

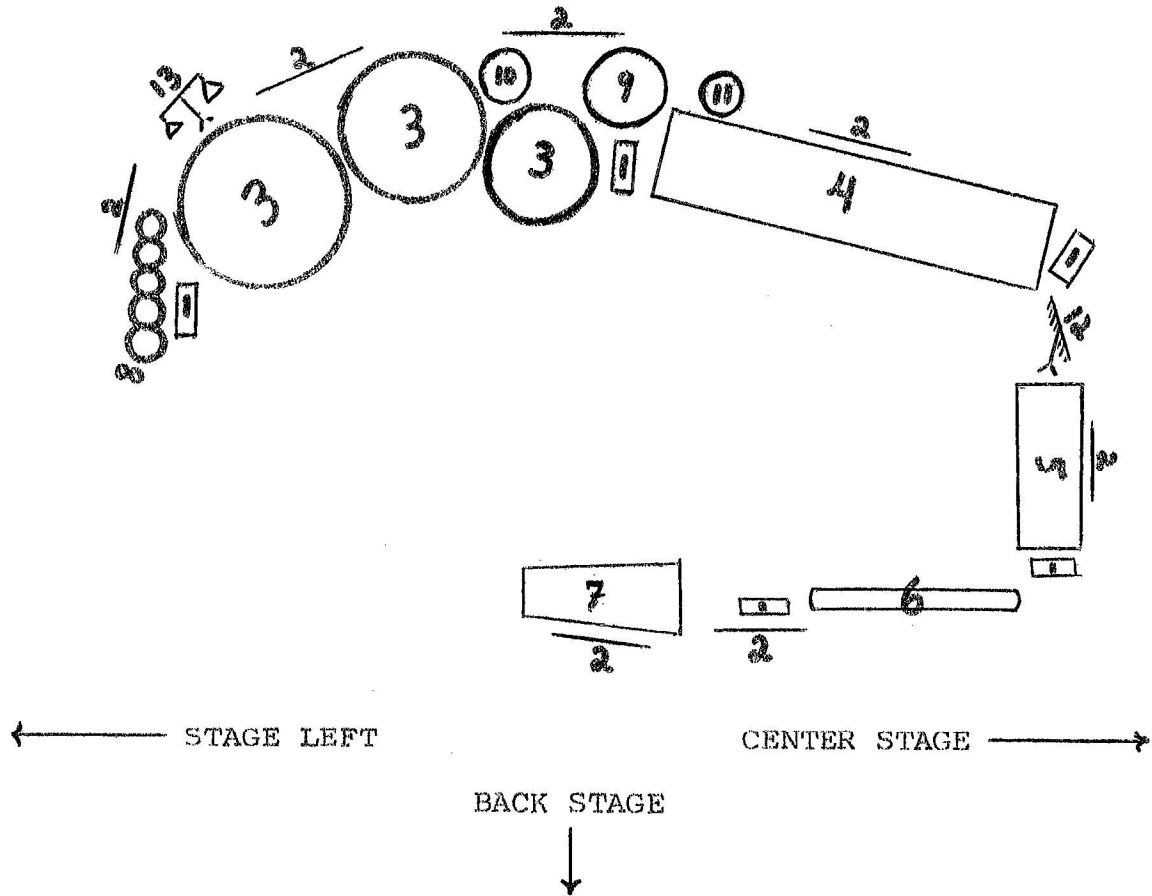
PARABOLICS

Garth M. Drozin

PARABOLICS was composed for Mark Taggart,
alto saxophonist, and Michael Steward,
percussionist.

PARABOLICS is dedicated to Karel Husa.

SUGGESTED PERCUSSION ARRANGEMENT



1. mallet stands covered with felt or velvet
2. music stands (each stand should have a score copy)
3. three timpani
4. xylophone
5. vibraphone
6. tubular chimes
7. orchestra bells
8. set of five temple blocks
9. suspended cymbal
10. snare drum
11. field drum
12. metal wind chimes
13. small and medium triangles (medium referred to as large in the score)

The percussion instruments should be situated at least fifteen feet away from where the saxophonist will stand, with each performer standing exactly in the center of his half of the stage (saxophone near stage right, percussion near stage left).

The saxophone must have a microphone, which is to be put through a "Memory Man" unit before reaching the amplification system. The speaker should be placed very close to where the saxophonist will stand, facing the audience.

A conductor is not needed. Both performers read from the score, which is already transposed.

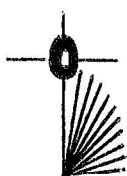
A lighting effect which is desirable, but not necessary, is to have the percussionist illuminated at the beginning of the piece without casting a light on the saxophone player until he enters. Likewise, when the saxophonist begins his cadenza, he alone should be in the light, waiting for the percussionist to re-enter before casting a light on him again. They should, of course, both be illuminated during the main portion of the work, in which they both play.

The "Memory Man" is engaged by pressing its switch with one's foot. It should be directly in front of the saxophonist.

As stated in the "Suggested Percussion Arrangement," there should be at least seven music stands, with a score on each, placed in the most advantageous locations. An adequate number of sound-dampening mallet stands should also be on hand.

PARABOLICS should be performed with as much drama in each sound and movement as can be conveyed. This technique will contribute greatly to the effect of the work.

NOTATION KEY



allow mallet to bounce freely on
the drum head until it has stopped



scape underside of suspended cymbal
with triangle beater



strike cymbal in center with mallet-
head



continuous wa ver of one quarter-tone
above to one quarter-tone below the
designated pitch



continuous wa ver of three quarter-
tones above to three quarter-tones
below the designated pitch



shake wind chimes continuously

(lv)

let vibrate

mm---

engage "Memory Man" unit

off---

disengage unit

W.C.

wind chimes



play given notes as fast as possible

T.B.	temple blocks
S.C.	suspended cymbal
TRI(S)	triangle(s)
(R.H.)	right hand
(L.H.)	left hand



overblow to produce highest pitch possible

PERFORMANCE DIRECTIONS

All percussion instruments should be left to vibrate unless otherwise indicated. The timpani and suspended cymbal should be played with soft timpani mallets unless otherwise indicated or in exceptional case, in which performer is going between instruments using the mallets intended for one other than timpani (e.g. xylophone). Those passages that make use of xylophone mallets are to played with hard rubber mallets.

The vibraphone should have its vibrato regulator set at "medium" for the start of the piece. It later moves to a "fast" setting.

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(♩=66) 8va — — — — —

CHIMES $\overset{c.12''}{\text{XYLO}}$

mf *pp* *f*

mp FIELD DRUM (L.H.)

f

TIMP $\overset{3}{\text{}}$

p

(R.H.)

SNARE DRUM (snare off)

f

XYLO

mf *p*

8va — — — — —

ppp slow gliss. *p* reset to F

(♩=96) (R.H. to TRI beater) TRIS (sm.) (R.H.)

mp *pp* *f* *mp*

VIBES $\overset{3}{\text{}}$ $\overset{c.10''}{\text{S.C. (R.H.)}}$ (turn on motor at c.2")

(lg.) (RH change back to XYLO mallet)

(LH) *p*

T.B. (LH) *mp* 3

pp

8va - - - -

XYLO

mf

pp to TIMP and S.C.

(♩=132)
TIMP w/soft mallets

3

p

pp

ppp < *p*

mp

(S.C.)

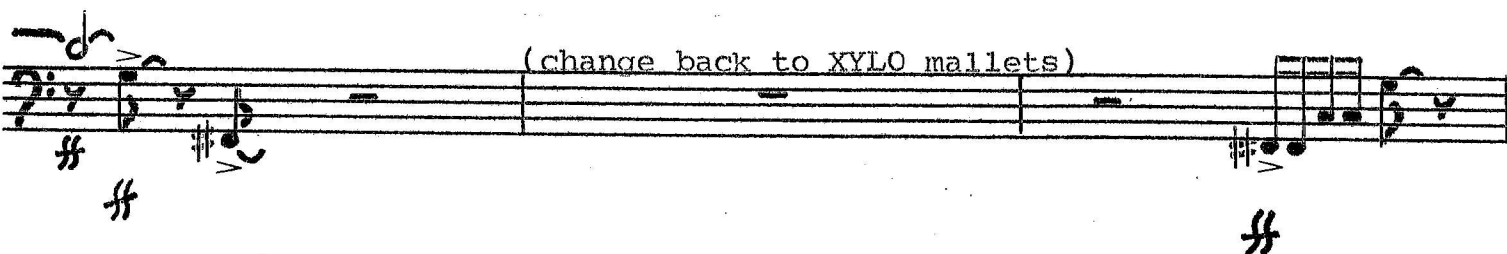
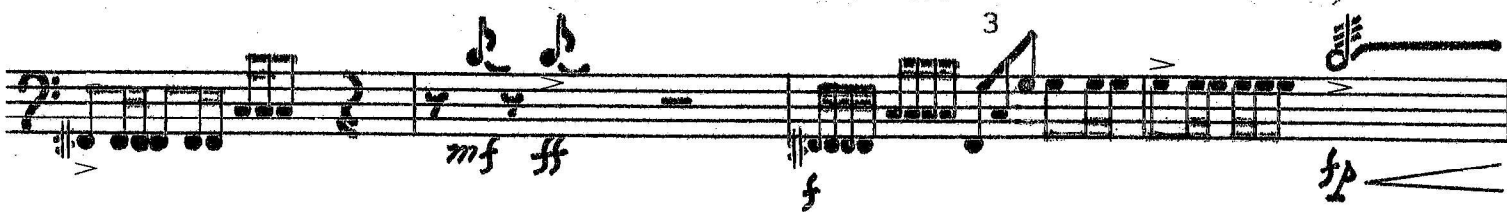
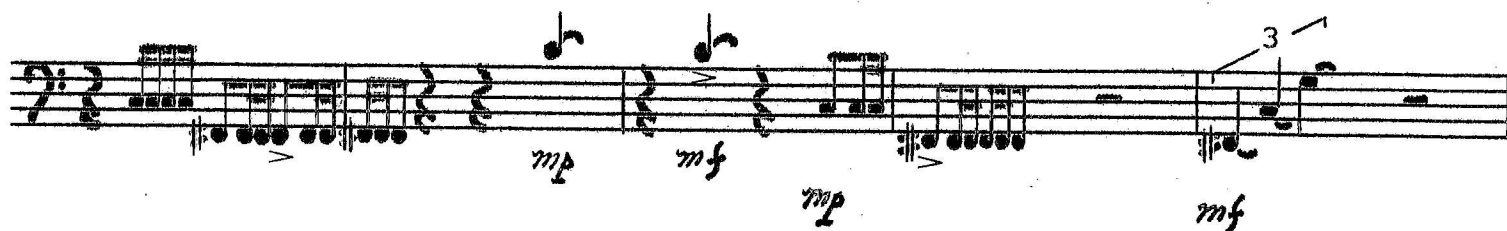
p

mp

pp

mp

p



T.B. XYLO 8va-

ALTO SAX (to soft mltts.)

(•=96)

3

CHIMES W.C. (lv) mp

3

5

mm

as long as possible

Off---

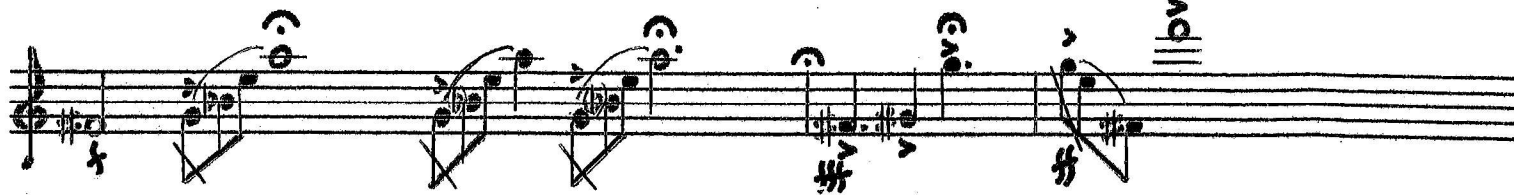
CHIMES TRI (sm.)

mp

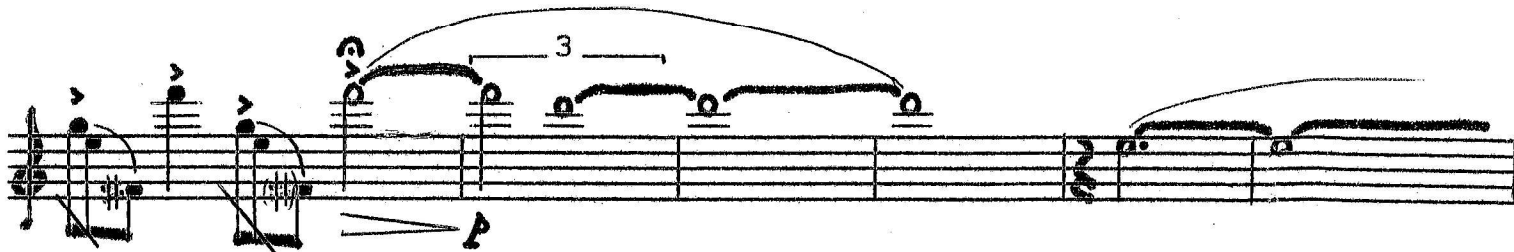
mm

off---

mm---



off--- (♩=132)



mm



A musical score for the song "The Rose Tree". The score is written on a single staff with a treble clef and a key signature of one flat (B-flat). The tempo is marked "Allegretto". The lyrics are written below the staff, with some words in parentheses. The music features a melody with various ornaments, including grace notes and mordents. There are also dynamic markings such as "sub.", "p", "ff", and "pp". The score ends with a double bar line and a repeat sign.

The first system of the musical score for 'The Rose Tree' is written on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The melody is composed of eighth and sixteenth notes, with some measures containing triplets and quintuplets. The dynamics are marked as *mp* (mezzo-piano) at the beginning, *mf* (mezzo-forte) in the middle, and *mp* again towards the end of the system. The system concludes with a double bar line.

A musical score for the song "The Rose Tree". The score is written on a single staff with a treble clef. The key signature has one flat (B-flat), and the time signature is 3/4. The melody is written in a simple, folk-like style. The lyrics are written below the staff, aligned with the notes. The score includes dynamic markings: *pp* (pianissimo) at the beginning, *mp* (mezzo-piano) in the middle, and *f* (forte) towards the end. There are also crescendo and decrescendo hairpins. A triplet of eighth notes is marked with a "3" and a bracket. The score ends with a double bar line.

off--- (♩=66)

First musical staff. It begins with a rest, followed by a series of notes. Dynamics include *mf*, *pp*, and *ff*. The tempo is marked as *off* with a quarter note equal to 66.

off---

(overblow to highest possible pitch)

mm (♩=132)

Second musical staff. It includes a triplet of eighth notes, a slur over a group of notes, and a sharp upward arrow indicating a pitch bend. Dynamics include *mp*, *ff*, and *pp*. Performance instructions include "(fast, rough gliss.)" and "(honk)".

mm

7

off---

Third musical staff. It features a group of notes marked with a "7" and a slur. Dynamics include *ff* and *pp*. The word "BELLS" is written above a section of the staff.

mm

VIBES (motor off, "fast" vib. setting)

Fourth musical staff. It includes a section of notes marked with a slur and a dynamic of *mf*. The word "VIBES" is written below the staff, followed by "(motor off, 'fast' vib. setting)". Dynamics include *mf* and *f*.

(motor on)

(motor off)

(motor on)

(avoid D to F and
F to D excessively) ^{8va} — — — — —

First system of musical notation. The top staff (treble clef) contains a wavy line. The bottom staff (bass clef) contains a melodic line with dynamic markings *f*, *mf*, *f*, and *sf*. A triplet of eighth notes is indicated by a '3' over the notes.

Second system of musical notation. The top staff (treble clef) contains a wavy line. The bottom staff (bass clef) contains a melodic line with dynamic markings *f*, *sf*, *f*, *sf*, and *mf*.

Third system of musical notation. The top staff (treble clef) contains a wavy line. The bottom staff (bass clef) contains a melodic line with dynamic markings *sfz*, *mf*, and *mf*. The section is divided into **CHIMES** and **BELLS**. A triplet of eighth notes is indicated by a '3' over the notes.

Fourth system of musical notation. The top staff (treble clef) contains a wavy line. The bottom staff (bass clef) contains a melodic line with dynamic markings *sf* and *mf*. A triplet of eighth notes is indicated by a '3' over the notes.

This musical score is for percussion instruments, specifically Xylophone, Chimes, and Timpani. The score is organized into four systems of staves.

System 1: The top staff features a melodic line for the Xylophone (labeled "XYLO") with triplets and a forte (*f*) dynamic. The bottom staff shows a wavy line representing a Timpani roll (labeled "TIMP") with a forte (*f*) dynamic.

System 2: The top staff continues the Xylophone melody, including a "growl" effect. The middle staff shows a Chime part (labeled "CHIMES") with a forte (*f*) dynamic. The bottom staff continues the Timpani part with a forte (*f*) dynamic.

System 3: The top staff has a rest, with a bracket labeled "off" indicating a change in the Xylophone part. The middle staff shows a Chime part with a forte (*f*) dynamic. The bottom staff continues the Timpani part with a forte (*f*) dynamic.

System 4: The top staff shows a Chime part with a mezzo-forte (*mf*) dynamic. The bottom staff continues the Timpani part with a mezzo-forte (*mf*) dynamic.

Dynamics and articulation include *f* (forte), *ppp* (pianississimo), *pp* (pianissimo), *p* (piano), *f* (forte), *mf* (mezzo-forte), and *mm* (marcato).

3
f
3

off
3
3
3
p
(damp fings)
p
p

off
3
p
p
p
p