

MATTHEW SARGENT

# Ghost Music

*for solo percussionist*

Duration: approx. 52'

(2007-8)



## **Instrumentation**

*(see next page for more details on instruments/timbre)*

Crotales (high octave set, with doubled high G and A cymbals<sup>1</sup>)

One pair of finger cymbals

One additional large finger cymbal

Three triangles (small, medium, large)

Two very small bowls or sustaining bells

Four temple bowls

One small gong or tam-tam

Bass bow

Two pairs of triangle beaters (thin and extra thin)

Brass or hard plastic beater

Soft yarn mallets

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<sup>1</sup> The doubled crotales may be pitched an octave lower, if pitches at the same register are unavailable.

## Notes to the Performer

*Ghost Music* was composed between July 2007 and March 2008. The piece is dedicated to percussionist Bill Solomon, who worked closely in collaboration with the composer in developing and realizing the music.

The ideal performance environment for the work is a small space, with the audience seated in a close semi-circle around the performer. The music is intended to serve as a movable sanctuary – a handful of portable instruments that transforms any given environment into a sacred space. The composer encourages this work to be performed in any small, quiet space will suit the work (art gallery, living room, black box theater, etc.), as well as outdoor spaces. The soft dynamics given throughout the piece should not be augmented to fit larger spaces. If the piece is to be performed in a larger setting, the instruments should be played softly and amplified through a PA system, with speakers integrated into the percussionist's setup, so that the music still emanates from a central location (rather than left/right dispersion). In this case, microphones should be placed at close proximity to the instruments, to maintain the attack and often quiet sustain of the instruments.

Much of piece is based upon a series of repeated phrases and isorhythmic systems (some quite apparent and others embedded on a structural level). Repeated phrases should be treated as fixed objects, and played with consistent phrasing and dynamic throughout (unless otherwise indicated). There are two primary isorhythms in the music. The first is the bowed crotale melody, which is based on a 1970s peace song entitled *Singing for Our Lives* by Holly Near. This isorhythm is consistent within each section (section divisions are indicated by thin double barlines), and a new pitch and/or new isorhythmic pattern occurs at the beginning of each new section. The second primary isorhythm is found in the low finger cymbal (at the bottom of each system). This instrument is on an independent isorhythmic pattern throughout the entire piece:  $(N+.05) + 7$  at 60 bpm, meaning that the first attack of the low finger cymbal is 7 beats in duration, the second attack is 7.5 beats, etc. This pattern expands consistently at 60 bpm throughout the entire piece, even when the surrounding material changes tempo.

## Instruments/Timbre

**Crotales** – high octave only. Pitches used (from low-to-high) are C, D, F, G, G, A, A, Bb, as well as the crotale that sounds closest to the pitch of the pair of finger cymbals. (*Note: if the pitch of the finger cymbals is one of the pitches already listed, then it should be played on an additional crotale, to prevent possible interruptions of the extended bowed notes during the piece.*)

**Finger Cymbals** – the “Tibetan bell” variety, approx. 4-6 inches in diameter. Cymbals should be thick, with longest possible sustain.

**Additional Large Finger Cymbal** – similar to one listed above, but 6-8 inches in diameter. Cymbal should be as thick as possible, with a noticeably lower and more resonant sounding pitch in comparison to the first pair of cymbals.

**Two very small bowls** – the bowls in the percussion staff should have a pure and resonant timbre, with a clear fundamental pitch. In the premiere, two individual bells from a bell tree were used (preferably one of the non-chromatic bells from the tree). Other similar instruments may be substituted at the performer's discretion.

**Four temple bowls** – should be of increasing size, with the fourth bowl (lowest on the staff) being the largest available.

**Small gong or tam-tam** – approx. 12 inches in diameter. Gong should have a lower pitch and darker timbral quality than all other instruments used.

## Mallet Notation

 – triangle beater

 – hard plastic or brass mallet

 – soft yarn mallet

## Special Notation

**3** – indicates that duration of a given note should be reduced to 2/3rds of its value. (i.e. – a half note under this notation would be worth 4/3 of a beat).

( $\lessgtr$ ) – indicates that an accent should be particularly subtle.

x – used as a notehead on the Crotale staff. Indicates that the pitch of the given note should be the nearest chromatic equivalent to the strongest pitch of the pair of finger cymbals.

## Barlines

*Standard thin barline* – indicates that measures are to serve as a guide for phrasing (i.e. – downbeat of measure is played with slightly more emphasis, etc.).

*Dashed barline* – indicates that measures are used only for organizational purposes. Barlines should not serve as a phrasing or dynamic indication.

*Thick barline* – indicates the end of an isorhythm during *ostinati* sections (i.e. – page 3). These are included in the score to aid in rehearsal and study of the music, and should not be accented or emphasized in the live performance.

*Thin double barline* – indicates the end of a section. Contrasts between sections are sometimes dramatic (i.e. – page 3) and sometimes subtle (i.e. – page 2).

# Ghost Music

Matthew Sargent

Let all instruments ring freely throughout

↑ ↑ **BOW**

♩ = 60 *Bow as lightly as possible, with the longest possible bowstroke. L.V. throughout. Dynamics and contour simile throughout.*

\*\*\* X notehead indicates that the player should strike the crotale that is the closest chromatic pitch to the strongest sounding partial of the finger cymbals on the percussion staff. This note should be determined before the performance and consistent in all occurrences of the X notehead throughout.

The first system of the score includes the following parts and markings:

- ARCO Crotales:** Treble clef, starting with a *ppp* dynamic. The melody consists of eighth notes with long, sweeping bowstrokes.
- MALLET:** Treble clef, featuring a triplet of eighth notes marked *pp* and a note with an 'X' notehead marked *p*.
- PERCussion:**
  - Finger Cymbals:** Treble clef, playing a rhythmic pattern of eighth notes. The first two notes are marked with '\*' and '\*\*'. Dynamics range from *p* to *pp*.
  - Triangles:** Treble clef, with a 'Very light' marking and a *pp* dynamic.
  - Low Finger Cymbal:** Treble clef, marked *pp sempre*.
  - Temple Bwls/Small Gong:** Treble clef, with four staves labeled Bowl 1 (high), Bowl 2, Bowl 3, and Bowl 4 (low), and Gong.

\* Alternate between left and right cymbals throughout, to allow for both cymbals to ring for as long as possible.

\*\* Tenuto marking implies that the second note of the phrase should be very slightly accented and longer than the previous note. This should be an extremely subtle effect -- do not exaggerate it! Consistency in gesture over the many repetitions of this phrase will bring out the difference.



The second system of the score includes the following parts and markings:

- Crt.:** Treble clef, featuring notes with 'X' noteheads and dynamics ranging from *ppp* to *pp*.
- Perc.:** Treble clef, continuing the rhythmic patterns from the first system with dynamics from *pp* to *ppp*.
- Tri.:** Treble clef, with dynamics from *pp* to *ppp*.
- F.C. 2:** Treble clef, marked *(pp)*.

\* Indicates that left and right finger cymbals should be struck together

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Musical score system 1, measures 1-8. The score is for four staves: Crt. (Cello), Perc. (Percussion), Tri. (Triangle), and F.C. 2 (Fagotto 2). The Crt. staff features a melodic line with dynamics *ppp* and *pp*. The Perc. staff has a rhythmic pattern with dynamics *ppp*, *p*, and *pp*. The Tri. staff has a rhythmic pattern with dynamics *ppp* and *p*. The F.C. 2 staff has a rhythmic pattern with dynamics *pp* and *ppp*. There are dynamic markings *ppp* and *pp* at the beginning and end of the system.

Musical score system 2, measures 9-16. The score is for four staves: Crt. (Cello), Perc. (Percussion), Tri. (Triangle), and F.C. 2 (Fagotto 2). The Crt. staff features a melodic line with dynamics *p* and *ppp*. The Perc. staff has a rhythmic pattern with dynamics *p*, *pp*, and *ppp*. The Tri. staff has a rhythmic pattern with dynamics *pp* and *ppp*. The F.C. 2 staff has a rhythmic pattern with dynamics *pp* and *ppp*. There are dynamic markings *ppp* and *pp* at the beginning and end of the system.

Musical score system 3, measures 17-24. The score is for four staves: Crt. (Cello), Perc. (Percussion), Tri. (Triangle), and F.C. 2 (Fagotto 2). The Crt. staff features a melodic line with dynamics *ppp* and *p*. The Perc. staff has a rhythmic pattern with dynamics *ppp*, *p*, and *pp*. The Tri. staff has a rhythmic pattern with dynamics *ppp* and *pp*. The F.C. 2 staff has a rhythmic pattern with dynamics *ppp* and *pp*. There are dynamic markings *ppp* and *pp* at the beginning and end of the system.

Crt. *ppp*  
 Perc. *p* *ppp*  
 Tri. *pp* *ppp*  
 F.C. 2 *pp*

Crt. *ppp*  
 Perc. *p* *ppp*  
 Tri. *ppp*  
 F.C. 2 *pp*

♩ = 80 *Delicate, expressive*

Crt. *ppp*  
 Perc. *pp*  
 Tri. *ppp*  
 F.C. 2 *ppp*

*ppp* throughout

*pp* throughout

*ppp* throughout

*pp*

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Score system 1. Instruments: Crt. (two staves), Perc., Tri., F.C. 2. Dynamics: *(ppp)*, *(pp)*. Features: triplets, slurs, and a double bar line.



Score system 2. Instruments: Crt. (two staves), Perc., Tri., F.C. 2. Dynamics: *(ppp)*, *(pp)*. Features: triplets, slurs, and a double bar line.



Score system 3. Instruments: Crt. (two staves), Perc., Tri., F.C. 2. Dynamics: *(ppp)*, *(pp)*. Features: triplets, slurs, and a double bar line.

*ppp*  $\text{♩} = 60$

Crt.  
Perc.  
Tri.  
F.C. 2

Crt.  
Perc.  
Tri.  
F.C. 2

Crt.  
Perc.  
Tri.  
F.C. 2

Musical score for the first system, measures 1-10. The score is for four parts: Crt. (Crotale), Perc. (Percussion), Tri. (Triangle), and F.C. 2 (Fagotto 2). The Crt. part features a melodic line with triplets and various dynamics including ppp, pp, p, and pp. The Perc. part includes rhythmic patterns with dynamics p, pp, and pppp. The Tri. part has a simple accompaniment with dynamics pp and ppp. The F.C. 2 part has a few notes at the end of the system with dynamics (pp).

Musical score for the second system, measures 11-20. The Crt. part continues with melodic lines and triplets, with dynamics ppp, pp, and p. The Perc. part has rhythmic patterns with dynamics p, pp, and ppp. The Tri. part has dynamics ppp and pp. The F.C. 2 part has a few notes at the end of the system with dynamics (pp).

Musical score for the third system, measures 21-30. The Crt. part continues with melodic lines and triplets, with dynamics ppp, pp, and p. A note in measure 26 is marked with a circled asterisk (\*). The Perc. part has rhythmic patterns with dynamics p, pp, and ppp. The Tri. part has dynamics ppp and pp. The F.C. 2 part has a few notes at the end of the system with dynamics (pp).

(\* - Half note version of the X crotale notehead.)

Musical score system 1, measures 1-5. The score includes parts for Crt. (Cymbal), Perc. (Percussion), Tri. (Triangle), and F.C. 2 (F.C. 2). The Crt. part features a melodic line with triplets and a dynamic marking of *ppp*. The Perc. part has a rhythmic pattern with dynamics *p* and *pp*. The Tri. part has a simple rhythmic pattern with a dynamic marking of *ppp*. The F.C. 2 part has a simple rhythmic pattern with a dynamic marking of *pp*. A double bar line is present at the end of the system.

Musical score system 2, measures 6-11. A text box above the staff reads "Change to very thin triangle beaters". The score includes parts for Crt., Perc., Tri., and F.C. 2. The Crt. part continues with the melodic line and includes a dynamic marking of *ppp*. The Perc. part has a rhythmic pattern with dynamics *p* and *pp*. The Tri. part has a simple rhythmic pattern with a dynamic marking of *ppp*. The F.C. 2 part has a simple rhythmic pattern with a dynamic marking of *pp*. A double bar line is present at the end of the system.

Musical score system 3, measures 12-17. The score includes parts for Crt., Perc., Tri., and F.C. 2. The Crt. part continues with the melodic line and includes a dynamic marking of *ppp*. The Perc. part has a rhythmic pattern with dynamics *p* and *pp*. The Tri. part has a simple rhythmic pattern with a dynamic marking of *ppp*. The F.C. 2 part has a simple rhythmic pattern with a dynamic marking of *pp*. A double bar line is present at the end of the system.

Musical score system 1, measures 1-8. The system includes staves for Crt. (Cello), Perc. (Percussion), Tri. (Triangle), and F.C. 2 (Fagotto 2). The Crt. part features a melodic line with triplets and dynamics ranging from *ppp* to *pp*. The Perc. part has a rhythmic accompaniment with dynamics from *p* to *ppp*. The Tri. part has a simple rhythmic pattern with dynamics from *ppp* to *pp*. The F.C. 2 part has a few notes at the beginning and end, with a dynamic of *pp*.



Musical score system 2, measures 9-16. The system includes staves for Crt. (Cello), Perc. (Percussion), Tri. (Triangle), and F.C. 2 (Fagotto 2). The Crt. part continues with a melodic line, including a section with a 5-6 interval. Dynamics range from *ppp* to *pppp*. The Perc. part has a rhythmic accompaniment with dynamics from *pp* to *pppp*. The Tri. part has a simple rhythmic pattern with dynamics from *ppp* to *pppp*. The F.C. 2 part has a few notes at the beginning and end, with a dynamic of *pp*.



Musical score system 3, measures 17-24. The system includes staves for Crt. (Cello), Perc. (Percussion), Tri. (Triangle), and F.C. 2 (Fagotto 2). The Crt. part features a melodic line with triplets and dynamics ranging from *ppp* to *pppp*. The Perc. part has a rhythmic accompaniment with dynamics from *p* to *pppp*. The Tri. part has a simple rhythmic pattern with dynamics from *ppp* to *pppp*. The F.C. 2 part has a few notes at the beginning and end, with a dynamic of *pp*.

Crt. *ppp* *(ppp)*  
 Perc. *(ppp)*  
 Tri. *ppp*  
 F.C. 2 *(pp)*



Crt. *ppp* *(ppp)* **BOW OFF** *ppp*  
 Perc. *p pp p pp p pp* *pppp* *p*  
 Tri. *ppp*  
 F.C. 2 *ppp* *(pp)*  
 Bows *with soft yarn mallet* *ppp* *(ppp)* *pppp*

*Delicate, Mechanical (let all instruments ring freely)*

**BOW** **BOW**

Musical score for the first system, measures 1-10. The score includes parts for Crt., Perc., Tri., and F.C. 2. Dynamics include *ppp*, *pp*, *p*, *pppp*, and *pp*. Trills and triplets are indicated with '3' and slurs.



Musical score for the second system, measures 11-20. A box on the right contains the instruction: "Return to standard triangle beaters". Dynamics include *ppp*, *pp*, *p*, and *pppp*. Trills and triplets are indicated with '3' and slurs.



Musical score for the third system, measures 21-30. The tempo is marked as ♩ = 96. The section is labeled "(BOW)". Dynamics include *ppp* and *pp*. Vertical dashed lines indicate bow strokes. A final dynamic of *pp* is shown at the end of the system.

All notes should be even throughout the section -- do not accent barlines.

Crt. *(ppp)*

Tri.

F.C. 2 *(pp)*

Crt. *(ppp)*

Tri.

F.C. 2 *(pp)*

**BOWL NOTATION**  
 top ledger line - same instrument as bottom line of Percussion staff.  
 highest four staff lines - four temple bowls (low to high)  
 lowest staff line - small gong or tam-tam (played with soft yarn mallets)

♩ = about 60

5-7" Duration simile for all other fermatas in this section.

F.C. 2

Bowls

↑ - throughout on all temple bowls

*p*\*

\* Dynamics may be free throughout this section, unless otherwise notated.  
 In general, attacks should be soft and calm throughout.  
 Gong should be struck very softly (*ppp*) with a soft yarn mallet.

F.C. 2

Bowls

F.C. 2

Bowls

12

F.C. 2 *(pp)*

Bowls *(p)*



F.C. 2 *(pp)*

Bowls *(pp)*



F.C. 2 *(pp)*

Bowls *(pp)*

Let all instruments ring out into silence



↑ ↑ BOW

♩ = 96-100 Calm, persistent

Crt. *(ppp)*

Perc. *pp* throughout \*

Tri. *pp* throughout

F.C. 2

\* Alternate between right and left finger cymbal throughout this section.

*(ppp)*

$\text{♩} = 102-106 \text{ (♩} = \text{♩)}$

\* Accent mark within parantheses indicates that the accent should be subtle.

**BOW OFF**

Crt.

Perc.

Tri. *(pp)*

F.C. 2 *(pp)*

*(p)*

Crt.

Perc. 6:5

Tri. *(pp)*

F.C. 2

*(p)*

Crt.

Perc. 6:5

Tri. *(pp)*

F.C. 2 *(pp)*









♩ = 120 ( ♩ = ♩ )

**MOVE HIGHEST TEMPLE BOWL TO TABLE DIRECTLY UNDER TRIANGLES**

Crt.

F.C. 2

*ppp*

Crt.

F.C. 2

*ppp*

*p*

*\* With hard mallet (plastic or brass).  
Accented A should be played on an additional crotale through end of piece.*

Crt.

F.C. 2

*ppp*

*p*

Crt.

Tri.

F.C. 2

*ppp*

*pp*

*pp*

*\*\**

*\*\* Alternate evenly between both G crotales (on set and additional crotale) through end of piece.*

Crt.

Tri.

F.C. 2

Bowls

*pp*

*pp*

*pp*

*ppp*

*pp*

*ppp*

*ppp*

Crt.

Tri.

F.C. 2

Bowls

*p*

*pp*

*ppp*

*ppp*

No decresc. *L.V.*