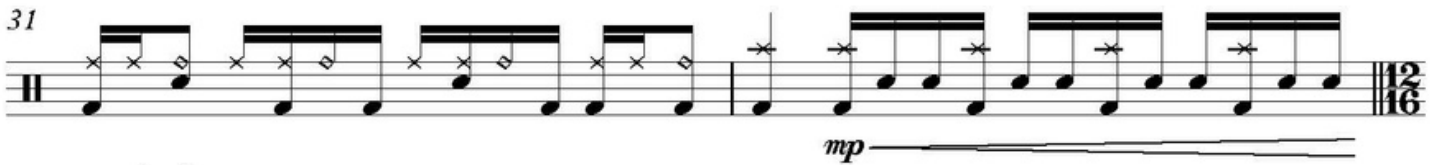
25

Drum Set

28



31



mp

33

C  = 



f

38



43



48

D 



53



58



62



p

65



f

Winter Solstice

2017

Mike Bishop

A ♩ = 104

Tambourine - Partido Alto

Strokes & Stick Control (on drum pad)

R R R R R R R R R R R R R R L L L L L L L L L L L L L L L L L L L

Detailed description: This block contains the first four measures of the piece. It features two staves: a top staff for the tambourine and a bottom staff for stick control. The top staff uses eighth notes with accents (^) and slash-through notes (representing rimshots). The bottom staff uses eighth notes. The first two measures have a 'R' (right) stroke pattern, and the last two have an 'L' (left) stroke pattern.

5

R R R R R R R R R R R R R R L L L L L L L L L L L L L L L L L L L

Detailed description: This block contains measures 5 through 8. The notation and stroke patterns are identical to the first block, with 'R' strokes for measures 5-6 and 'L' strokes for measures 7-8.

9

R R R R R R R R R R L L L L L L L L L L R R R R R R R R R R L L L L L L L L L L

Detailed description: This block contains measures 9 through 12. The notation and stroke patterns are identical to the first block, with 'R' strokes for measures 9-10 and 'L' strokes for measures 11-12.

13

R R R R R L L L L L R R R R R L L L L L R R L L R R L L R L R L R L R L

Detailed description: This block contains measures 13 through 16. The notation and stroke patterns are identical to the first block, with a more complex 'R' stroke pattern for measures 13-14 and 'L' strokes for measures 15-16.

V.S.

17 **B**

R L R R L L R R L L R R L L R R L R L L R R L L R R L L R R L L R L R R L L R R L L R R L L R R

20

L R L L R R L L R R L L R R L L R L R R L R L L R R L L R R L L R L R R L R L L R R L L R R L L

23

L R L L R L R R L L R R L L R R L R L L R L R R L L R R L L R R R L R R L R L L R L R R L L R R

26

L R L L R L R R L L R R L L R R L L R L R R L R L L R L R R L L R R L R L L R L R R L L R R L L R R L L

29

R L R R L R L L R L R R L L R R L L R L R R L R L L R L R R L L R R L L R L R R L R L L R L R R L L R R L L

32 C ♩ = ♪

R L R R L R L L R L R R L R R L R L L R L L R L L R L L R L L R L L R L L R L R

35

L R R L R R L R R L R R L R R L R R L R R L R L R L R R L R R L R R L R R L R R L R R L R R L R

39

L R L L R L L R L L R L L R L L R L L R L L R L R R L R R L R R L R R L R R L R R L R R L R R L

43

L L R L L R L L R L L R L L R L L R L L R L L R R R R L L L R R R L L L

46

R R R L L L R R R L L L R R L L R R L L R R L L R R L L R R L L R L R L

V.S.

49 **D**

RLLRLLRLLRLL RLLRLLRLLRLLR LRRLRRLRRLRR LRRLRRLRRLRL

53

RLRLRLRLRLRL RLRLRLRLRLRL LRLLRLLRLLRL LRLLRLLRLLRL

57

RRLRRLRLRLRL RRLRRLRLRLRL LLRLLRLLRLLR LLRLLRLLRLLR

61

RRRLLLRRRLLL RRRLLLRRRLLL RRLLRRLRLRL RRLLRRLRLRL

65

f *ppp*

A

5

B

9

14

17

20

Rack 1

Modulating Scales

Tempo = 72+ bpm

A

Toms

5

9

B

14

18

Rack 2

A Triangle

B.D.

8

B

17

A

System 1 (Measures 1-4): Treble clef, 4/4 time, key signature of two sharps (F# and C#). Measure 1: Chords (F#4, C#5, F#4, C#5) in a steady rhythm. Measure 2: Triplet eighth notes (F#4, C#5, F#4) followed by eighth notes (C#5, F#4, C#5, F#4). Measure 3: Chords (F#4, C#5, F#4, C#5). Measure 4: Triplet eighth notes (F#4, C#5, F#4) followed by eighth notes (C#5, F#4, C#5, F#4). Bass clef: Measure 1: F#2. Measure 2: Rest. Measure 3: F#2. Measure 4: Rest.

5

System 2 (Measures 5-7): Treble clef, 4/4 time, key signature of two sharps. Measure 5: Chords (F#4, C#5, F#4, C#5). Measure 6: Triplet eighth notes (F#4, C#5, F#4) followed by eighth notes (C#5, F#4, C#5, F#4). Measure 7: Chords (F#4, C#5, F#4, C#5). Bass clef: Measure 5: F#2. Measure 6: Rest. Measure 7: F#2.

8

B

System 3 (Measures 8-12): Treble clef, 4/4 time, key signature of two sharps. Measure 8: Triplet eighth notes (F#4, C#5, F#4) followed by eighth notes (C#5, F#4, C#5, F#4). Measure 9: Chords (F#4, C#5, F#4, C#5). Measure 10: Triplet eighth notes (F#4, C#5, F#4) followed by eighth notes (C#5, F#4, C#5, F#4). Measure 11: Rest. Measure 12: Chords (F#4, C#5, F#4, C#5). Bass clef: Measure 8: Rest. Measure 9: F#2. Measure 10: Rest. Measure 11: F#2. Measure 12: F#2.

13

System 4 (Measures 13-15): Treble clef, 4/4 time, key signature of two sharps. Measure 13: Chords (F#4, C#5, F#4, C#5). Measure 14: Chords (F#4, C#5, F#4, C#5). Measure 15: Chords (F#4, C#5, F#4, C#5). Bass clef: Measure 13: Rest. Measure 14: F#2. Measure 15: Rest.

16

System 5 (Measures 16-18): Treble clef, 4/4 time, key signature of two sharps. Measure 16: Chords (F#4, C#5, F#4, C#5). Measure 17: Chords (F#4, C#5, F#4, C#5). Measure 18: Chords (F#4, C#5, F#4, C#5). Bass clef: Measure 16: F#2. Measure 17: Rest. Measure 18: F#2.

A

8 4

5 8

B

9 8

13 8

17 8

20 8

Crepuscolo Sul Mare

(Twilight on the Sea)

Piero Umiliani
Arr. Maverick Peterson

♩ = 90

The musical score is written for Marimba 1 in 4/4 time. It consists of ten staves of music. The first staff (measures 1-5) is marked '4-Mallets' and begins with a dynamic of *mf*. It features a melodic line with a triplet of eighth notes in measure 3. The second staff (measures 6-9) continues the melodic line. The third staff (measures 10-13) includes a triplet of eighth notes in measure 10 and a dynamic change from *mp* to *f* and back to *mp*. The fourth staff (measures 14-17) continues the melodic line with a dynamic of *mf*. The fifth staff (measures 18-19) is marked '2-Mallets' and features a dense texture of sixteenth notes with a dynamic of *mp*. The sixth staff (measures 20-21) continues the sixteenth-note texture with a dynamic of *mf*. The seventh staff (measures 22-23) features a series of sixteenth-note chords, each marked with a '6' below the staff, and a dynamic of *mp*. The eighth staff (measures 24-25) continues the sixteenth-note texture. The ninth staff (measures 26-27) begins with a dynamic of *mp* and includes a *rit.* (ritardando) marking. The score concludes with a final measure on the tenth staff.

Crepuscolo Sul Mare

(Twilight on the Sea)

Piero Umiliani
Arr. Maverick Peterson

♩ = 90

4-Mallets

4 1 2 3 sim.

mf

6

10

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

14

mf

18

2-Mallets

mp *mf* *mp* *mf*

20

mp *mf* *mp* *f*

22

6 6 6 6 6 6 6 6

24

26

♩ = 90 rit.

mp

Detailed description: This is a musical score for Marimba 2, titled 'Crepuscolo Sul Mare' (Twilight on the Sea) by Piero Umiliani, arranged by Maverick Peterson. The piece is in 4/4 time with a tempo of 90 beats per minute. The score is written in treble clef and consists of nine staves. The first staff (measures 1-5) is marked '4-Mallets' and features a melodic line with a dynamic of *mf*. The second staff (measures 6-9) continues the melodic line. The third staff (measures 10-13) includes triplets and dynamic markings of *mp*, *f*, *mp*, and *mf*. The fourth staff (measures 14-17) continues the melodic line with a dynamic of *mf*. The fifth staff (measures 18-19) is marked '2-Mallets' and features a dense, rhythmic texture with dynamics of *mp* and *mf*. The sixth staff (measures 20-21) continues this texture with dynamics of *mp* and *f*. The seventh staff (measures 22-23) features sixteenth-note patterns with a dynamic of *mp*. The eighth staff (measures 24-25) continues the sixteenth-note patterns. The ninth staff (measures 26-27) returns to a melodic line with a tempo marking of 90 and a *rit.* (ritardando) instruction, ending with a dynamic of *mp*.

Crepuscolo Sul Mare

(Twilight on the Sea)

Piero Umiliani
Arr. Maverick Peterson

♩ = 90

2-Mallets

mf

6

10

3

mp < *f* > *mp* *mf*

mp

14

2-Mallets

6

mf

f

18

ff *f*

22

6

6

6

6

6

6

6

6

24

26

♩ = 90

f

rit.

mp

Crepuscolo Sul Mare

(Twilight on the Sea)

Piero Umiliani
Arr. Maverick Peterson

♩ = 90

2-Mallets

2

mf

6

10

3 3

mp < f > mp mf

14

2-Mallets

6

mf

f

18

ff f

22

6 6 6 6 6 6 6 6

24

25

♩ = 90 rit.

f

mp

Detailed description: This is a musical score for Vibes 2 in 4/4 time. The piece is titled 'Crepuscolo Sul Mare' (Twilight on the Sea) by Piero Umiliani, arranged by Maverick Peterson. The tempo is marked as quarter note = 90. The score consists of eight staves of music. The first staff begins with a '2' above the staff and a '2-Mallets' box. Dynamics include *mf* and *mp*. The second staff starts at measure 6. The third staff starts at measure 10 and features triplet markings '3 3' and dynamics *mp < f > mp mf*. The fourth staff starts at measure 14 and includes a '2-Mallets' box, a '6' above the staff, and dynamics *mf* and *f*. The fifth staff starts at measure 18 and has dynamics *ff* and *f*. The sixth staff starts at measure 22 and features six sixteenth-note groupings, each marked with a '6'. The seventh staff starts at measure 24. The eighth staff starts at measure 25 and includes a tempo change to quarter note = 90 and a 'rit.' marking, with dynamics *f* and *mp*.

Crepuscolo Sul Mare

(Twilight on the Sea)

Piero Umiliani
Arr. Maverick Peterson

♩ = 90

4-Mallets

mf f> mf f> mf

Detailed description: This system contains measures 1 through 12. It begins with a 4-measure rest. The music then starts with a half note chord in measure 5, followed by eighth notes in measures 6 and 7, and quarter notes in measures 8 through 12. Dynamic markings include *mf*, *f* with an accent (>), and *mf*.

2-Mallets

13

6

mp > > > > > mf < < < < < f — ff f

Detailed description: This system contains measures 13 through 19. Measures 13-15 feature chords with accents (>), and measures 16-19 feature a sixteenth-note melodic line. Dynamic markings include *mp*, *mf*, *f*, and *ff*.

20

Detailed description: This system contains measures 20 through 22. Measures 20-22 feature a continuous sixteenth-note melodic line.

23

♩ = 90 it.

f mp

Detailed description: This system contains measures 23 through 25. Measures 23-25 feature chords with accents (>). The piece concludes with a final chord in measure 25. Dynamic markings include *f* and *mp*.

Crepuscolo Sul Mare

(Twilight on the Sea)

Piero Umiliani
Arr. Maverick Peterson

♩ = 90

2-Mallets
Glockenspiel

The musical score is written in 4/4 time and consists of four staves. The first staff (measures 1-9) features a melodic line with dynamics *mf*, *f*, *mf*, *f*, and *mf*. The second staff (measures 10-18) includes a *mf* dynamic and a sixteenth-note triplet with dynamics *f* and *ff*. The third staff (measures 19-23) continues the melodic line. The fourth staff (measures 24-28) is marked 'Xylo' and features a dense sixteenth-note texture, ending with a *rit.* marking and a tempo change to ♩ = 90.

Crepuscolo Sul Mare

(Twilight on the Sea)

Piero Umiliani
Arr. Maverick Peterson

$\bullet = 90$

mf *mp* *f* *rit.* *mp*

Synth 1

Crepuscolo Sul Mare

(Twilight on the Sea)

Piero Umiliani
Arr. Maverick Peterson

♩ = 90

Electric Organ

Musical notation for Synth 1, measures 1-13. Treble clef, 4/4 time. Chords and textures in the right hand, mostly *mf*.

Musical notation for Synth 1, measures 14-21. Treble clef, 4/4 time. Chords and textures in the right hand, mostly *mf*.

Musical notation for Synth 1, measures 22-29. Treble clef, 4/4 time. Chords and textures in the right hand, mostly *mf*. Ends with a fermata.

Synth 2

Sub Bass

Musical notation for Synth 2, measures 1-7. Bass clef, 4/4 time. Rhythmic pattern in the left hand, mostly *mf*.

Musical notation for Synth 2, measures 8-14. Bass clef, 4/4 time. Rhythmic pattern in the left hand, mostly *mf*.

Musical notation for Synth 2, measures 15-21. Bass clef, 4/4 time. Rhythmic pattern in the left hand, mostly *f*.

Musical notation for Synth 2, measures 22-29. Bass clef, 4/4 time. Rhythmic pattern in the left hand, mostly *mf*. Ends with a fermata.

Rack 1

Crepuscolo Sul Mare

(Twilight on the Sea)

Piero Umiliani
Arr. Maverick Peterson

♩ = 90

Musical score for Rack 1, measures 1-22. The score is in 4/4 time with a tempo of ♩ = 90. It features two staves. The first staff starts with a rest, followed by a half note chord on the 4th line (F#4) marked *mf*, with a slur and the label "SusCym 18" above it. This is followed by a 17-measure rest. The second staff starts with a half note chord on the 4th line (F#4) marked *ff*, with a slur and the label "China" above it. This is followed by a 2-measure rest, then a half note chord on the 4th line (F#4) marked *mp*, with a slur and the label "Swish Knockers" above it. The tempo is marked "rit." and "♩ = 90".

Rack 2

Crepuscolo Sul Mare

(Twilight on the Sea)

Piero Umiliani
Arr. Maverick Peterson

♩ = 90

Musical score for Rack 2, measures 19-28. The score is in 4/4 time with a tempo of ♩ = 90. It features two staves. The first staff starts with a rest, followed by a half note chord on the 4th line (F#4) marked *mf*, with a slur and the label "WChimes" above it. This is followed by a 5-measure rest, then a half note chord on the 4th line (F#4) marked *mf*, with a slur and the label "SusCym 18" above it. This is followed by a 9-measure rest. The second staff starts with a half note chord on the 4th line (F#4) marked *mf*, with a slur and the label "SusCym 20" above it. This is followed by a 4-measure rest, then a half note chord on the 4th line (F#4) marked *ff*, with a slur and the label "BD and Tam Tam" above it. This is followed by a 4-measure rest, then a half note chord on the 4th line (F#4) marked *mp*, with a slur and the label "WChimes" above it. The tempo is marked "rit." and "♩ = 90".