

Matt Sargent

Singing Ghost

for solo percussionist

Duration: approx. 8'

(2007-8)

Instrumentation

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

Crotales (high octave set)

One pair of finger cymbals

Three triangles (small, medium, large)

Two very small bowls or sustaining bells

Four temple bowls

One small gong or tam-tam

Triangle Beaters

Soft yarn mallets

Notes to the Performer

Singing Ghost consists of two independent musical strata. The first is a lyrical solo, performed on temple bowls and gong, which contains rhythms inspired and developed from speaking the poetry of John Taggart. The second is an expanding, descending passage played as softly as possible on crotales and other upper-register metal instruments. The slow, static rhythm of the upper notes should feel almost timeless against the more actively varied temple bowl phrases.

Singing Ghost is also found in the piece *Ghost Music*, an extended work for solo percussion. It is heard twice in that piece: once without the metal instruments and once exactly as found in this edition.

If interested in the score for the full piece, please visit www.mattsargentmusic.com.

Instruments/Timbre

Crotales – High octave only. Crotales used are A, Bb, and 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 from a different set, to maintain a rich, vibrating effect between the finger cymbal and crotales.)

Finger Cymbals – cymbals should be thick, with the longest possible sustain.

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. Note that the lower pitched small bell appears as the bottom line of the Perc. staff, as well as the ledger line above the staff on the Temple Bowl staff.

Four temple bowls – should be of increasing size and arranged in order of approximate pitch (low-to-high).

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

Special Notation

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

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.

Singing Ghost

from *Ghost Music*

Matt Sargent

5-7"

fermata equals 5-7" throughout

♩ = about 60

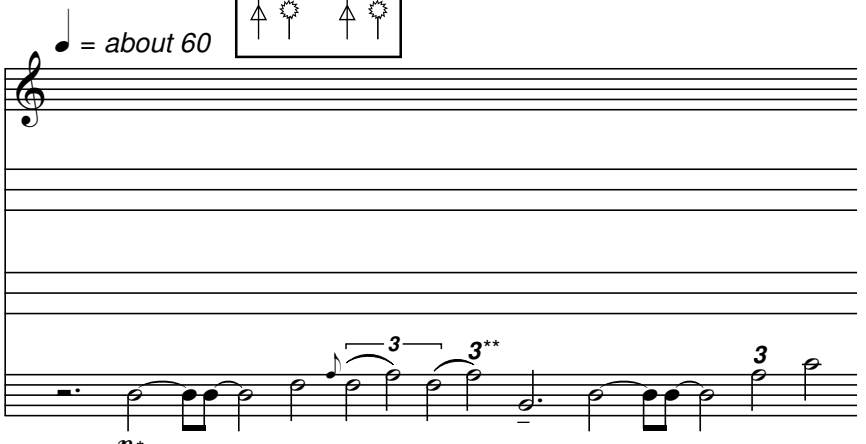


Crotales

PERC
 finger cymbals
 high bell
 medium-high bell

Triangles
 small
 med
 large

Med-high bell
4 Temple Bells
Small Gong



*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.

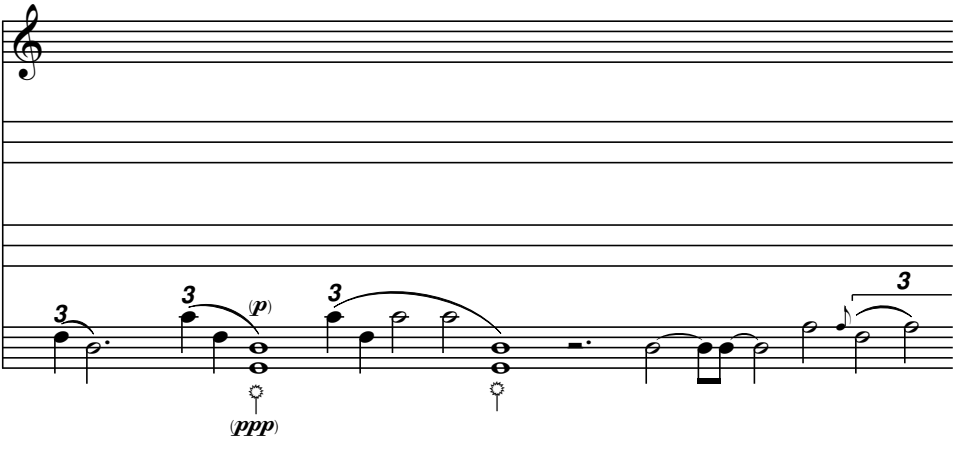
** Indicates a note value worth 2/3 of the given value.

Crt.

Perc.

Tri.

Bowls


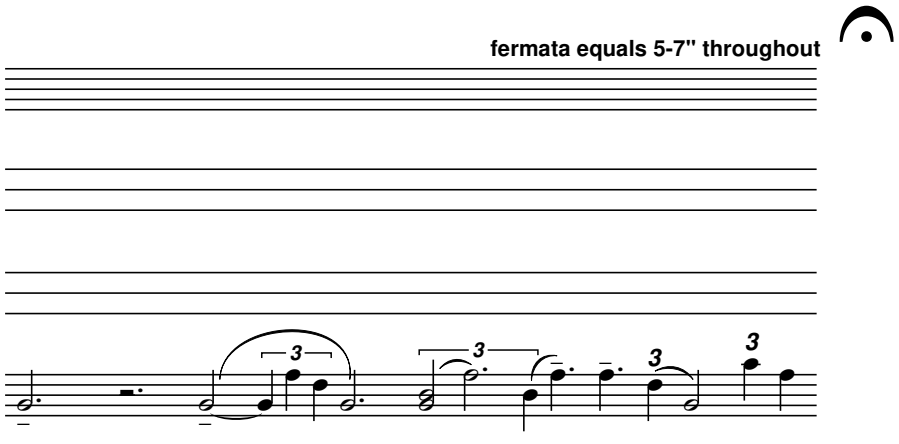

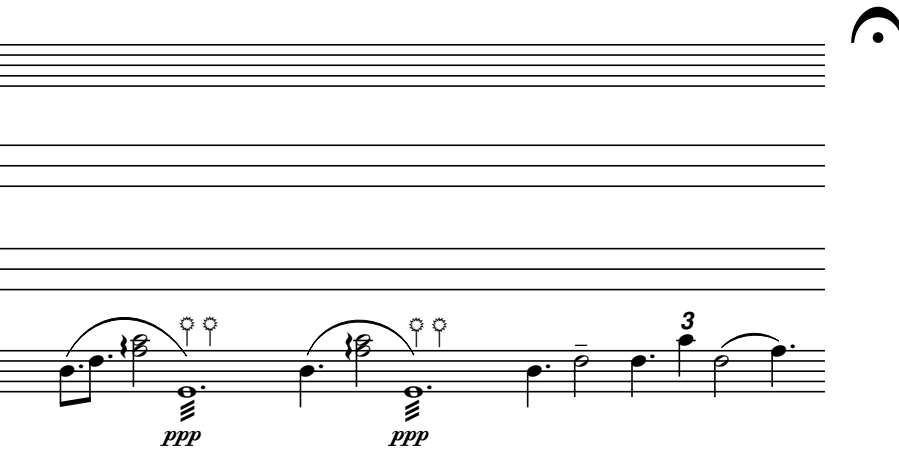


Crt.

Perc.

Tri.

Bowls




All upper voices *pppp* throughout this section.

Crt. *pppp*

Perc.

Tri.

Bowls *ppp* *ppp* *ppp*

Crt.

Perc.

Tri.

Bowls *p* *ppp*

* Indicates that the pitch of the given note should be the nearest chromatic equivalent to the strongest pitch of the pair of finger cymbals.

Crt.

Perc.

Tri.

Bowls *p*