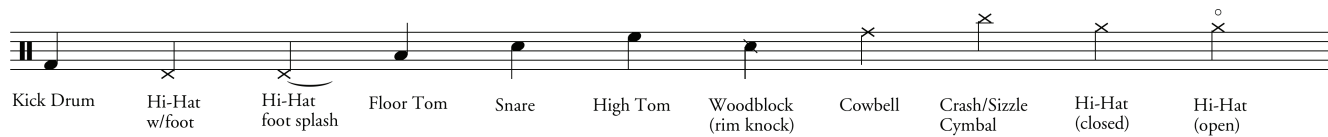


# SHHH...DON'T WAKE THE BABY

*Sarah Waters*

## INSTRUMENTATION

Marimba (4.3-octave) & Temple Blocks  
Drum Set



## PROGRAM NOTES

*Shhh...Don't Wake the Baby* is a piece for percussion duo and was inspired by the composer's experiences in trying to get her children to sleep. The composition depicts the parents' efforts to keep quiet while still trying to have a meaningful conversation at the end of the day. In the composition, the marimbist and drum set player have playful conversations, each taking a turn shushing the other. The composition ends with a nerve-racking, tension building moment when the baby is finally asleep and the parents can sneak away to celebrate.

While the piece is highly programmatic, the music can stand on its own as a way to feature a marimbist and drum set player with room for the drummer to improvise.

The contemporary percussion duo, *Duoma*, premiered *Shhh...Don't Wake the Baby* at the Women in Music Festival held in Columbus, Mississippi in March of 2018, and again at the National Conference on Percussion Pedagogy in Fayetteville, Arkansas in May of 2018. *Duoma* is dedicated to performing original new music, especially that of women composers.

## PERFORMANCE NOTES

The drum set part should be read like any drum set part – with freedom to play as it fits the music. In the beginning, for example, the player should feel free to add extra cymbal effects other than those that are notated. In our performances, we felt the hotrods allowed the drummer to play without fear of overpowering the marimba. During the grand pause in measure 31-32, players should mime listening intently for the baby's noises. The temple blocks (or wood blocks) and the bell of the cymbals are meant to depict a clock ticking and chiming as time slowly passes. In the "Afro-Cuban" section starting at measure 61, the drummer should try to get the hi-hat splash on beat 2, but can feel free to play any "Afro-Cuban" beat they are comfortable with. From measure 123 to the end, the drummer can turn it loose and improvise, but the marimba should still be heard.

# SHHH...DON'T WAKE THE BABY

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$\text{♩} = 92$

Vocalized "shhh" to mimic the brushes/sizzle cymbal sounds

Marimba

Drum Set

brushes on snare *p*

Scrape cymbal with back of brush

Sizzle Cymbal

let decay

*pp*

*pp*

*p*

*mp*

8

Shhhh!

Shhhh!

roll with wire ends

*mp*

Scrape

*mf*

Sizzle Cymbal

let decay

13  $\text{♩} = 110$  *accel.*

*mp*

*cresc.*

Hi-Hat

*cresc.*

17

19  $\text{♩} = 120$

*ff*

Shhhh!

*mf*

*sim.*

Sizzle Cymbal

to hotrods

Hi-Hat (o = open)

*f*

let decay

*mp*

22

Woodblock (rim knock)

*f*

*mf*

25

Temple Blocks

Shhh

Marimba

*f*

*ff*

28

29

G.P.

G.P.

33

*p*

*cresc.*

*p*

40 ♩. = 72

Musical score for measures 37-42. The score is in 6/8 time and features piano, woodblock, and percussion parts. The piano part has a treble and bass clef. The woodblock part is on a single staff with a double bar line. The percussion part is on a single staff with a double bar line. Dynamics include *f*, *ff*, and *mf*. A woodblock part is labeled "Woodblock (rim knock)".

Musical score for measures 43-47. The piano part continues with a treble and bass clef. The woodblock part continues with a double bar line. The percussion part continues with a double bar line. Dynamics include *f* and *mp*.

Musical score for measures 48-52. The piano part continues with a treble and bass clef. The woodblock part continues with a double bar line. The percussion part continues with a double bar line. Dynamics include *f* and *mf*.

Musical score for measures 53-57. The piano part continues with a treble and bass clef. The woodblock part continues with a double bar line. The percussion part continues with a double bar line. Dynamics include *mf*.

57

*accel.*

61 ♩. = 100

69

75

*rit.*

on bell of cymbal  
(like a clock chiming)