

# **Oh the Many Things the Percussion Can Do! Can You?**

**Oh, the wonderful sounds the percussion can do!**

**They can sound like a cow, they can go (moo sound) – Matt**

**They can sound like a cork (pop, pop, pop, pop – body percussion with mouth?) – Jeff**

**They can sound like horse feet (klopp, klopp, klopp – wood blocks) – Frank**

**They can sound like a clock, they can tick (tick sound) – Denali**

**They can tock (tock sound) – Denali**

**They can sound like a hand on a door (knock, knock sound) – Matt**

**They can sound like a doorbell (ding, dong sound) – Jeff**

**Boom, boom, boom! The percussion are a wonder.**

**Boom, boom, boom! The percussion make thunder! (thunder sound – bass drum) – Frank**

**They make lightning (cymbal crashes) – Denali**

**and it's very, very hard to make a noise like that!**

**The percussion can whisper, whisper...very soft and very high...(bow on cymbal or windchimes) – Matt**

**Like the soft, soft whisper of a butterfly. Maybe YOU can, too. I think you ought to try.**

## **“Everybody Sing Goodbye”**

C                      G

Everybody clap and sing goodbye.

G                      C

Everybody clap and sing goodbye.

C                      F

Everybody clap and sing goodbye.

G                      C

Sing goodbye, goodbye.

# WOOD, METAL, SKIN

Josh Gottry

Make it groove (♩ = 112)

9 *ff* *f* *ff* *p*

**A** *mf*

21 *p* *f* **B**

26 **C**

32 *p* *cresc.* 1 2 3 1 2 3

37 *ff* *mp* **D** (♩ = ♩)

42

*f* > *mf*

49

*f*

56

**E** *pp* *mp* (♩ = ♩)

63

*pp* *mf* *ff*

68

1 2 3 1 *pp* *mf* *ff* to B.D.

# The Entertainer

Player 2  
(Vibes or Bells)

by Scott Joplin  
arranged by Murray Houllif

Liltingly - not fast ♩ = ca. 72

Vibes - med. hard yarn mallets

Bells - med. hard rubber mallets

Musical staff 1: Treble clef, 2/4 time signature. Starts with a whole rest, then a series of eighth notes. Dynamics include *f* and *V* (vibrato).

Musical staff 2: Starts with a box containing the number 5 and a repeat sign. Dynamics include *p* and *f*.

Musical staff 3: Dynamics include *p* and *f*.

Musical staff 4: Dynamics include *p* and *f*.

Musical staff 5: Dynamics include *f*. A first ending bracket labeled '1.' spans the final few notes.

Musical staff 6: Dynamics include *f*. A second ending bracket labeled '2.' spans the final few notes, with a box containing the number 22 at the start.

Musical staff 7: Dynamics include *f*.

Musical staff 8: Dynamics include *p*. A box containing the number 30 is at the start.

Musical staff 9: Dynamics include *f*.

# Stinkin' Garbage

by Ed Argenziano

30 Gallon Metal Garbage Can  
(with lid on, handle removed)

♩ = 126

*Bass Can - Rubber*

*mp*

*Top*  
*continue bass can*

1 2 3 4 5 6

*mp* L R L R L R L R

7 8 9 10 11 12

*Split - every other player*

*side of can*

*ff* R R L R R R L R R

*1 piano demo → (all pp)*

*Bass Can to Metal Can*

*All!*

13 14 Huh! 15 16

*sfz* *ff* *2 low demo*

*Split - every other player*

17 18 19 20

*mp* *pp* *mf*

*All!*

21 22 23 24

*pp* *f* *1 2 3 4 5*

RLRLRLRLRLRLRLRL etc.

25 26 27 28

RL LRL LRL LRL L RL LRL LRLRLRL

*3 cresc demo → bottom line*

*Split - every other player*

29 30 31 32

*p*

*All!*

33 34 35 36

*f* *(rim)*

*side of can*

37 38 *cresc* 39 40

*f* *mp* *dent*

R LR LR LR L R R L RLRLRLRL

*My Pleasure*

# Stinkin' Garbage

pg 2

41 *f* 42 43 44

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

**D** *mf* 1st time solo, 2nd time all simile 45 46 47 48

R R L R simile

**E** *f* 49 50 51 52

*f* *p*

*mf* 53 54 55 56

Split - every other player *All!*

R L R L R R L

*f* 57 58 **F** *sfz* 59 *solo* 60 *f*

R L R L R R L L

61 62 63 64

R L R L

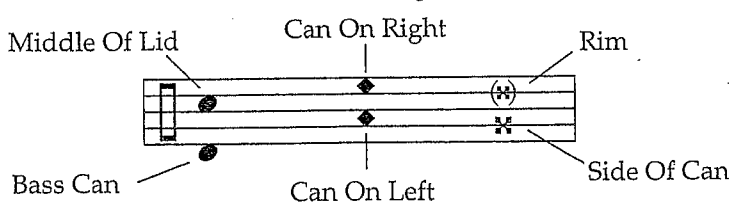
65 66 67 68

*pp*

69 70 71 *sfz*

◇ = both hands hit center  
^ Open can and throw sticks inside

## Can Key



## Performance Notes:

Cans should be played with 2S or 3S wooden tip sticks. All stickings are "hand to hand" unless otherwise notated. Measures 45 - 48 may be extended for an ad lib solo section. Bass Can should be large rubber can turned upside down and played with hard felt mallets.

# The Rock Synaicate

by Murray Houllif

layer 3

/hispered vocal syllable "chih"

Rock & Roll ♩ = 112-120

Hand clap      Pat knee      Pat thigh      Foot stomp

*sf*      *dim.*

*pp*

*mp*

R R L R R L R R L R L

R L L R L R L

11

*mf*

*f*

*ff*

*take care*

*sf*



Musical staff with notes and rests. Dynamic marking: *mp*

Musical staff with notes and rests. Measure 27 is boxed. Dynamic markings: *f*, *mf*

Musical staff with notes and rests. Dynamic marking: *f*

Musical staff with notes and rests. Measure 35 is boxed. First ending (1.) and second ending (2.) are indicated. Dynamic markings: *sf*, *mf*

Musical staff with notes and rests. Measure 40 is boxed. Dynamic markings: *f*, *mf*, *f*

Musical staff with notes and rests. Dynamic marking: *f*

Musical staff with notes and rests. Dynamic marking: *f*

Musical staff with notes and rests. Includes handwritten annotations: *D.C. al Coda* with a circled *C*, and *Coda* with a circled *C*. Dynamic marking: *sf*

# ROCKREATION

(Percussion Quartet)

PLAYER 3

SNARE DRUM and TAMBOURINE

By WILLIAM J. SCHINSTINE

♩ = 100-108

The musical score is written on a single staff in 4/4 time. It consists of 44 measures. The notation includes various rhythmic patterns, dynamics, and performance instructions. The score is divided into several sections:

- Measures 1-4: Rests.
- Measures 5-8: Tambourine (Tamb.) with a *p* dynamic, followed by a *mf* dynamic. A slur covers measures 5-7.
- Measures 9-12: Snare Drum (S.D.) with a *mf* dynamic, labeled "Shake sidewise". Measure 10 has a repeat sign. Measures 11-12 have a *p* dynamic.
- Measures 13-16: Snare Drum (S.D.) with a *mf* dynamic, labeled "Shake". Measures 14-16 have repeat signs.
- Measures 17-20: Snare Drum (S.D.) with a *mf* dynamic. Measures 18-19 have repeat signs.
- Measures 21-22: Rests.
- Measures 23-24: Snare Drum (S.D.) with a *f* dynamic, labeled "S.D.". Measures 23-24 have accents.
- Measures 25-28: Snare Drum (S.D.) with a *p* dynamic, labeled "Tap with finger". Measures 25-28 have accents and a *p* dynamic.
- Measures 29-30: Snare Drum (S.D.) with a *f* dynamic, labeled "Tap with finger". Measures 29-30 have accents.
- Measures 31-32: Snare Drum (S.D.) with a *p* dynamic, labeled "Tap with finger". Measures 31-32 have accents.
- Measures 33-36: Snare Drum (S.D.) with a *f* dynamic, labeled "Tap with finger". Measures 33-36 have accents. Measure 36 has a *cresc.* marking and a *D.C. al Coda* instruction.
- Measures 37-40: Snare Drum (S.D.) with a *p* dynamic, labeled "Tap with finger". Measure 37 has a *Coda* symbol. Measures 37-40 have accents.
- Measures 41-44: Snare Drum (S.D.) with a *ff* dynamic, labeled "Tap with finger". Measures 41-44 have accents. Measure 44 has a *cresc.* marking.

Snare Drum

To Michael J. Cirno - a friend and colleague whose positive encouragement provided the impetus for completion of this piece

# Fanfare

for percussion quartet

Jeffrey D. Grubbs

12.4  
♩ = 130  
Allegro deciso  
♩ = 160

5/4

2 4

*mp* *cresc.* *fp* *mp*

7

*f* *mf*

3 6

9

**A**

*mp sempre*

(2) (4) (6)

15

**B**

18

20

*pp sub.* *cresc. molto* *mp sub.*

V.S.

Fanfare - Snare Drum - Page 2

22

24

*in 5/4*

**C**

*ff* *mp* *pp* *pp* *cresc. molto*

29

*ff sempre*

*L R RR*

31

*RR L*

*R*

33

**D**

*mp sempre*

35

*(mp sempre)*

38

**E** *xyl*

*(mp sempre)*

Fanfare - Snare Drum - Page 3

42

*pp subito* *cresc. poco a poco* *cresc. molto*

49

**F** 1-7

*ff sempre*

54

**G**

*fff ff subito*

58

*pp subito* *cresc.* *poco a poco*

64

*pp subito* *cresc.* *poco a poco*

66

*Metal to Wood Metal Skin*

*cresc. molto* *Tutta forza*

# True Colors

Words and Music by Billy Steinberg  
and Tom Kelly  
Arranged by Jennifer Linn

Relaxed ♩ = 80

With pedal



4

You with the sad smile eyes, then, don't be dis-cour - aged. Oh, I don't be un-hap - py. Can't re -

7

re - al - ize mem - ber when it's I hard to take cour - age. In a last saw you laugh - ing. If

9

world\_ full of peo - ple this world makes you cra - zy and you're you can lose sight of it and the tak - in' all you can bear,

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11

dark - ness in - side you makes you feel so small. But I } see your  
just call me up be - cause you know I'll be there. And I'll } see your

13

true col - ors shin - in' through. I see your true col - ors and  
*mf*

16

To Coda ☐

that's why I love\_ you. So, don't be a - fraid\_ to let them show.. Your

19

true col - ors, true col - ors are beau - ti - ful, ooh, like a  
*mp*

22 1.

rain - bow.\_

25 2.

Show me your rain - bow.\_

*D.S. % al Coda*  
(2nd verse)

*Coda*

28

Show me your

30

true col - ors

31

true col - ors, true col - ors are shin - ing through.. I see your



34

true col - ors and that's why I love\_ you. So, don't be a - fraid\_ to

*f*

37

let them show.\_ Your true col - ors, true col - ors are

*mf*

40

beau-ti - ful, like a rain - bow.\_

*mp*

43

*rit. e dim.*

*p*

*Red.*

\*