

# Percussion I

# The Light

for Two Narrators and Chamber Orchestra

"As Moses lifted up the serpent in the wilderness, even so was Jesus lifted up, in order that every one who trusts in Him should not perish, but have eternal life." -John 3:15

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## Percussion I Performance Instructions

*The Light* requires two percussionists. Percussion I plays the tubular bells (chimes), low wood block, claves, slapstick, vibraslap, maracas, tambourine, standard metal wind chimes, medium suspended cymbal, crash cymbals, and two timpani (26" and 29"). The piece can be performed with a standard set of tubular bells, but a set of tubular bells with the high G extension is preferable.

The percussionists may be off-center from the conductor if necessary. Also, it may be desirable for percussion I to reverse the position of the timpani and tubular bells. This is only a suggested arrangement; other arrangements may suit particular performers or performing spaces better.

# Scene 1: The Light

1  $\text{♩} = 84$   
To timpani (29" on B, 26" on E) **A**

mf

5

Detailed description: This block contains the first five measures of the score. It starts with a tempo marking of quarter note = 84. The first measure has a dynamic of *mf*. The notation includes a treble clef with a 12/8 time signature, followed by a bass clef. There are rests in the bass clef for the first two measures, and a 5-measure rest in the bass clef for the third measure. A boxed letter 'A' is placed above the end of the first measure.

9 **B**

*mp* > *p* *mp* > *p*

2

Detailed description: This block contains measures 9 through 14. It begins with a dynamic of *mp* that transitions to *p*. The notation features a bass clef with a 12/8 time signature. There are rests in the bass clef for the first two measures, and a 2-measure rest in the bass clef for the fourth measure. A boxed letter 'B' is placed above the end of the first measure.

15 **B** To crash cymbals

*pp* > *mp* *f*

Detailed description: This block contains measures 15 through 17. It starts with a dynamic of *pp* that transitions to *mp*, and ends with a dynamic of *f*. The notation is in a bass clef with a 12/8 time signature. A boxed letter 'B' is placed above the end of the first measure, and the instruction 'To crash cymbals' is written above the staff.

18 **C** Cue from John - Don't speak:  
and the Word was God.

11 4 15 12

Detailed description: This block contains measures 18 through 34. It features a 11-measure rest in the bass clef, followed by a 4-measure rest in the bass clef, and then a 15-measure rest in the bass clef. The notation includes a treble clef with a 12/8 time signature, followed by a bass clef with a 12/8 time signature. A boxed letter 'C' is placed above the end of the first measure. The instruction 'Cue from John - Don't speak: and the Word was God.' is written below the staff.

35 **D** To timpani: E to Eb **2** *rit.*

15 12

Detailed description: This block contains measures 35 through 40. It starts with a 2-measure rest in the bass clef, followed by a 15-measure rest in the bass clef, and ends with a 12-measure rest in the bass clef. The notation includes a treble clef with a 12/8 time signature, followed by a bass clef with a 12/8 time signature. A boxed letter 'D' is placed above the end of the first measure. The instruction 'To timpani: E to Eb' and the tempo marking '*rit.*' are written above the staff.

41 **E**  $\text{♩} = 68$   
*ppp* sempre

Detailed description: This block contains measures 41 through 43. It starts with a tempo marking of quarter note = 68. The notation is in a bass clef with a 12/8 time signature. The dynamic is *ppp* and the instruction 'sempre' is written below the staff. A boxed letter 'E' is placed above the end of the first measure.

44

Detailed description: This block contains measures 44 and 45. The notation is in a bass clef with a 12/8 time signature.

46 To wood block

Detailed description: This block contains measures 46 and 47. The notation is in a bass clef with a 12/8 time signature. The instruction 'To wood block' is written above the staff.

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48 **F** Cue from Moses: "And the Spirit of God moved over the waters." To wind chimes

*p* *mp* *p*

51 **G**  $\text{♩} = 84$  *subito* To tambourine

*mp* *f* Move arm back and forth; Strike on other palm on accents. Do not roll!

55

57

59

61

63 To timpani: Eb to D, B to F# **3**

*mp* **3** **3**  $\frac{3}{4}$

Percussion I

Scene 2: The Judgment


67 **H** ♩ = 64 **I** 9 3





80  > > > > > > > > To slapstick ♩ = ♩ = 128 accel.




**J** *Hypnotically* ♩ = ♩ = 148

83  > To claves



89  mf



92



**K**

95 To vibraslap




100



Percussion I

106


A percussion staff with six measures of rests. The time signatures are 3/4, 4/4, 3/4, 4/4, 3/4, 4/4, and 3/4.

112 **L** sax solo cues  To claves

A musical staff with six measures. The first measure is a quarter note in 3/4 time. The second measure is a quarter note in 4/4 time. The third measure is a quarter note in 3/4 time. The fourth measure is a quarter rest in 4/4 time. The fifth measure is a quarter note in 3/4 time. The sixth measure is a quarter note in 4/4 time. Dynamics: *mf* (first measure), *f* (second measure), *f* (third measure). A hairpin indicates a crescendo from *mf* to *f* over the first two measures, and a decrescendo from *f* over the third measure.

117

A percussion staff with six measures of rests. The time signatures are 4/4, 3/4, 4/4, 3/4, 4/4, 3/4, and 4/4.

123 **M** Moses (cue only, do not speak): "The woman saw..." 


A percussion staff with six measures. The first measure is a quarter rest in 4/4 time. The second measure is a quarter note in 3/4 time. The third measure is a quarter rest in 4/4 time. The fourth measure is a quarter rest in 3/4 time. The fifth measure is a quarter note in 4/4 time. The sixth measure is a quarter note in 3/4 time. Dynamics: *mp* (second measure), *mp* (fifth measure). A hairpin indicates a crescendo from *mp* to *f* over the last two measures.

128 To sus. cym. sax cue

A musical staff with six measures. The first measure is a quarter rest in 3/4 time. The second measure is a quarter rest in 4/4 time. The third measure is a quarter note in 3/4 time. The fourth measure is a quarter note in 4/4 time. The fifth measure is a quarter note in 3/4 time. The sixth measure is a quarter note in 4/4 time. Dynamics: *p non cresc.* (third measure), *f subito* (fourth measure), *mp* (fifth measure). A hairpin indicates a crescendo from *p* to *f* over the third and fourth measures, and a decrescendo from *f* to *mp* over the fifth and sixth measures.

134 To maracas

A percussion staff with six measures of rests. The time signatures are 3/4, 4/4, 3/4, 4/4, 3/4, 4/4, and 4/4.

139  To timpani **N**

A musical staff with six measures. The first measure is a quarter rest in 4/4 time. The second measure is a quarter note in 3/4 time. The third measure is a quarter rest in 4/4 time. The fourth measure is a quarter rest in 3/4 time. The fifth measure is a quarter rest in 4/4 time. The sixth measure is a quarter rest in 3/4 time. Dynamics: *p* (first measure), *f* (second measure). A hairpin indicates a crescendo from *p* to *f* over the first two measures.

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144 Moses: "fruit"

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

150

**O**

$\text{♩} = \text{♩} = 148$   $\text{♩} = \text{♩} = 64$   
*accel.* **2**

*pp* *fff*

156

**P**

(damp) To claves **7**

*fff* *p*

169

Scene 3: The Serpent in the Wilderness

**Q**  $\text{♩} = 50$  **R**  $\text{♩} = 68$

*poco rit.*

*poco rit.*

181

**S** **T**  $\text{♩} = 78$

Tune 26" timpani to Bb *poco accel.* To tubular bells

*poco accel.*

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208 **U** **6** **V** Oboe

216 Play both notes if G extension is available  $\text{♩} = \text{♩} = 52 \text{ accel.}$  To wood block *mf* *f* *ff* attacca

Scene 4: New Jerusalem


227 **W**  $\text{♩} = \text{♩} = 62$  *mf* *mf*


226 **X** **2** **2**

230 **Y** **2** To sus. cym., med. yarn mallets *f* *mf*



235 **Z**  $\text{♩} = \text{♩} = 62$  **AA** **8** To timpani *pp* *p*


Percussion I

254 **BB** **CC**  $\text{♩} = \text{♩} = 62$   To wood block




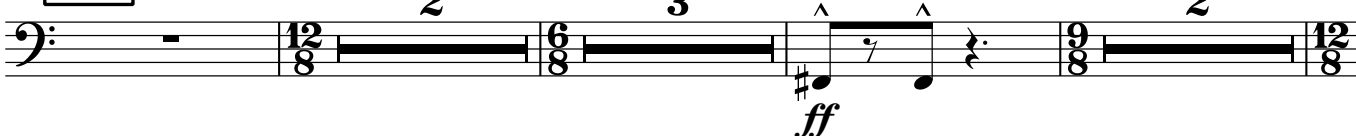
*f* *fp* *f* *fp* *f*

262 **DD**  To slapstick  To timpani




*ff* *ff*

268 **EE** John cue: "Tree of Life." 



*ff*

277 **FF** Play softly enough that the narrator can be heard over the orchestra

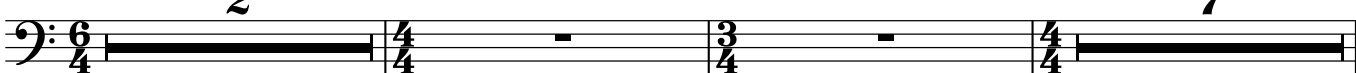



*mf* *mp* *p* Tune Bb to E

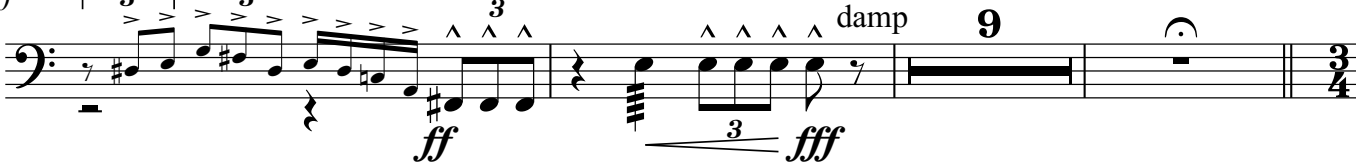
281 **GG**  $\text{♩} = \text{♩} = 62$  15



299 **HH**  $\text{♩} = 54$  2 7



310 **II** Cellos/basses cue  damp 9



*ff* *fff* Tune F# to C



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Scene 5. The Beginning

322 **JJ** ♩ = 62

6 7 **KK** 3 2 **LL** 7 **MM**

349

8 **NN** 5

365 **OO** sub. ♩ = 86

12 *poco rit.* **PP** *a tempo* 6 ♩ = ♩ = 86

To sus. cym., med. rubber mallets

387 Violin CUE

*poco accel.*

390 **QQ** ♩ = ♩ = 62

To crash cymbals

393 To sus. cym., med. rubber mallets

4 damp **RR** 4

# Percussion I

402 **SS** John cue: free - ly. Play To timpani

*mf* *f*

405 Tbn

*mf* *f*

409 To tubular bells (chimes)

*f* *ff*

412 **TT** play lower notes ONLY if G extension is not available; do not play both notes

*mp*

416 **UU**