

THREE INTERLUDES

for Percussion Quartet

Wes Stephens

INSTRUMENTATION

- Player 1:** High Woodblock, Flower Pot (or Gong), Ceramic Bowl (or Bowed Vibraphone), Teacup (or Muted Glockenspiel Bar), Small Triangle, Basin of Water
- Player 2:** Medium High Woodblock, Flower Pot (or Gong), Ceramic Bowl (or Bowed Vibraphone), Teacup (or Muted Glockenspiel Bar), Medium Triangle, Large Triangle, Basin of Water
- Player 3:** Medium Woodblock, Flower Pot (or Gong), Ceramic Bowl (or Bowed Vibraphone), Teacup (or Muted Glockenspiel Bar), Large Triangle, Small Suspended Cymbal, Bass Bow
- Player 4:** Medium Low Woodblock, Flower Pot (or Gong), Ceramic Bowl (or Bowed Vibraphone), Teacup (or Muted Glockenspiel Bar), Medium Suspended Cymbal, Bass Bow
- Player 5:** Low Woodblock, Flower Pot (or Gong), Ceramic Bowl (or Bowed Vibraphone), Teacup (or Muted Glockenspiel Bar), Large Suspended Cymbal, Bass Bow

PROGRAM NOTES

Three Interludes for percussion quintet was written during the summer of 2022 while visiting my wife's family in Kenya. My goal for this work was to create a collection of pieces that could be used to showcase the different rhythmic and timbral possibilities found in often overlooked instruments. They are not meant to be performed as a whole work but as individual pieces. They can be used as transition pieces between larger set changes or as standalone works on a concert program.

Individual performance notes have been provided before each piece.

ABOUT THE COMPOSER

Wes Stephens currently resides in Iceland where he works as a percussion instructor. He maintains an active performing schedule as a founding member of the East Iceland Symphony. His award-winning compositions have been performed across the globe and his current projects include writing music for film, video games, and other media. He holds degrees from the University of Missouri (Master of Music, 2009) and Missouri Western State University (Bachelor of Science in Music Education, 2007). Wes Stephens is a member of ASCAP, Pi Kappa Lambda, and Phi Mu Alpha Sinfonia.

I. It's Just a Phase

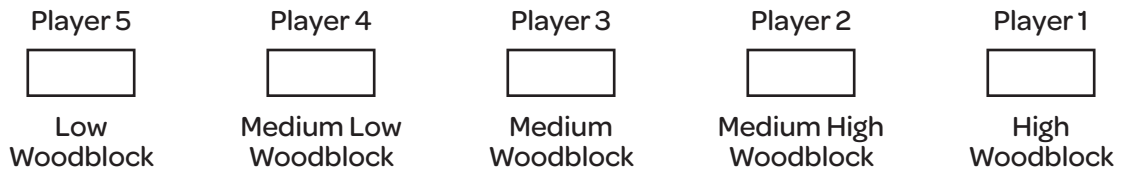
INSTRUMENTATION

Player 1:	High Woodblock
Player 2:	Medium High Woodblock
Player 3:	Medium Woodblock
Player 4:	Medium Low Woodblock
Player 5:	Low Woodblock

PERFORMANCE NOTES

- Duration ca. 2:40
- The woodblocks should be played with rubber mallets, NOT drum sticks, to get a clear and full tone.
- You may choose to substitute other similar sounding percussion instruments instead of woodblocks, such as five graduated toms or hand drums.

SUGGESTED SET-UP



AUDIENCE

II. Crackpot Theories

INSTRUMENTATION

	Flower Pot (or Gong)	Ceramic Bowl (or Bowed Vibraphone)	Teacup (or Muted Glockenspiel Bar)
As Written			
Player 1 [Sounding Pitch]			
Player 2 [Sounding Pitch]			
Player 3 [Sounding Pitch]			
Player 4 [Sounding Pitch]			
Player 5 [Sounding Pitch]			

All substitutions for the above instrumentation are listed in parentheses. You may experiment with combining the instrumentation from one list with the other to fit your needs. For example, you could use the Gongs and Glockenspiel Bars from the alternate set-up while keeping the Ceramic Bowls.

The use of implements will depend on which instruments you choose. For the Flower Pots, yarn mallets will produce the most resonant sound. You will need a marble to be placed inside each Ceramic Bowl to perform the sustained pitches. The Teacups are to be played with the shaft of a yarn mallet.

For the alternate instrumentation, a yarn mallet will work for the Gongs. The shared Vibraphone will need bass bows for every player. The muted Glockenspiel Bars are to be performed with a hard plastic or brass mallet. It is important that the Teacup/Glockenspiel part has a “brittle” timbre to contrast with the more resonant instruments.

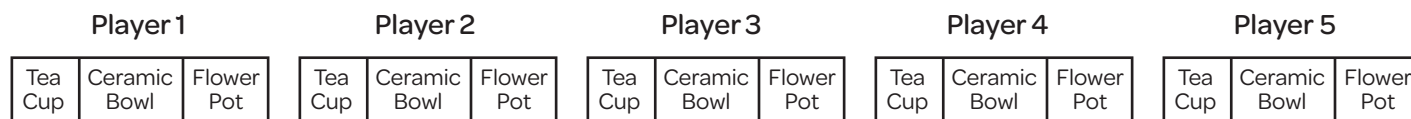
PERFORMANCE NOTES

- Duration ca. 3:00
- The Ceramic Bowls are to be played by swirling a marble in the bowl with your non-mallet hand. The arm moves for the duration of the notated rhythmic value, but the marble should move freely inside the bowl after the arm motion has stopped. In the final measure, the marble is quickly removed from the bowl as soon as the crescendo peaks.
- If the shared Bowed Vibraphone is used in place of the Ceramic Bowls, the pedal should remain depressed for the entire movement. Additionally, coins are to be taped loosely to the individual notes to produce a buzzing sound. In the final measure, the sound should stop suddenly at the peak of the crescendo by releasing the pedal.

SUGGESTED SET-UPS

There are multiple set-up options for this piece due to the flexibility in the instrumentation. You may perform seated on the floor if you are using the primary instruments. The Flower Pots may either be placed on the floor or suspended by rope using a gong stand. If you are using the shared Bowed Vibraphone, you will need to be standing. This will require the use of trap stands and/or gong stands for the other instruments depending on what you choose.

Option 1

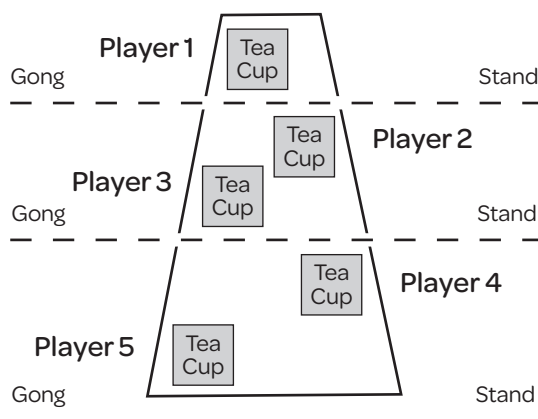


AUDIENCE

Option 2

Teacups may be placed on a trap stand or on a carpet square/folded towel placed on the instrument.

Shared Vibraphone



AUDIENCE

THREE INTERLUDES

II. Crackpot Theories

Wes Stephens

Meditative (♩ = 60)

Musical score for measures 1-12. The score is for five players, each with a Teacup, Ceramic Bowl, and Flower Pot. The tempo is Meditative (♩ = 60). The score includes dynamics such as *p* and *mp*, and performance instructions like "swirl marble".

Musical score for measures 13-31. The score continues for five players. It includes dynamics such as *mp* and *p*, and performance instructions like "swirl marble". Measure numbers 13, 17, and 32 are indicated in boxes.

Musical score for measures 32-35. The score continues for five players. It includes dynamics such as *pp* (delicately), *p*, and *mp*. Measure numbers 25, 32, and 35 are indicated in boxes.

III. Heavy Metal

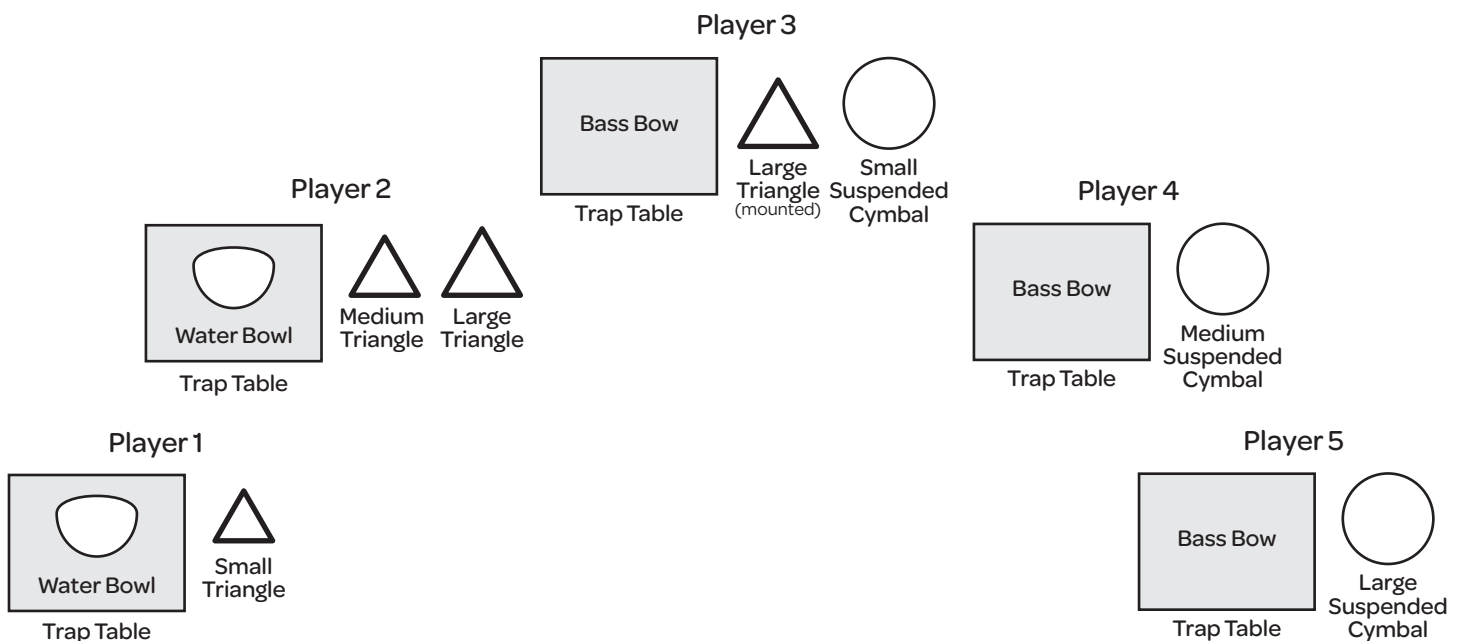
INSTRUMENTATION

- Player 1:** Small Triangle, Basin of Water, Trap Stand
Player 2: Medium Triangle, Large Triangle, Basin of Water, Trap Stand
Player 3: Large Triangle, Small Suspended Cymbal, Trap Stand, Bass Bow
Player 4: Medium Suspended Cymbal, Trap Stand, Bass Bow
Player 5: Large Suspended Cymbal, Trap Stand, Bass Bow

PERFORMANCE NOTES

- Duration ca. 2:00
- All staccato notes are to be muted with the hand when struck.
- In measures 29 through 39, Players 3-5 play all non-muted tones on the bell of the Cymbal. Players 1 & 2 should strike the Triangles at the top corner to achieve a more “pure” sound.
- In measures 40 through 50, the Cymbals should be struck perpendicularly with a drum stick to produce a “harmonic” sound.
- In measures 51 through 61, Players 1 & 2 dip the Triangles in a small basin of water while continuing to roll. Wait a little while before dipping the Triangles so the shift in timbre is more pronounced.
- From measure 62 to the end there should be no clear pronounced pulse. Take your time to build up the complex overtones in the Triangles and Cymbals. The desired effect is to create a “cloud” of sound that rings and then dissipates.

SUGGESTED SET-UP



AUDIENCE

THREE INTERLUDES III. Heavy Metal

Wes Stephens

With Precision (♩ = 100)

Musical score for the first system of 'Heavy Metal'. It features five staves for different percussion players. Player 1 (Small Triangle) starts with a 3/4 time signature and a *p* dynamic. Player 2 (Medium Triangle) enters in the second measure with a 4/4 time signature and a *p* dynamic. Player 3 (Large Triangle) enters in the fourth measure with a 4/4 time signature and a *p* dynamic. Players 4 and 5 (Medium and Large Suspended Cymbal) are present but have no notation in this system. The system concludes with a double bar line and a 2-measure rest for all players.

Musical score for the second system of 'Heavy Metal', starting at measure 7. It features five staves. All five players (1-5) have notation. The dynamics are *mf*. The time signatures for each player are: Player 1 (3/4), Player 2 (5/8), Player 3 (3/4), Player 4 (5/8), and Player 5 (3/4). The system concludes with a double bar line and a 4-measure rest for all players.

Musical score for the third system of 'Heavy Metal', starting at measure 13. It features five staves. All five players (1-5) have notation. The dynamics are *mf*. The time signatures for each player are: Player 1 (4/4), Player 2 (7/8), Player 3 (5/8), Player 4 (2/4), Player 5 (6/8). The system concludes with a double bar line and a 3-measure rest for all players.

18

1 *f*

2 *f*

3 *f*

4 Medium Suspended Cymbal *mf*

5 Large Suspended Cymbal *mf*

24

1

2

3

4

5

29

1 *mf* let ring (strike at top corner)

2 *mf* let ring (strike at top corner)

3 *mp* play all non-muted notes on the bell

4 *mp* play all non-muted notes on the bell

5 *mp* play all non-muted notes on the bell

+ Large Triangle

Small Suspended Cymbal w/ triangle beater