

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.

JEFF

Wood

WOOD, METAL, SKIN

Josh Gottry

Make it groove (♩ = 112)

Musical score for Wood, Metal, Skin by Josh Gottry. The score is in 4/4 time and consists of seven staves of music. It features various dynamics including *ff*, *mp*, *mf*, *p*, and *f*, along with accents and crescendos. There are three marked sections: A (measures 11-12), B (measures 21-22), and C (measures 26-27). The piece concludes with a fermata and a final 4/4 measure.

(♩ = ♪)

D

38 *ff* *mp* *f* *mf*

44 *f*

50

E

56 *mp* (♩ = ♪) *4/4*

63 *mf* *ff*

68

WOOD, METAL, SKIN

Josh Gottry

Make it groove (♩ = 112)

ff

ff

f

ff

p

A

mf

21

p

f

B

26

p

cresc.

32

3/4

2/4

37

2/4

4/4

ff

6/8

mp

D

42

f > *mf*

49

f

56

E

pp *mp*

2

4/4

(♩ = ♩)

63

pp *mf* *ff*

68

mf *ff*

WOOD, METAL, SKIN

Josh Gottry

Make it groove (♩ = 112)

Musical score for 'Skin' by Josh Gottry. The piece is in 4/4 time with a tempo of 112 beats per minute. The score consists of seven staves of music, each starting with a double bar line and a repeat sign. The dynamics range from *ff* (fortissimo) to *p* (piano). The score includes various articulations such as accents (>) and slurs. The piece is divided into sections A, B, and C, marked with boxed letters. The final staff (34) includes a *cresc.* marking and a change in time signature to 3/4, then 2/4, then 4/4, and finally 6/8.

(♩ = ♩)

D

mp *f* *mf*

45

f

51

R L R L R R L R R L R *mf*

58

pp 2 *p* *mf*

65

ff

70

The Rock Syndicate

by Murray Houllif

Player 4

Whispered vocal syllable "chih" *

Pat knee

Pat tummy

Hand clap

Pat thigh

Foot stomp

Rock & Roll ♩ = 112-120

clap *

sf

dim.

chest

R L L R L R L R R R L

L R

p

knee

L

R mp

11

mf

f

19

high stomach

ff

1st X

clap

sf

mp

27

f *mf*

35

1. 2. 3.

sf

4. 40

mf *f* *mf* *f*

+ high

D.C. al Φ

Coda

sf
to True Coda

ROCKREATION

(Percussion Quartet)

PLAYER 4
SNARE DRUM and TRIANGLE

By WILLIAM J. SCHINSTINE

♩ = 100-108

2 3 4

5 S.D. 6 7 8

9 10 11 12

13 Snares off! 14 15 16

17 18 19 20

21 22 23 24

25 26 27 28

29 30 31 32

33 34 35 36

37 Coda 38 39 40

41 42 43 44

p *mf* *f* *ff* *cresc.* *D.C. al Coda*

Sarp! demo! clap.

to Goodbye song.

Bass 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

Allegro deciso

$\text{♩} = 160$

5/4 2

mf

9 **A**

mp sempre

15 **B**

(8) (2) (4) (6)

23 **C**

mp *pp* *mp* *mf*

29

ff subito

33 **D**

mp sempre *f subito* *ff*

38

p subito *f* *ff subito*

V.S.

Fanfare - Bass Drum -Page 2

41 **E**

mf subito e secco

44

pp subito cresc. poco a poco cresc. molto

49 **F**

ff sempre

56 **G**

fff ff subito

62

pp subito cresc. poco a poco

66

cresc. molto Tutta forza

metal instruments → Africa

Stinkin' Garbage

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

by Ed Argenziano

♩ = 126

Bass Can - Rubber

mp

continue bass can

p L R L R L R L R

Split - every other player

side of can

ff R R L R R R L R R

All!

Huh!

Bass Can to Metal Can

sfz

ff

demo

Split - every other player

mp *pp* *mf*

All!

A *loud demo 2 bars*

pp

f R L R L R L R L R L R L etc.

R L x R L

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

Split - every other player

B *All!*

f

(rim)

C *stop*

side of can

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

mp

True Colors

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

Relaxed ♩ = 80

mp

The piano introduction consists of two staves in 4/4 time. The right hand plays a melodic line with eighth and quarter notes, while the left hand provides a harmonic accompaniment with chords and moving lines. The dynamic is marked *mp*.

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 -

The vocal line begins at measure 4. The piano accompaniment continues with a steady eighth-note pattern in the right hand and chords in the left hand. A repeat sign is placed at the end of the first vocal phrase.

7

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

The vocal line continues from measure 7. The piano accompaniment maintains the same rhythmic and harmonic structure.

9

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

The vocal line concludes at measure 9. The piano accompaniment ends with a final chord.

Copyright © 1986 Sony/ATV Music Publishing LLC
This arrangement Copyright © 2010 Sony/ATV Music Publishing LLC
All Rights Administered by Sony/ATV Music Publishing LLC, 8 Music Square West, Nashville, TN 37203
International Copyright Secured All Rights Reserved

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

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

16

To Coda ☺

that's why I love_ you. So, don't be a - fraid_ to let them show. Your

19

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

22 1.

rain - bow._

25 2.

Show me your rain - bow._

28

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

Show me your

30

Coda

true col - ors

31

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

mf

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.

*