



Music for Percussion Ensemble

October Child

Frank Rademakers

Grade medium (**/***)

Duration approx. 05'30"

Instrumentation

Snare Drum

Field Drum (muffled)

Temple Blocks (4), Agogo bells

Cowbell, Beating, Barchimes

Claves, Shaker

Bongos

Toms (3), Shaker/Maracas

Timpani (A-D), Timbales

Cymbals a2, Suspended Cymbal

Bass Drum



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Toelichting

Deze compositie probeert de emoties en spanningen weer te geven die men beleeft voor, tijdens en na een geboorte.

Het werk bestaat uit 4 delen:

1. *De hoop (Hope)*
2. *De negen maanden (Nine Months)*
3. *Ziekenhuis en geboorte (Hospital and Birth)*
4. *De vreugde (Joy)*

Deel 1

Gaat over de spanning en het onzekere of iemand nu wel of niet in verwachting is.

Deel 2

Maat 18 is het thema voor 1 maand. Dit thema komt dus in totaal 9x voor. In het begin lijkt 1 maand heel erg lang te duren en naar het einde toe lijkt het dan veel sneller te gaan. Maat 18 komt dan ook sneller terug.

Deel 3

Het misterioso gedeelte geeft de sfeer in het ziekenhuis weer. Dit komt steeds terug maar dan sneller. De Bass Drum geeft de hartslag van moeder en kind weer en deze wordt sneller. De accelerando's moeten ook opgebouwd worden, zij geven namelijk de weeën weer en die worden alsmaar heviger naar het einde toe. Maat 86 is het moment van de geboorte. Naar eigen believen kan men in de roffel een speeldoos aanzetten. Dit geeft nog duidelijker het moment van de geboorte weer.

Deel 4

De vreugde, dit deel hoeft geen verdere toelichting

Voor Monique

October Child

For Percussion Ensemble

Frank Rademakers

Duration approx. 05'30"

A $\text{♩} = \pm 132$

Snare Drum
f-pp

Field Drum (Muffled)
f-pp

Temple Blocks (4)
Agogo bells

Cowbell
f-pp

Cowbell, Beating, Barchimes
Claves
f-pp

Claves, Shaker
f-pp

Bongos
f-pp

Toms (3), Shaker/Maracas
f-pp

Timpani (A-D), Timbales
f-pp

Cymbals a2, Sups. Cymbal
f-pp

Bass Drum
f-pp

sfz

sfz

9 **B**

S.D. *mf* *Wdbl. or on rim (x)* *p* *f* *p* *f*

F.D. *mf* *p* *f* *p* *f*

Tpbl.
AggB *mf* *p* *f* *f*

Cwb.
Btr.
Beh. *mf* *p* *p* *f* *f*

Clv.
Sh. *mf* *p* *f* *f*

Bo. *mf* *p* *p* *f* *f*

To.
Sh./Mrc. *mf* *f* *p* *f* *f*

Timp.
Timbls. *mf* *f* *p* *f* *f*

Cb. *mf* *p* *f* *p* *f*

B.D. *mf* *p* *f* *p* *f*

1. 2.

Nine Months

3

18

C $\text{♩} = \pm 116$

S.D. *f* *mf* *p*

F.D. *f* *mf* *p*

Tpbl. *f* *p*

AggB *f* *p*

Cwb. *mf* *p*

Btr. *mf* *p*

Bch. *mf* *p*

Clv. *mf* *f* *p*

Sh. *mf* *f* *p*

Bo. *f* *mf* *f* *p*

To. *f* *mf* *f* *p*

Sh./Mrc. *f* *mf* *f* *p*

Change to F-C

Temp. *f* *mf* *f* *p*

Timbls. *f* *mf* *f* *p*

Like Hi-hat

Cb. *f* *mf* *f* *p*

B.D. *f* *mf* *f* *p*

25 D *X= Wdbl. or on Rim*

The musical score is for a percussion ensemble, spanning measures 25 to 28. The instruments listed on the left are S.D., F.D., Tpb. AggB, Cwb. Btr. Bch., Clv. Sh., Bo., To. Sh./Mrc., Timp. Timb., Cb., and B.D. The notation includes various rhythmic patterns, including triplets and sixteenth notes, with dynamic markings such as *f*, *p*, *mf*, and *fz*. A key signature change to one sharp (F#) occurs at measure 26. A bracket labeled 'D' groups measures 25 and 26. A note 'X= Wdbl. or on Rim' is placed above the S.D. staff in measure 26. The score is written on ten staves, each with a clef and a key signature change at measure 26. The dynamics are as follows: S.D. (*f*, *f*, *p*, *f*), F.D. (*f*, *f*, *p*, *f*), Tpb. AggB (*f*, *f*, *mf*, *f*), Cwb. Btr. Bch. (*f*, *mf*, *fz*, *fz*), Clv. Sh. (*f*, *mf*, *fz*, *fz*), Bo. (*f*, *fz*, *mf*, *mf*), To. Sh./Mrc. (*f*, *p*, *f*, *mf*), Timp. Timb. (*f*, *p*, *f*, *mf*), Cb. (*f*, *f*, *p*, *f*, *mf*), and B.D. (*f*, *f*, *p*, *f*, *mf*).

S.D. *f* *f* *p* *f*

F.D. *f* *f* *p* *f*

Tpb. AggB *f* *f* *mf* *f*

Cwb. Btr. Bch. *f* *mf* *fz* *fz*

Clv. Sh. *f* *mf* *fz* *fz*

Bo. *f* *fz* *mf* *mf*

To. Sh./Mrc. *f* *p* *f* *mf*

Timp. Timb. *f* *p* *f* *mf*

Cb. *f* *f* *p* *f* *mf*

B.D. *f* *f* *p* *f* *mf*

30

S.D.
 F.D.
 Tpb.
 AggB
 Cwb.
 Btr.
 Beh.
 Clv.
 Sh.
 Bo.
 To.
 Sh./Mrc.
 Timp.
 Timbls.
 Cb.
 B.D.

Musical score for "The Fire of the Sun" by John Williams. The score is written for a large orchestra and includes dynamic markings such as *mf*, *f*, *pp*, and *fz*. The instruments listed on the left are: S.D., F.D., Tpb., AggB, Cwb., Btr., Beh., Clv., Sh., Bo., To., Sh./Mrc., Timp., Timbls., Cb., and B.D. The score is divided into measures, with some measures containing rests and others containing complex rhythmic patterns. The dynamics vary throughout the piece, with some measures being marked *mf* (mezzo-forte), *f* (forte), *pp* (pianissimo), and *fz* (forzando).

Hospital and Birth

6

35

E

♩ = ± 60 **Misterioso**

S.D.
F.D.
Tpbl. AggB
Cwb. Btr. Beh.
Clv. Sh.
Bo.
To. Sh./Mrc.
Timp. Timbls.
Cb.
B.D.

Beating
Barchimes
Sups. Cb with Triangle st.

mf
p
ppp

39 **F** ♩ = ± 112*accelerando..*

39 **F** ♩ = ± 112 *accelerando..*

S.D. *mf* *pp* *mf* *f* *ff*

F.D. *mf* *pp* *mf* *f* *ff*

Tpbl. AggB *mf* *pp* *mf* *f* *ff*

Cwb. Btr. Beh. *mf* *pp* *mf* *f* *ff*

Clv. Sh. *mf* *pp* *mf* *f* *ff*

Bo. *mf* *pp* *mf* *f* *ff*

To. Sh./Mrc. *mf* *pp* *mf* *f* *ff*

Timp. Timbls. *mf* *f* *ff*

Sndr. stick. *pp* *mf* *f* *ff*

Cb. *mf* *pp* *mf* *f* *ff*

B.D. *mf* *pp* *mf* *f* *ff*

Detailed description: This is a musical score for a percussion ensemble, spanning measures 39 to 44. The score is written for 12 parts: S.D., F.D., Tpbl. AggB, Cwb. Btr. Beh., Clv. Sh., Bo., To. Sh./Mrc., Timp. Timbls., Sndr. stick., Cb., and B.D. The time signature is 3/4, and the tempo is marked as ♩ = ± 112. The score begins with a key signature change to F major (one flat) and a tempo marking of 'accelerando..'. The dynamics range from *mf* (mezzo-forte) to *ff* (fortissimo), with *pp* (pianissimo) used for some parts. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. The S.D. part features a prominent melodic line with accents and triplets. The other parts provide a rhythmic accompaniment, with some parts having specific techniques like 'Btr.' (batter) or 'Beh.' (beater) indicated. The score is divided into measures by vertical bar lines, and the overall structure is clear and professional.

47 **G** ♩ = ± 60

S.D. *p* *mf*

F.D. *p* *mf*

Tpbl. AggB *mf*

Cwb. Btr. Bch. *p* Barchimes *f*

Clv. Sh. *p* *f*

Bo. *p* *p* *mf*

To. Sh./Mrc. *p* *mf*

Timp. Timbls. *p* *mf*

Cb. *p* *mf* With Sdr.stick.

B.D. *mf* *mf*

H ♩ = ± 112

55 *Accelerando..* *Rit...* I ♩ = ± 60

S.D. *pp* *mf* *mf* *ff* *p*

F.D. *pp* *mf* *ff* *p*

Tpbl. AggB *pp* *mf* *ff*

Cwb. Btr. Bch. *pp* *mf* *ff*

Clv. Sh. *pp* *mf* *p*

Bo. *pp* *mf* *mf* *p*

To. Sh./Mrc. *pp* *mf*

Timp. Timbls. *pp* *mf* *f* *p*

Cb. *pp* *mf* *ff* *p*

B.D. *pp* *mf* *ff* *mf*

Suprs. Cb with Triangle st.

63  = ± 112*Accelerando..**Rit..*

S.D. *mf* *pp* *mf* *ff*
 F.D. *mf* *pp* *mf* *ff*
 Tpbl. *mf* *pp* *mf* *ff*
 AggB
 Cwb. *mf* *ff*
 Btr.
 Bch.
 Clv. *mf* *ff*
 Sh.
 Bo. *mf* *pp* *mf* *ff*
 To. *mf* *pp* *f* *ff*
 Sh./Mrc.
 Timp. *With Sdr.stick.* *pp* *ff*
 Timbls.
 Cb. *mf* *pp* *mf* *ff*
 B.D. *mf* *pp* *mf* *ff*

69 **K** ♩ = ± 112 **L**

S.D. *p* *f* *pp* *ff* *Rit.*

F.D. *mf* *f* *pp* *ff*

Tpbl.
AggB

Cwb.
Btr.
Bch. *f* *ff*

Clv.
Sh. *f* *ff*

Bo. *mf* *pp* *ff*

To.
Sh./Mrc. *f* *pp* *ff*

Timp.
Timbls. *f* *pp* *ff*

Cb. *f* *pp* *ff*

B.D. *f* *pp* *ff*

75 **M** ♩ = ± 116

Accelerando..

S.D.
pp *mf* *f*

F.D.
pp *mf*

Tpbl.
AggB
p *mf*

Cwb.
Btr.
Bch.
pp *p* *mf*

Clv.
Sh.
p

Bo.
f

To.
Sh./Mrc.
f

Timp.
Timbls.
pp *p* *f*

Cb.
pp *p* *mf* *f*

B.D.
pp *p* *mf* *f* *pp*

G.P.

approx. 8 sec.

81

S.D.
pp *ff* *pp* *ff* *fff* *ppp*

F.D.
pp *ff* *pp* *ff* *fff* *ppp*

**Tpb.
AggB**
pp *ff* *pp* *ff* *fff* *ppp*

**Cwb.
Btr.
Beh.**
pp *ff* *pp* *ff* *fff* *ppp*

**Clv.
Sh.**
pp *ff* *p* *ff* *fff* *ppp*

Bo.
pp *ff* *pp* *ff* *fff* *ppp*

**To.
Sh./Mrc.**
pp *ff* *pp* *ff* *fff* *ppp*

**Timp.
Timbls.**
pp *ff* *pp* *ff* *fff* *ppp*

Cb.
pp *ff* *pp* *ff* *fff* *ppp*

B.D.
pp *ff* *pp* *ff* *fff* *ppp*

Barchimes

Joy

87 N ♩ = ± 128

87 N ♩ = ± 128

S.D.

F.D.

Tpb.
AggB

Agg Bls.

Cowbell $\circ$ = open

Cwb.
Btr.
Bch.

mf

Clv.
Sh.

Bo.

To.
Sh./Mrc.

Timp.
Timbls.

Cb.

Cba2 Hi-hat effect

mf

B.D.

mf

99

Play with Brushes (and (or ad lib.) on Hi-hat)

S.D. *mf*
 F.D. *mf*
 Tpl.
 AggB
 Cwb.
 Btr.
 Bch.
 Clv.
 Sh. *mf*
 Bo. *mf*
 To.
 Sh./Mrc. *mf*
 Timp.
 Timbls.
 Cb.
 B.D.

Shaker (ad lib.)
 Shaker and or Maracas (ad lib.)

108

S.D.

F.D.

Tpb.
AggB

Cwb.
Btr.
Bch.

Clv.
Sh.

Bo.

To.
Sh./Mrc.

Timp.
Timbls.

Cb.

B.D.

O

117

S.D. *mf*

F.D. *mf*

Tpbl.
AggB *mf*

Cwb.
Btr.
Bch.

Clv.
Sh. *mf*

Bo. *mf*

To.
Sh./Mrc.

Timb.
Timbls. *f* Timbales - Solo

Cb. *mf*

B.D. *mf*

125

S.D. *p*

F.D. *p*

Tpb.
AggB *mf*

Cwb.
Btr.
Bch. *p*

Clv.
Sh. *p*

Bo. *f* Solo

To.
Sh./Mrc. *p*

Timp.
Timb. *p*

Cb. *p*

B.D. *p*

131

S.D.
pp *mf* *f*

F.D.
pp *mf* *f*

**Tpb.
AggB**
mf *f*

**Cwb.
Btr.
Beh.**
pp *mf* *f*

**Clv.
Sh.**
pp *mf* *f*

Bo.
f

**To.
Sh./Mrc.**
pp *mf* *f*

**Timp.
Timbls.**
pp *f*

Cb.
pp *mf* *f*

B.D.
pp *mf* *f*

137 *To Sndr. sticks* Fine

The musical score is written for a percussion ensemble. The instruments and their parts are as follows:

- S.D.**: Snare Drum, playing a continuous eighth-note pattern with accents (^) in measures 137-140.
- F.D.**: Field Drum, playing a continuous eighth-note pattern in measures 137-140, then a series of eighth notes in measure 141, and a final eighth-note pattern in measure 142.
- Tpb. AggB**: Tom-tom, playing a continuous eighth-note pattern in measures 137-140, then a series of eighth notes in measure 141, and a final eighth-note pattern in measure 142.
- Cwb. Btr. Bch.**: Conga, Bata, and Bongos, playing a continuous eighth-note pattern in measures 137-140, then a series of eighth notes in measure 141, and a final eighth-note pattern in measure 142.
- Clv. Sh.**: Clavichord and Shaver, playing a continuous eighth-note pattern in measures 137-140, then a series of eighth notes in measure 141, and a final eighth-note pattern in measure 142.
- Bo.**: Bongo, playing a continuous eighth-note pattern in measures 137-140, then a series of eighth notes in measure 141, and a final eighth-note pattern in measure 142.
- To. Sh./Mrc.**: Tom-tom, Shaver, and Maracas, playing a continuous eighth-note pattern in measures 137-140, then a series of eighth notes in measure 141, and a final eighth-note pattern in measure 142.
- Timp. Timbls.**: Timpani and Tom-toms, playing a continuous eighth-note pattern in measures 137-140, then a series of eighth notes in measure 141, and a final eighth-note pattern in measure 142.
- Cb.**: Cymbal, playing a continuous eighth-note pattern in measures 137-140, then a series of eighth notes in measure 141, and a final eighth-note pattern in measure 142.
- B.D.**: Bass Drum, playing a continuous eighth-note pattern in measures 137-140, then a series of eighth notes in measure 141, and a final eighth-note pattern in measure 142.

The dynamics for the instruments are as follows:

- S.D.**: *pp* (measures 137-140), *p* (measure 141), *mf* (measure 142), *f* (measure 143), *ff* (measure 144).
- F.D.**: *pp* (measures 137-140), *p* (measure 141), *mf* (measure 142), *f* (measure 143), *ff* (measure 144).
- Tpb. AggB**: *pp* (measures 137-140), *p* (measure 141), *mf* (measure 142), *f* (measure 143), *ff* (measure 144).
- Cwb. Btr. Bch.**: *pp* (measures 137-140), *p* (measure 141), *mf* (measure 142), *f* (measure 143), *ff* (measure 144).
- Clv. Sh.**: *pp* (measures 137-140), *p* (measure 141), *mf* (measure 142), *f* (measure 143), *ff* (measure 144).
- Bo.**: *pp* (measures 137-140), *p* (measure 141), *mf* (measure 142), *f* (measure 143), *ff* (measure 144).
- To. Sh./Mrc.**: *pp* (measures 137-140), *p* (measure 141), *mf* (measure 142), *f* (measure 143), *ff* (measure 144).
- Timp. Timbls.**: *pp* (measures 137-140), *p* (measure 141), *mf* (measure 142), *f* (measure 143), *ff* (measure 144).
- Cb.**: *pp* (measures 137-140), *p* (measure 141), *mf* (measure 142), *f* (measure 143), *ff* (measure 144).
- B.D.**: *pp* (measures 137-140), *p* (measure 141), *mf* (measure 142), *f* (measure 143), *ff* (measure 144).

The score concludes with a **Fine** marking at the end of measure 144.