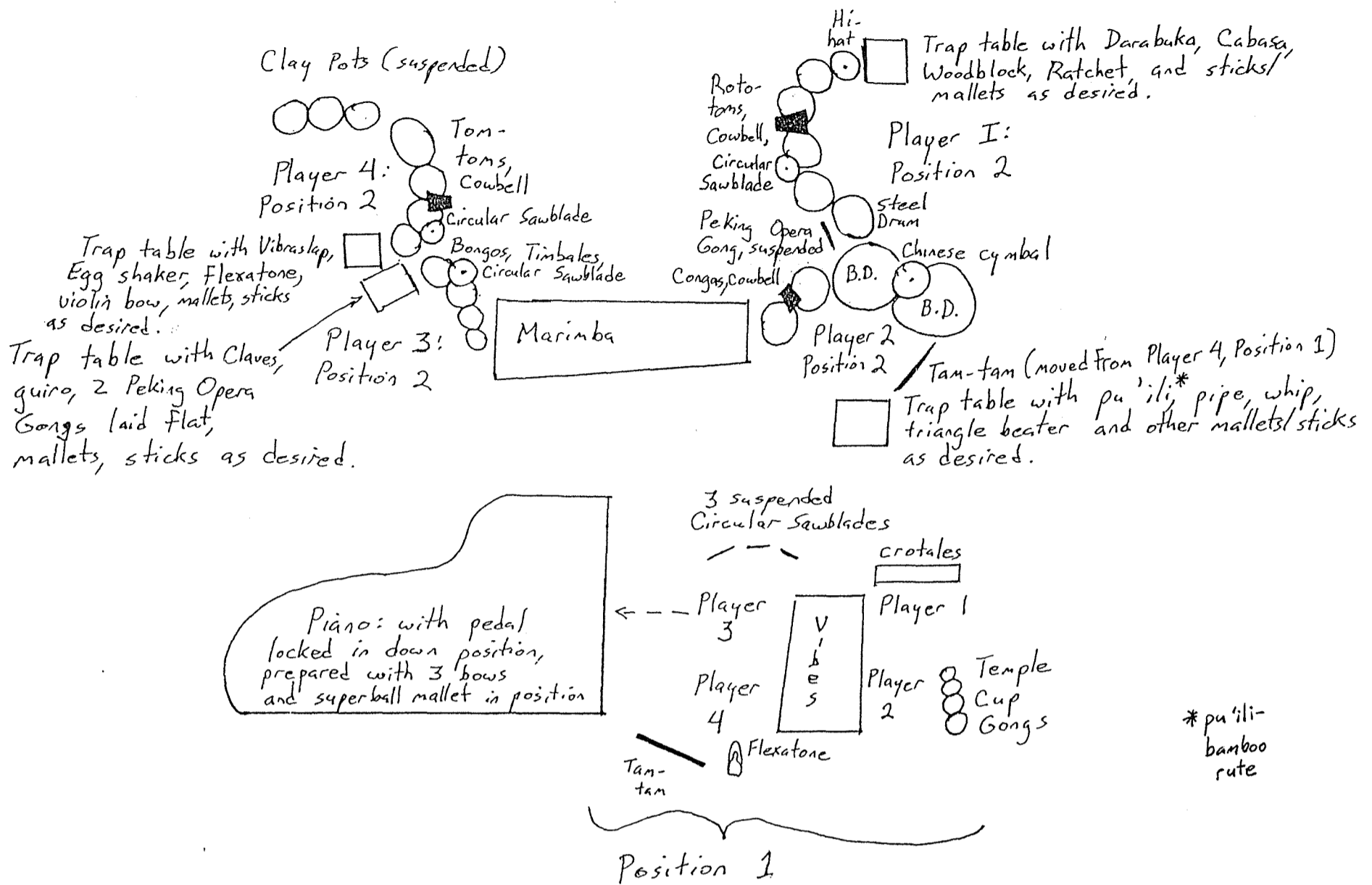


***DREAMS OF A
SPIRIT SEER***

Christopher Coleman

Suggested Set-up for *Dreams of a Spirit Seer*

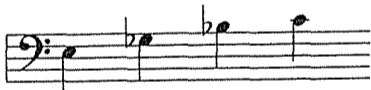
Audience



Player 1

First Movement:

Vibraphone
Crotales (lower octave)
Second Movement:
Darabuka
4 Roto-toms, tuned:



Cabasa
Woodblock
Large Cowbell
Ratchet
Hi-hat
Steel Drum
Peking Opera Gong
Large Circular Sawblade

Total Percussion required:

Vibraphone
Woodblock
2 Congas
Pu ili
Large Tam-tam
Guiro
Vibraslap

Crotales
3 Cowbells
3 Peking Opera Gongs
Whip
Marimba
3 Circular Sawblades
Egg Shaker

Player 2

First Movement:

Vibraphone
4 Temple Cup Gongs
Second Movement:
2 Congas
2 Bass Drums
Pu ili
Maraca
Medium Cowbell
Large Chinese Cymbal
Whip
Metal Pipe
Large Tam-tam
Marimba

Player 3

First Movement:

Vibraphone
3 Circular Sawblades
Grand Piano
Second Movement:
2 Bongos
2 Timbales
Claves
Guiro
2 Peking Opera Gongs
Grand Piano
Marimba
Small Circular Sawblade

Player 4

First Movement:

Vibraphone
Large Tam-tam
Large Flexatone
Second Movement:
4 Tom-toms
3 Large Clay Pots
Vibraslap
Egg Shaker
Medium Circular Sawblade
Small Cowbell
Large Flexatone

In addition to the regular beaters selected by the individual percussionists, the following special activators are required:

5 or 6 violin bows for bowing vibraphone and flexatone.

2 superbull mallets: these are made by fixing a superbull to a light flexible stick, like the stick of a marimba mallet. (Chopsticks work well.) The superbull mallet is played by dragging the superbull across the surface of the tam-tam or along the bass piano strings (the double strung notes work best.) A low moaning sound of non-specific pitch should result.

3 piano bows: These are made from several lengths of nylon fishing line (about 10 lbs test), very well rosined and strung underneath the necessary pitches. The performer takes one end in each hand and pulls gradually from side to side, maintaining the bow's tautness.

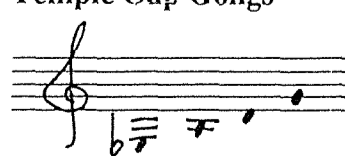
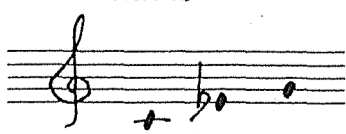
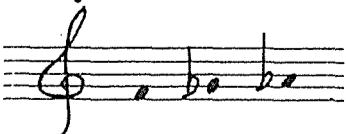
Before beginning, the pedals of the vibraphone and piano must be locked in the down position and they must remain there throughout the movement.

For the premiere performance the clay pots used were approximately 9" deep and 10 1/2" in diameter at their widest point. The Circular Sawblades were Black and Decker sawblades of 7 1/4", 8 1/2", and 10". The pitches were as follows:

Clay Pots

Sawblades

Temple Cup Gongs



Sawblade pitches vary widely depending on how they are suspended and where they are struck. Other pitches are acceptable if necessary, but the clay pots especially must not be triadic.

Dreams of a Spirit Seer

Each system lasts ~30-40"

Vibes arco

Vibes arco

Vibes arco

Vibes arco (one full bowstroke)

(e)

(e)

(b_e)

(#_e)

crotales - softest mallets

L.V. sempre

PP 4 Temple Cup Gongs

3 circular sawblades

to vibes, arco

to vibes, arco

to vibes, arco

Very long

All players change bow where necessary. All strokes begin upbow.

Crotales

Temple Cup Gongs *pp*

L.V. sempre *mp*

Sawblades

L.V. sempre *mp*
to Tam-tam

with Superball Mallet *p*

to vibes, arco

to vibes, arco

to vibes, arco

Poco Agitato

f

f

f

to Flexatone, arco

mf

mf

mf

mf

mf

mf

(bow flexatone on edge near end furthest from hand.)

mp

mp

mp

p

mf

p

mf

mp

mf

pp

crotales

Temple Cup Gongs *pp*

Sawblades *pp*

Tam-tam, superball mallet *pp*

ppp

mp

mf

p

mp

mf

p

Handwritten musical score for the first system, consisting of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The notation includes notes with accidentals (b, e, q, e) and dynamic markings (mf, p, mp). Performance instructions include "to piano superbull mallet", "on low piano strings", "flexatone, arco", "bow piano", "tam-tam, superbull mallet", and "superball mallet".

Handwritten musical score for the second system, consisting of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The notation includes notes with accidentals (b, #, e, q, e) and dynamic markings (p, cresc, f). A "cresc" marking is present on the first three staves, indicating a crescendo. The system ends with a "f" dynamic marking.

Handwritten musical score for the third system, consisting of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The notation includes notes with accidentals (b, e) and dynamic markings (pp, mp). Performance instructions include "mf" and "mp".

Handwritten musical score for the fourth system, consisting of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The notation includes notes with accidentals (b, e, #) and dynamic markings (p, PP, PPP, PPPP). A performance instruction "move bow along string to activate different harmonics" is written across the bottom two staves.

Slow
♩ = 50

Darabuka

Improvise in a dramatic
polyrhythmic style ~20-45"

End cue, in tempo

Musical score for Congas, Bongos, and Toms in 9/8 time, slow tempo. The score consists of three staves. The Congas staff has dynamics *mf*, *mp*, *mf*, *mp*. The Bongos staff has dynamics *mf*, *mp*. The Toms staff has dynamics *mf*, *mp*, *mf*, *mp*. There are accents (>) and slurs over various notes. An end cue is shown in a box at the top right.

Double Time

A ♩ = 100

Musical score for Double Time section A in 4/4 time, tempo ♩ = 100. The score consists of four staves. The first two staves have dynamics *mf*, *f*, *mf*. The third staff has dynamics *mf*, *f*, *mf*. The fourth staff has dynamics *mf*, *f*. There are slurs of length 5 and 2, and accents (>). The text "to claves" is written above the third staff.

4 *mf*

Musical score for Double Time section B in 4/4 time. The score consists of four staves. The first two staves have dynamics *f*, *mf*, *ff*. The third staff has dynamics *f*, *mf*, *ff*. The fourth staff has dynamics *ff*. There are slurs of length 5 and 2, and accents (>).

B ← ♩ = ♩ → ♩ = 166

to Roto toms

Repeat exactly in tempo

Musical score for section B in 12/8 time. The score consists of four staves. The first two staves have dynamics *mf*. The third staff has dynamics *mf*. The fourth staff has dynamics *mf*. There are slurs of length 5 and 7, and accents (>). The text "Repeat exactly in tempo" appears twice. The text "Gradually accel." is written above the fourth staff. The text "Player may vary drums, but keep 5+7 pattern of accentuation" is written below the fourth staff.

13

Player may vary drums,
but keep 5+7 pattern of
accentuation

ff

Enter after toms reach prestissimo tempo

ff Presto

accel. to prestissimo

ff

17

ff

(attacca)

Slow

Rapid rit. e dim., but longer than timbales/bongos

♩. = 50 [C]

fff Non rit.

al niente (out after congas)

mf mp

fff Quick and extreme rit. e dim

al niente (out after bongos/timbales)

Gradual rit. e dim. rit. to new tempo

19

fff

mf 20 mp mf mp mf

mf mp

mf mp mf mp

22

mf mp

[D]

to cabasa

Improvise in a dramatic poly rhythmic manner 20-30"

End cue, in tempo

mf

f

f

2 2 2 3

to vibraslap

mf

f

25

cabasa $\leftarrow \text{♩} = \text{♩} \rightarrow \text{♩} = 75$

29 30 31 32 33

E $\leftarrow \text{♩} = \text{♩} \rightarrow \text{♩} = 100$

34 35 36 37 38

$\leftarrow \text{♩} = \text{♩} \rightarrow \text{♩} = 110$

39 40 41 42 43 44

F $\leftarrow \text{♩} = \text{♩} \rightarrow \text{♩} = 166$
 $\leftarrow \text{♩} = \text{♩} \rightarrow \text{♩} = 110$

45 46 47 48 49

to cabasa

(Pipe) *f*

opera gongs *mf*

50

f

large *mf* Chinese cymbal

to congas *f*

53

G

f (Ornament as desired)

wood block *ff* *f*

(timbales)

ff *sff*

cowbell *ff* *f* (Pots)

56

ff *f* *sff* *ff*

62

87

8 = 2^{1.} *mf* *pp* 2

opera gongs

I

90

f *sim*

f *ff* 2 2

f *sim*

93

sub. p

2 2 2 2 2 2 *p*

sub. p

96

sub. f *mf*

f 2 4 *mf*

2 *f* *mf*

sub. f *mf*

Musical score for measures 99-101. The system consists of four staves. The top staff has a treble clef and contains a melodic line with eighth and sixteenth notes. The second staff has a bass clef and contains a bass line with rests and occasional notes. The third staff has a treble clef and contains a complex rhythmic pattern with many sixteenth notes and accents. The bottom staff has a treble clef and contains a melodic line with eighth notes. Measure 99 is marked at the beginning. Dynamics include *f* in the second and third staves.

Musical score for measures 102-104. The system consists of four staves. The top staff has a treble clef and contains a melodic line with eighth notes and triplets, marked with *f*. The second staff has a bass clef and contains a bass line with rests and notes, marked with *f*. The third staff has a treble clef and contains a complex rhythmic pattern with many sixteenth notes, marked with *ff* and various fingerings (4, 5, 4, 4, 2). The bottom staff has a treble clef and contains a melodic line with eighth notes, marked with *f*. Measure 102 is marked at the beginning. A section marker **J** is present in the top staff.

Musical score for measures 105-106. The system consists of four staves. The top staff has a treble clef and contains a melodic line with eighth notes. The second staff has a bass clef and contains a bass line with rests and notes, marked with *sim.*. The third staff has a treble clef and contains a complex rhythmic pattern with many sixteenth notes, marked with *>* and fingerings (5). The bottom staff has a treble clef and contains a melodic line with eighth notes. Measure 105 is marked at the beginning.

Musical score for measures 107-108. The system consists of four staves. The top staff has a treble clef and contains a melodic line with eighth notes. The second staff has a bass clef and contains a bass line with rests and notes. The third staff has a treble clef and contains a complex rhythmic pattern with many sixteenth notes, marked with *>* and fingerings (5, 5). The bottom staff has a treble clef and contains a melodic line with eighth notes, marked with *fp*. Measure 107 is marked at the beginning.

110

112

115

120

125

M $\text{♩} = 120$

130

Repeat if necessary until Player 3 (Marimba 2) is ready.

133

135

Musical score for measures 137-138. The system consists of three staves. The top staff is a treble clef with a 4=2 l. (4-measure rest) and a 5=3 l. (5-measure rest). The middle staff is a bass clef with a 3-measure rest. The bottom staff is a bass clef. A vertical dashed line is present between measures 137 and 138.

Musical score for measures 139-140. The system consists of three staves. The top staff has a 3-measure rest, an 8=2 l. (8-measure rest), and a *f* dynamic marking. The middle staff has a *sub. f* dynamic marking. The bottom staff has a *sub. f* dynamic marking. A vertical dashed line is present between measures 139 and 140.

Musical score for measures 141-142. The system consists of three staves. The top staff has a 5-measure rest. The middle staff has a 5-measure rest. The bottom staff has a 5-measure rest. A vertical dashed line is present between measures 141 and 142.

Musical score for measures 143-144. The system consists of three staves. The top staff has a 5:3 l. (5-measure rest). The middle staff has a 5-measure rest. The bottom staff has a 5:3 l. (5-measure rest). A vertical dashed line is present between measures 143 and 144.

Musical score for measures 142-143. It consists of four staves. The top staff has a melodic line with accents. The second staff has a piano accompaniment with a five-fingered scale (marked '5') and a dynamic marking of *f*. The third staff continues the piano accompaniment. The bottom staff has a bass line with accents. A vertical dashed line is placed between measures 142 and 143. The text "to congas" is written above the second staff at the end of measure 143.

Musical score for measures 143-144. It consists of four staves. The top staff has a melodic line with accents. The second staff has a piano accompaniment with a five-fingered scale (marked '5') and a dynamic marking of *f*. The third staff continues the piano accompaniment. The bottom staff has a bass line with accents. A vertical dashed line is placed between measures 143 and 144. The text "to congas" is written above the second staff at the end of measure 143.

Musical score for measures 144-145. It consists of four staves. The top staff has a melodic line with accents. The second staff has a piano accompaniment with a five-fingered scale (marked '5') and a dynamic marking of *f*. The third staff continues the piano accompaniment. The bottom staff has a bass line with accents. A vertical dashed line is placed between measures 144 and 145.

N

Musical score for measures 145-146. It consists of four staves. The top staff has a melodic line with accents and the text "to steel drum" above it. The second staff has a piano accompaniment with a five-fingered scale (marked '5') and a dynamic marking of *f*. The third staff continues the piano accompaniment. The bottom staff has a bass line with accents. A vertical dashed line is placed between measures 145 and 146.

steel drum

146

This system contains four staves. The top staff is a treble clef with a 'steel drum' label above it, starting with a dynamic of *f*. The second staff has a five-fingered scale with a slur and a dynamic of *f*. The third staff is a bass clef with a key signature of two flats. The fourth staff is a bass clef with a dynamic of *f*. A vertical dashed line is present between the second and third measures.

147

This system contains four staves. The top staff has a dynamic of *mf*. The second staff has a five-fingered scale with a slur and a dynamic of *f*. The third staff is a bass clef with a key signature of two flats. The fourth staff has a dynamic of *mf*. A vertical dashed line is present between the second and third measures.

148

This system contains four staves. The top staff has a dynamic of *mf*. The second staff has a five-fingered scale with a slur and a dynamic of *f*. The third staff is a bass clef with a key signature of two flats. The fourth staff has a dynamic of *mf*. A vertical dashed line is present between the second and third measures.

149

This system contains four staves. The top staff has a dynamic of *mf*. The second staff has a five-fingered scale with a slur and a dynamic of *f*. The third staff is a bass clef with a key signature of two flats. The fourth staff has a dynamic of *mf*. A vertical dashed line is present between the second and third measures.

Musical score for measures 150-151. The system consists of four staves. The top staff is in treble clef with a *mf* dynamic. The second staff has a *y* marking and contains a complex melodic line with fingerings 5, 2, 5, 5, 5. The third staff is in bass clef. The bottom staff has a *150* marking and a *f* dynamic with a crescendo hairpin.

Musical score for measures 151-152. The system consists of four staves. The top staff has a *f* dynamic. The second staff has a *mf* dynamic and a *7=3 d.* marking. The third staff has a *f* dynamic. The bottom staff has a *151* marking and a *mf* dynamic.

Musical score for measures 152-153. The system consists of four staves. The top staff has a *f* dynamic and a *5=3 d.* marking. The second staff has a *mf* dynamic and a *7=3 d.* marking. The third staff has a *f* dynamic. The bottom staff has a *152* marking and a *mf* dynamic.

Musical score for measures 153-154. The system consists of four staves. The top staff has a *5=3 d.* marking. The second staff has a *mf* dynamic and a *7=2 d.* marking. The third staff has a *f* dynamic. The bottom staff has a *153* marking.

154 *sim*

155

to opera gong.

156

158

$\leftarrow \text{♩} = \text{♩} \rightarrow \text{♩} = 180$

to Bongos/Timbales

to Circular Saw Blade ff

Cowbell ff

Bass Drums f ff

163

sff *ff* *sff*

♩ = 180

170 *ff* *sff*

Players 1, 3, 4 play fragments in any order, repeating each fragment several times and giving them dynamic shape. Begin on either ♩ of tam-tam, play in tempo.

Q *♩ = ♩ → ♩ = 225*

176 *ff* *sff*

Rototoms *ff* *>>>*

Tam-tam with palms of hands R.H. C E* L.H.

Begin after Player 4 (Toms). Play continuously.

Begin after Player 1 (Roto-toms). Play continuously.

Player 4 begins first. Play continuously.

(Players 1, 3, 4 all have same fragments)

(Section should last no more than approx. 2 min, but may be shorter.)

End Cue

Chinese cymbal *sub. p*

take stick w. L.H. *f*

sub. p

sub. p

182 *sub. p*

* C - center of tam E - edge

R

Players 1, 3, 4 make repeated phrases of 2 or more of the previous fragments, giving dynamic shape to each phrase. Between phrases add short improvised polyrhythms and syncopations. Use all instruments other than steel drum, marimba, and piano, but begin with drums and add others gradually.

2 Bass Drums,
Tam-tam

ff

Begin after Player 4.

Begin after Player 1.

Player 4 begins.

183

End cue

9
ff

5=3.

S

ff

fff

+ circular sawblade

ff

fff

+ circular sawblade

5=3.

5=3.

ff

fff

fff

188

***DREAMS OF A
SPIRIT SEER***

Christopher Coleman

Player 1

First Movement:

Vibraphone (share with other players)

Crotales (lower octave)

Second Movement:

Darabuka

4 Roto-toms, tuned:

Cabasa

Woodblock

Large Cowbell

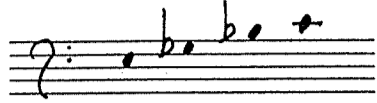
Ratchet

Hi-hat

Steel Drum

Peking Opera Gong (suspended)

Large Circular Sawblade (on suspended cymbal stand; from Player 3, first movement)

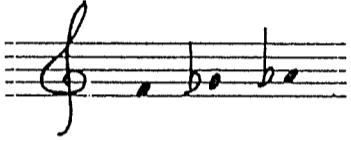


In addition to the regular beaters selected by the individual percussionist, 2 violin bows are required.

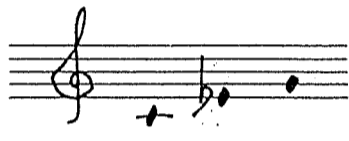
Before beginning, the pedal of the vibraphone must be locked in the down position and it must remain there throughout the piece.

For the premiere performance the clay pots used were approximately 9" deep and 10 1/2" in diameter at their widest point. The Circular Sawblades were Black and Decker sawblades of 7 1/4", 8 1/2", and 10". The pitches were as follows:

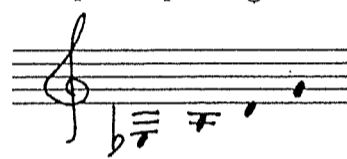
Clay Pots



Sawblades



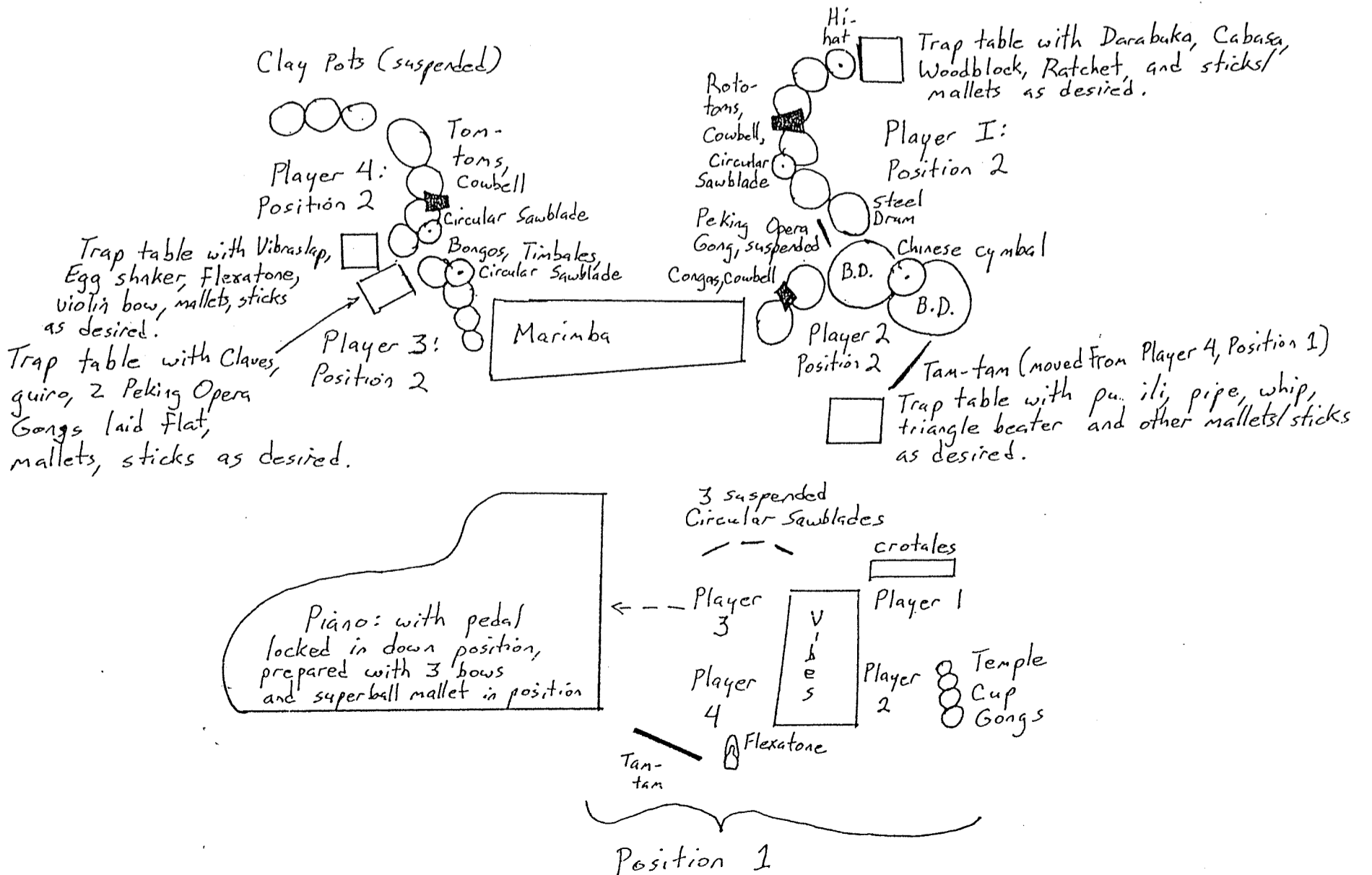
Temple Cup Gongs



Sawblade pitches vary widely depending on how they are suspended and where they are struck. Other pitches are acceptable if necessary, but the clay pots especially must not be triadic.

Suggested Set-up for *Dreams of a Spirit Seer*

Audience



Dreams of a Spirit Seer

Each system lasts ~30-40"

Vibes arco

Vibes arco

Vibes arco

Vibes arco (one full bowstroke)

(e)

(e)

(b)

(#)

crotales - softest mallets

L.V. + sempre

PP 4 Temple Cup Gongs

3 circular sawblades

to vibes, arco

to vibes, arco

to vibes, arco

Very long

All players change bow where necessary. All strokes begin upbow.

Crotales to vibes, arco

Temple Cup Gongs to vibes, arco

L.V. sempre mp mp

Sawblades to vibes, arco

L.V. sempre mp mp

to Tam-tam

with Superball Mallet p

Poco Agitato

f mp mf

f mp mf

f mp mf

to Flexatone, arco

(bow flexatone on edge near end furthest from hand.)

mf mp

#e p

(e) mp p

(b-e) mp mf p

mp p mf mp

p pp

crotales

Temple Cup Gongs ppp

Sawblades pp mp mf p

Tam-tam, superballet pp mp mf p

pp

Handwritten musical score for the first system, featuring four staves. The first two staves contain melodic lines with notes and dynamics *mf*, *p*, and *mp*. The third staff includes performance instructions: "to piano superbull mallet", "on low piano strings" with a wavy line, and "flexatone, arco" with a wavy line. The fourth staff includes "tan-tan, superbull mallet" with a wavy line and dynamics *p* and *mp*.

Handwritten musical score for the second system, featuring four staves. The first three staves contain melodic lines with notes and dynamics *p*, *cresc*, and *f*. The fourth staff includes a wavy line and dynamics *mp* and *f*.

Handwritten musical score for the third system, featuring four staves. The first three staves contain notes and dynamics *pp* and *mp*. The fourth staff includes performance instructions: "mf" and "mp" with wavy lines.

Handwritten musical score for the fourth system, featuring four staves. The first three staves contain notes and dynamics *p*, *pp*, and *PPP*. The fourth staff includes the instruction "move bow along string to activate different harmonics" and dynamics *pp*, *ppp*, and *pppp*.

Take large circular sawblade to position II, place on sus. cym. stand.

Slow $\text{♩} = 50$

Darabuka

Improvise in a dramatic polyrhythmic style ~ 20-45"

End cue, in tempo

Double Time **A** $\text{♩} = 100$

5 f mf f

10 mf ff

15 mf ff fff $al niente$ (out after congas)

Repeat exactly in tempo (+ timbales)

Rapid rit. e dim., but longer than timbales/bongos $\text{♩} = 50$ **C**

21 mf mp mf mp

End cue congas

D to cabasa $\text{♩} = 75$

26 mf f

E $\text{♩} = 100$

33 $sub. pp$ f pp

39 f pp f wood block cow bell ratchet $\text{♩} = 110$

F $\text{♩} = 166$ $\text{♩} = 110$

45 mf f to cabasa

G

56 f wood block ff f

63 ff f ff f

+ hi-hat $\text{♩} = 207$ $\text{♩} = 138$

71 sff + cowbell ff wood block PPP Roto-toms

H

77

81

85

90 **I** *f* *sim*

95 *sub.p* *sub.f* *mf*

99 **J** *f* *f* *f*

104 *f*

109

113 **K** *f* *2* *2* *3* *3* *3* $\leftarrow \downarrow = \downarrow \rightarrow$

$\leftarrow \downarrow = \downarrow \rightarrow$ *d. = 207* **L** *cowbell* *f* *ff*

128 *5* *5* *+ woodblock* **M** *d. = 120* *to Darabuka*

173 $\leftarrow \frac{1}{5} = \frac{1}{5} \rightarrow$ $\left[Q \right] \leftarrow \frac{1}{5} = \frac{1}{5} \rightarrow \frac{1}{5} = 225$

Rototoms

sff ff

Play fragments in any order,*

Begin after Player 4 (Toms). Play continuously.

Chinese cymbal

End cue Tam-tan

Sub.p

play previous fragments and add improvised polyrhythms and syncopations.**

$\left[S \right]$

+circular sawblade

fff

187 Use all instruments. Begin after Player 4.

End cue Bass Drums $\frac{9}{8}$

5=3!

* - Play Fragments in any order, repeating each fragment several times and giving them dynamic shape. Begin on either $\frac{1}{5}$ of tam-tan, play in tempo.

** - Make repeated phrases of 2 or more of the previous fragments, giving dynamic shape to each phrase. Between phrases add short improvised polyrhythms and syncopations. Use all instruments other than steel drum, but begin with rototoms and add others gradually.

***DREAMS OF A
SPIRIT SEER***

Christopher Coleman

Player 2

First Movement:

Vibraphone (share with other players)

4 Temple Cup Gongs

Second Movement:

2 Congas

2 Bass Drums

Maraca

Pu' Ili (Bamboo Rute)

Medium Cowbell

Large Chinese Cymbal (with flanged edge)

Whip

Metal Pipe

Large Tam-tam (share with player 4, first movement)

Marimba (share with player 3)

In addition to the regular beaters selected by the individual percussionist, 2 violin bows are required. The second bow may be shared with player 3.

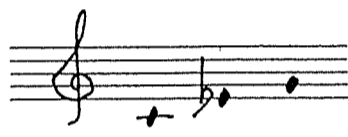
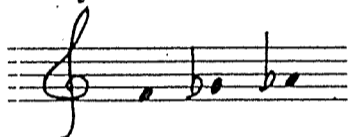
Before beginning, the pedal of the vibraphone must be locked in the down position and it must remain there throughout the piece.

For the premiere performance the clay pots used were approximately 9" deep and 10 1/2" in diameter at their widest point. The Circular Sawblades were Black and Decker sawblades of 7 1/4", 8 1/2", and 10". The pitches were as follows:

Clay Pots

Sawblades

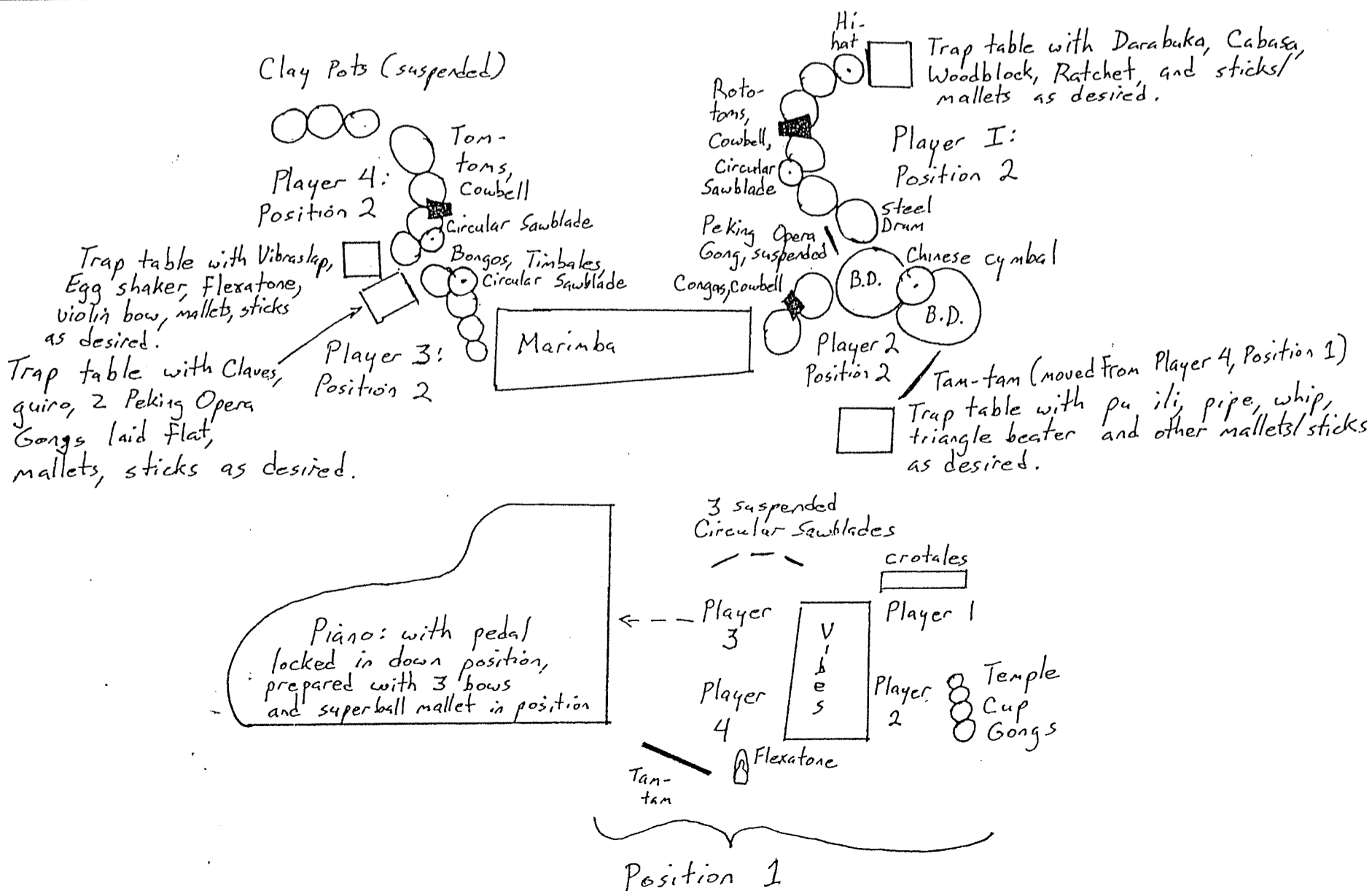
Temple Cup Gongs



Sawblade pitches vary widely depending on how they are suspended and where they are struck. Other pitches are acceptable if necessary, but the clay pots especially must not be triadic.

Suggested Set-up for *Dreams of a Spirit Seer*

Audience



Dreams of a Spirit Seer

Each system lasts ~30-40"

Vibes arco

Vibes arco

Vibes arco

Vibes arco (one full bow stroke)

(G)

(G)

(B)

(G#)

crotales - softest mallets

L.V. sempre

PP 4 Temple Cup Gongs

3 circular sawblades

to vibes, arco

to vibes, arco

to vibes, arco

Very long

All players change bow where necessary. All strokes begin upbow.

Crotales to vibes, arco

Temple Cup Gongs to vibes, arco

L.V. sempre mp mp

Sawblades to vibes, arco

L.V. sempre mp mp

to Tam-tam

with Superball Mallet p

Poco Agitato

to Flexatone, arco

(bow flexatone on edge near end furthest from hand.)

f mp mf

mp p mf p

pp

crotales

Temple Cup Gongs ppp

Sawblades pp mp mf p

Tam-tam, superball mallet pp mp mf p

pp

Handwritten musical score for the first system, consisting of four staves. The first staff has notes with dynamics *mf* and *p*, and a crescendo leading to *mp*. The second staff has notes with dynamics *mf* and *p*, and a crescendo leading to *mp*. The third staff contains performance instructions: "to piano superball mallet", "on low piano strings" with a wavy line and *mf* dynamics, "flexatone, arco", and "tam-tan,". The fourth staff has notes with dynamics *p* and *mp*, and a crescendo leading to *mp*.

Handwritten musical score for the second system, consisting of four staves. The first staff has notes with dynamics *p*, *cresc*, and *f*. The second staff has notes with dynamics *cresc* and *f*. The third staff has notes with dynamics *cresc* and *f*. The fourth staff has notes with dynamics *mp* and *f*. The system concludes with a *f* dynamic.

Handwritten musical score for the third system, consisting of four staves. The first staff has notes with dynamics *pp* and *mp*. The second staff has notes with dynamics *pp* and *mp*. The third staff has notes with dynamics *pp* and *mp*. The fourth staff has notes with dynamics *mf* and *mp*, and a crescendo leading to *mp*.

Handwritten musical score for the fourth system, consisting of four staves. The first staff has notes with dynamics *p*. The second staff has notes with dynamics *p*. The third staff contains the instruction "move bow along string to activate different harmonics" with a wavy line and dynamics *pp*, *pp*, *ppp*, and *pppp*. The fourth staff has notes with dynamics *pp*, *pp*, *ppp*, and *pppp*.

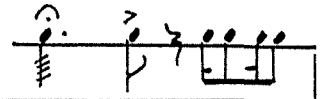
Take tam-tam to position II.

4

slow

$\downarrow = 50$

End cue
Dara buka



Congas mf mp mf mp

A $\downarrow = 100$ Double Time

4 mf f mf

9 f mf ff mf

Repeat exactly in tempo (+ timbales)

Non rit.

slow $\downarrow = 50$

14 ff fff

slow $\downarrow = 50$

Improvise in a dramatic polyrhythmic manner 20-30"

End cue, in tempo

D

al niente (out after bongos/timbales)

20 f f

27 $\downarrow = 75$

32 $\downarrow = 100$ to Maraca
sub. pp (prepare pu'ili) f pp

38 f pp f $pu'ili$ pp
pu'ili cowbell
Metal Pipe
2 Bass Drums

45 mf f mf (Pipe)

50 (Pipe) f $large\ chinese\ cymbal$ f $to\ congas$

56 f ff f ff

64 f ff f ff $whip$

74 ff mp $to\ chinese\ cymbal$ $to\ tam-tam$ ff H
(sizzle tam: strike tam w. reg. beater and hold triangle beater against it.)

to Marimba

Music on Insert:

I

L
2 Bass Drums + (Dead stick)

119
127
132

to Marimba
Last time Mar. 2:

Repeat if necessary until Player 3 (Marimba 2) ready.

to Marimba: Music on Insert: II

N
Congas

145
147
149
151
153
155

P
Bass Drums

158
165

Q
Tam-tam
R.H. C E*
L.H.
With palms of hands

176

(Section should last no more than approx. 2 min, but maybe shorter.)

R
3 2 Bass Drums
Tam-tam ff

180
185

S

185
190

* C-center of tam E-edge

***DREAMS OF A
SPIRIT SEER***

Christopher Coleman

Player 3

First Movement:

Vibraphone (share with other players)

3 Circular Sawblades (suspended with string from center hole, not on suspended cymbal stands until second movement)

Grand Piano

Second Movement:

2 Bongos

2 Timbales

Claves

Guiro

2 Peking Opera Gongs (laid flat)

Grand Piano

Marimba (share with player 2)

Small Circular Sawblade (on suspended cymbal stand)

In addition to the regular beaters selected by the individual percussionist, the following special activators are required:

violin bow

superball mallet: made by fixing a superball to a light flexible stick, like the stick of a marimba mallet. (Chopsticks work well.) The superball mallet is played by dragging the superball along the bass piano strings. A low moaning sound of non-specific pitch should result. The strings are *not* to be struck with the mallet. Players 3 and 4 must each have a superball mallet.

3 piano bows: made from several lengths of nylon fishing line (about 10 lbs. test), very well rosined and strung underneath the necessary pitches. The performer takes one end in each hand and pulls gently and gradually from side to side, maintaining the bow's tautness against the string.

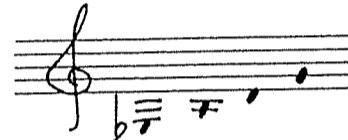
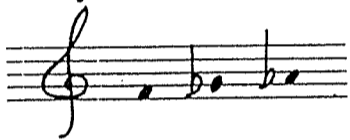
Before beginning, the pedals of the vibraphone and piano must be locked in the down position and they must remain there throughout the piece.

For the premiere performance the clay pots used were approximately 9" deep and 10 1/2" in diameter at their widest point. The Circular Sawblades were Black and Decker sawblades of 7 1/4", 8 1/2", and 10". The pitches were as follows:

Clay Pots

Sawblades

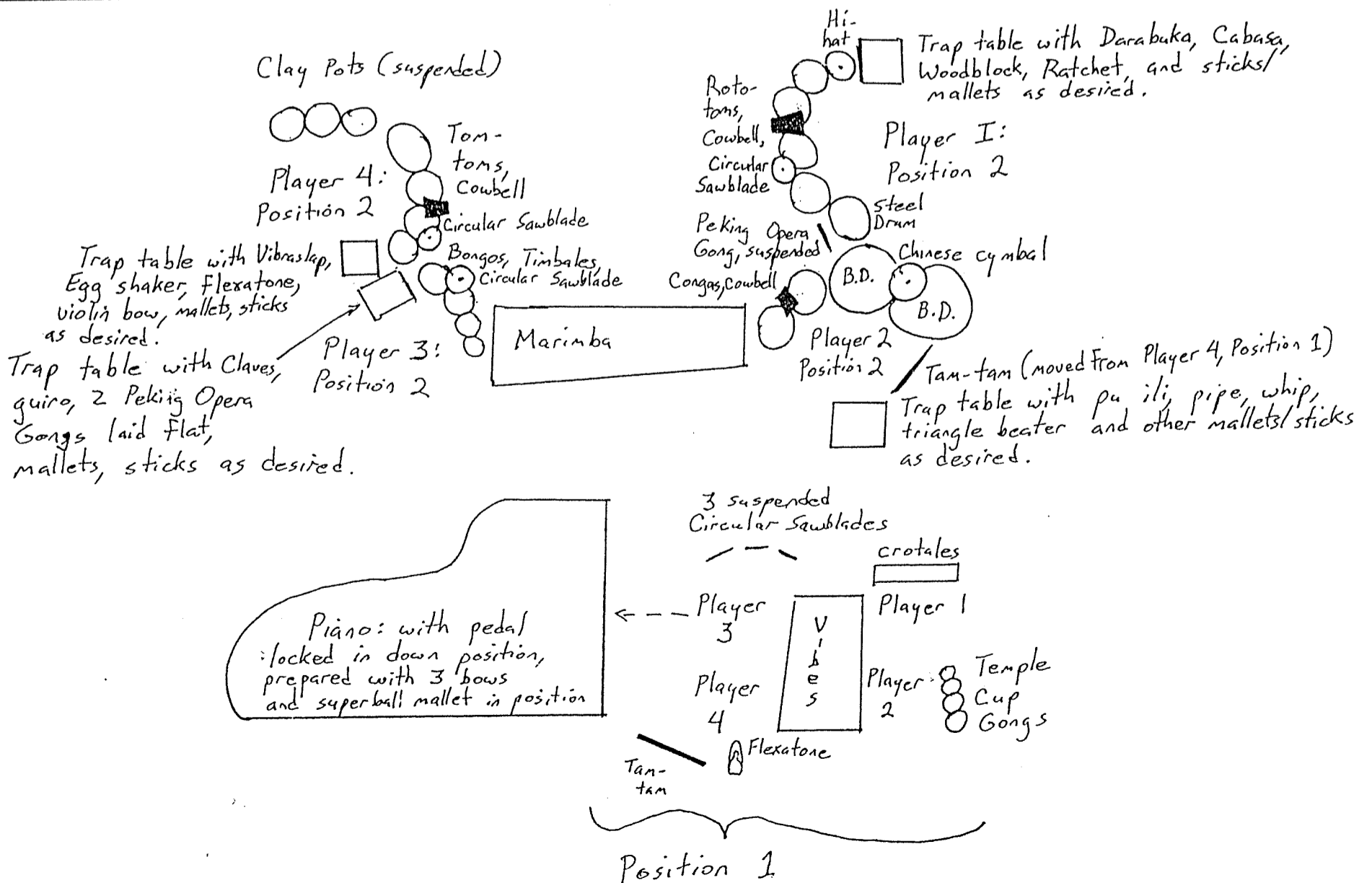
Temple Cup Gongs



Sawblade pitches vary widely depending on how they are suspended and where they are struck. Other pitches are acceptable if necessary, but the clay pots especially must not be triadic.

Suggested Set-up for *Dreams of a Spirit Seer*

Audience



Crotales

Temple Cup Gongs *pp*

L.V. sempre *mp*

Sawblades

L.V. sempre *mp*
to Tam-tam

with Superball Mallet *p*

to vibes, arco

to vibes, arco

to vibes, arco

Poco Agitato

f

f

f

to Flexatone, arco

mf

mf

mf

mf

mf

mf

mf

(bow flexatone on edge near end furthest from hand.)

mp

mp

mp

mf

p

mf

mf

pp

crotales

Temple Cup Gongs *pp*

Sawblades *pp*

Tam-tam, superball mallet *pp*

pp

mp

mf

ppp

mp

mf

p

Handwritten musical score for the first system, consisting of four staves. The notation includes notes with stems, rests, and dynamic markings such as *mf*, *p*, and *mp*. Performance instructions are written below the staves: "to piano superbull mallet", "on low piano strings", "flexatone, arco", "bow piano", "tam-tam," and "superbull mallet".

Handwritten musical score for the second system, consisting of four staves. The notation includes notes with stems and dynamic markings such as *mp* and *f*. A "cresc" instruction is written across the first three staves, indicating a crescendo. The system concludes with a final *f* dynamic marking.

Handwritten musical score for the third system, consisting of four staves. The notation includes notes with stems and dynamic markings such as *pp* and *mp*. Performance instructions include "mf" and "mp" with a hairpin symbol. The system concludes with a hairpin symbol.

Handwritten musical score for the fourth system, consisting of four staves. The notation includes notes with stems and dynamic markings such as *p*, *pp*, *PPP*, and *PPPP*. A performance instruction "move bow along string to activate different harmonics" is written across the staves. The system concludes with a hairpin symbol.

100 **J** 4 gongs *ff*

103 bongos/timbales 5 5 5

106 *fp*

110 *fp* 5 5 5 5 2 7=3

114 **K** 2 2 3 3 3 *f* $\leftarrow \text{♩} = \text{♩} \rightarrow \text{♩} = 207$

119 **L** 5 4

124 *ff* 5 2

129 **M** $\text{♩} = 120$ to Piano, with Superball Mallet rub bass strings with superball mallet, to Marimba vary dynamics (approx. 6 beats)

to Marimba - Music on Insert

to Bongos/Timbales $\leftarrow \text{♩} = \text{♩} \rightarrow \text{♩} = 180$ **P**

158 *f* *ff* *sff* 5

165 *ff* *sff* *ff* *sff* 3 5 $\leftarrow \text{♩} = \text{♩} \rightarrow$ $\text{♩} = 180$ 4 5 $\leftarrow \text{♩} = \text{♩} \rightarrow$

176 **Q** $\leftarrow \text{♩} = \text{♩} \rightarrow \text{♩} = 225$ 3 *ff* *sff* *ff* *sff*

Play fragments in any order, repeating each several times & giving dynamic shape, beginning on either ♩ of tam, play in tempo.

Begin after Player 1 (Roto-toms). Play continuously.

Endcue Tamtam chinese cymbal

182 **R** *p* *sub.p* *ff* Use all instruments, except marimba and piano + Sawblade Begin after Player 1. Endcue 9 Bass Drum 8 $\leftarrow 5=3 \text{ ♩} \rightarrow$

188 **S** 5=3 *ff*

***DREAMS OF A
SPIRIT SEER***

Christopher Coleman

Player 4

First Movement:

Vibraphone (share with other players)

Large Tam-tam

Large Flexatone

Second Movement:

4 Tom-toms

3 Large Clay Pots

Vibraslap

Egg Shaker

Medium Circular Sawblade (on suspended cymbal stand; from player 3, first movement)

Small Cowbell

Large Flexatone

In addition to the regular beaters selected by the individual percussionist, the following special activators are required:

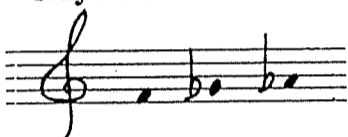
violin bow

superball mallet: made by fixing a superball to a light flexible stick, like the stick of a marimba mallet. (Chopsticks work well.) The superball mallet is played by dragging the superball across the surface of the tam-tam.. A low moaning sound of non-specific pitch should result. The tam-tam is *not* to be struck with the mallet. Players 3 and 4 must each have a superball mallet.

Before beginning, the pedal of the vibraphone must be locked in the down position and it must remain there throughout the piece.

For the premiere performance the clay pots used were approximately 9" deep and 10 1/2" in diameter at their widest point. The Circular Sawblades were Black and Decker sawblades of 7 1/4", 8 1/2", and 10". The pitches were as follows:

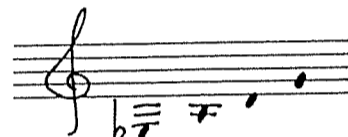
Clay Pots



Sawblades



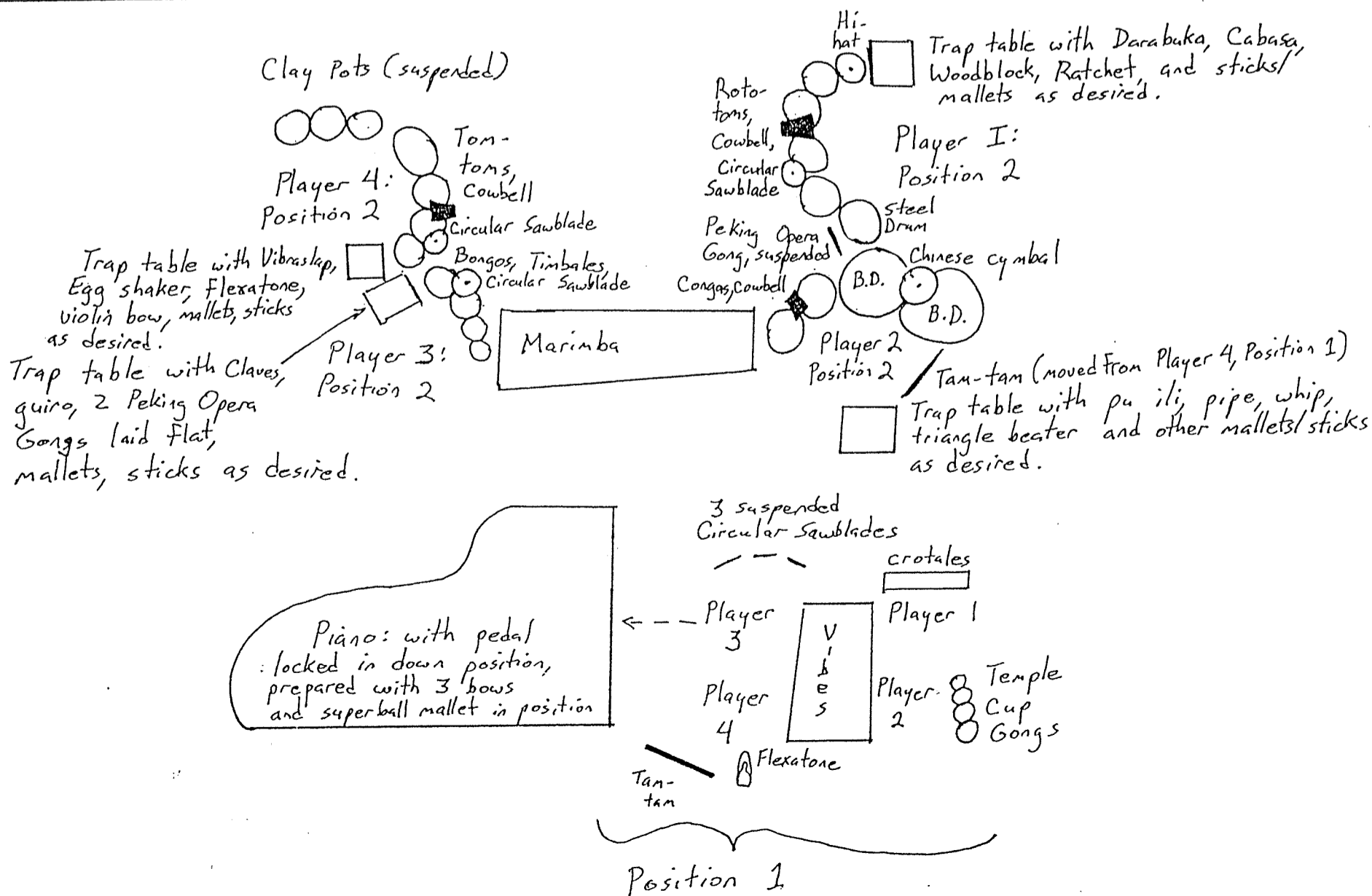
Temple Cup Gongs



Sawblade pitches vary widely depending on how they are suspended and where they are struck. Other pitches are acceptable if necessary, but the clay pots especially must not be triadic.

Suggested Set-up for *Dreams of a Spirit Seer*

Audience



Dreams of a Spirit Seer

Each system lasts ~30-40"

Vibes arco

Vibes arco

Vibes arco

Vibes arco (one full bowstroke)

All players change bow where necessary. All strokes begin upbow.

Crotales

Temple Cup Gongs *pp*

L.V. sempre *mp*

Sawblades

L.V. sempre *mp*

with Superball Mallet *p*

to vibes, arco

to vibes, arco

to vibes, arco

Poco Agitato

to Flexatone, arco

(bow flexatone on edge near end furthest from hand.)

f, *mp*, *mf*

mp, *p*, *mf*, *p*, *mf*, *mp*, *pp*

crotales

Temple Cup Gongs *pp*

Sawblades *pp*

Tam-tam, superball mallet *pp*

mp, *mf*, *p*

mp, *mf*, *p*

ppp

Handwritten musical score for the first system, consisting of four staves. The notation includes notes with accidentals (flat, natural, sharp) and dynamic markings such as *mf*, *p*, and *mp*. Performance instructions include "to piano superbull mallet", "on low piano strings", "flexatone, arco", "bow piano", "tam-tam", and "superbull mallet".

Handwritten musical score for the second system, consisting of four staves. The notation includes notes with accidentals and dynamic markings such as *mp*, *cresc*, and *f*. The system concludes with a final dynamic marking of *f*.

Handwritten musical score for the third system, consisting of four staves. The notation includes notes with accidentals and dynamic markings such as *mf*, *mp*, *pp*, and *mp*. The system concludes with a dynamic marking of *mp*.

Handwritten musical score for the fourth system, consisting of four staves. The notation includes notes with accidentals and dynamic markings such as *p*, *pp*, *ppp*, and *pppp*. A performance instruction reads "move bow along string to activate different harmonics".

4

Take medium circular sawblade to position II, place on sus. cym. stand.
Also take Flexatone and bow to position II.

Slow
♩ = 50

End cue Darabuka

Toms

A Double Time ♩ = 100

B ♩ = 166

Player may vary drums but keep 5+7 pattern of accentuation

Gradually accel. - - - - - accel. to prestissimo (+ timbales)

Gradual rit. e dim. rit. to new tempo Slow ♩ = 50

C

D to vibraslap

E ♩ = 100

mp ♩ = 75 (retain vibraslap)

to egg shaker

F ♩ = 166 / ♩ = 100

cowbell 3 Clay Pots f

G

cowbell ff (Pots) f ff f

♩ = 207 / ♩ = 138 One quick bowstroke!

to flexatone, bowed

H 2 Pots PPP

I

J

Toms

TOMS

← ♩ = ♩ → ♩ = 207

L

117 *f* 3 3 2 4

Musical staff 117-121. Measure 117 starts with a forte (*f*) dynamic and features two triplet eighth notes. Measures 120 and 121 contain five-measure phrases. Measure 121 ends with a fortissimo (*ff*) dynamic.

122 *ff* 4

Musical staff 122-126. Measure 122 begins with a fortissimo (*ff*) dynamic. Measures 123-124 contain five-measure phrases. Measure 125 features a piano (*p*) dynamic. Measure 126 ends with a fortissimo (*ff*) dynamic.

127 *p* 2

Musical staff 127-131. Measure 127 starts with a piano (*p*) dynamic. Measures 128-129 contain five-measure phrases. Measure 130 features a piano (*p*) dynamic. Measure 131 ends with a piano (*p*) dynamic.

132

Musical staff 132-133. Measure 132 is in 15/8 time, and measure 133 is in 21/8 time.

Repeat if necessary until Player 3 (Marimba 2) is ready.

134 *mp* *sub.f*

Musical staff 134-139. Measure 134 begins with a mezzo-piano (*mp*) dynamic. The staff concludes with a *sub.f* (sub-fortissimo) dynamic.

140 *5:3*

Musical staff 140-141. Measure 140 features a 5:3 ratio. Measure 141 ends with a fortissimo (*ff*) dynamic.

142 2 2

Musical staff 142-143. Measure 142 features a second (*2*) dynamic. Measure 143 ends with a fortissimo (*ff*) dynamic.

144 *N*

Musical staff 144-145. Measure 144 features a note with an *N* marking. Measure 145 ends with a fortissimo (*ff*) dynamic.

146 *mf* *mf*

Musical staff 146-148. Measure 146 features a mezzo-forte (*mf*) dynamic. Measure 148 ends with a mezzo-forte (*mf*) dynamic.

149 *mf* *f* *mf* *f*

Musical staff 149-151. Measure 149 features a mezzo-forte (*mf*) dynamic. Measure 150 features a forte (*f*) dynamic. Measure 151 ends with a forte (*f*) dynamic.

152 *mf* *sim*

Musical staff 152-156. Measure 152 features a mezzo-forte (*mf*) dynamic. The staff concludes with a *sim* (sustained) dynamic.

157 *f* *ff* *P*

Musical staff 157-163. Measure 157 starts with a forte (*f*) dynamic. Measure 158 features a fortissimo (*ff*) dynamic. Measure 159 features a piano (*p*) dynamic. Measure 163 ends with a fortissimo (*ff*) dynamic.

164 *sff* *ff* *sff* *ff*

Musical staff 164-173. Measure 164 features a sforzando (*sff*) dynamic. Measure 165 features a fortissimo (*ff*) dynamic. Measure 166 features a sforzando (*sff*) dynamic. Measure 167 features a fortissimo (*ff*) dynamic. Measure 173 ends with a fortissimo (*ff*) dynamic.

174 *sff* *ff* *Q*

Musical staff 174-178. Measure 174 features a sforzando (*sff*) dynamic. Measure 175 features a fortissimo (*ff*) dynamic. Measure 176 features a fortissimo (*ff*) dynamic. Measure 177 features a fortissimo (*ff*) dynamic. Measure 178 ends with a fortissimo (*ff*) dynamic.

6

Play fragments in any order*

Player 4 begins first. Play continuously

Endcue Tamtam Chinese cymbal

182 Sub.p

Play previous fragments and add improvised polyrhythms and syncopations. USE all instruments**

187 Player 4 begins.

Endcue of Bass Drum

ff

5=3.1

*-Play Fragments in any order, repeating each Fragment several times and giving them dynamic shape. Begin on either d. of tam-tam, play in tempo.

** - Make repeated phrases of 2 or more of the previous fragments, giving dynamic shape to each phrase. Between phrases add short improvised polyrhythms and syncopations. Use all instruments

I

Marimba

79 *P* (omit if necessary) I

85 *f*

91 *f*

97 *f* J

103 *f* *sim.*

109 K

115 $\leftarrow \downarrow = \downarrow \rightarrow \downarrow = 207$ 2 Bass Drums

II

135 *P* *mf* 2

137 *f*

139 4 2 2 4 4 5 5 5 5

141 *to congas* 2

Player 2: Marimba Insert

Dreams of a Spirit Seer-
Christopher Coleman

Marimba (last time only)

134 (Player 1+4 repeat if necessary to allow Player 3 to move to Marimba) *p*

136 *mp*

138 *Sub.f*

140

142

144 N

146 (+ steel drum)

148

150

152 *f*

154

156 O *f* to Bongos / Timbales

Player 3: Marimba Insert

Dreams of a Spirit Seer-
Christopher Coleman