

# **THE KISS OF ANIMA MUNDI**

*a samba of moans and whispers*

FOR PERCUSSION ENSEMBLE

**JOELLE WALLACH**


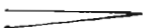
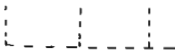
# NOTES

## Stage Arrangement



(audience)

## General Instructions

1. Use all-purpose mallets (hard core, soft wrap) unless some specific instruction is given.
2.  brushes
3. *Arco* indicates use of double-bass or 'cello bow *except* in case of Japanese *temple bowl* where *arco* indicates rubbing/stroking with side of beater.
4. **N** = niente (as in  **N**).
5.  re-attack quietly as sound audibly decays.
6. Cymbal *Arco*—hold cymbal on edge next to bow.

## Instrument Distribution

1. Crotales, (susp.) cymbal, **chocalho**, samba whistle, tambourine, afoche, high cowbells, high tom-toms, cuica, 5 coffee cans, thunder sheet, tiny maracas, finger cymbals.
2. Small tam-tam, samba whistle, rattle, xylophone, canza, tamborim, maracas, 5 next highest tom-toms, 5 wood blocks, (susp.) cymbal, sand paper blocks.
3. Med. tam-tam, cuica, 5 med. tom-toms, samba whistle, reco-reco, maracas, finger cymbals, jawbone, 5 coffee cans, 5 brake drums, cowbells, lion's roar, Japanese temple bowl.
4. Lion's roar, cuica, conga, samba whistle, tam-tam, bass drum, lower cowbells, whip, 3 med. low tom-toms, snare drum, canza, pod rattle.
5. Crotales, samba whistle, Japanese temple bowl, thunder sheet, (susp.) cymbal, tam-tam, 4 tom-toms (lower), 3 clock springs.
6. 2 Japanese temple **bowls** (low and med.), cuica, marimba, snare drum, 4 lowest tom-toms, bongos, 5 low brake drums, samba whistle, lowest thunder sheet, tam-tam.

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a samba of moans and whispers

JOELLE WALLACH

3 10 6 3 3 4 2 2-4 3 2 3-4

1 cymbal  
2 small gong  
3 med gong  
4 lion's roar  
5 crotales  
6 med temple bowl

*p* *arco* *G.P.* *arco* *p* *cresc. e dim* *arco* *p cresc. e dim*

2 3 5 1 5 3 2-3 2 15 3 1 1 2 3

1 cymbal  
2 small gong  
3 med gong  
4 lion's roar  
5 crotales  
6 med temple bowl

*p* *arco* *G.P.* *arco* *p* *dim* *f* *G.P.* *to cacha* *to tom toms* *G.P.* *to cacha* *cacha* *f* *G.P.* *to conga* *G.P.* *G.P.*

4 → 2 → 3 → 5 → 2 → 3 →  $\text{♩} = 80$

1. cymbal  
ord  
to samba whistle  
G.P.  
to chocalho

2. small gong  
p  
G.P.

3. tom-toms  
G.P.

4. conga  
G.P.  
conga

5. crotales  
crotales  
pp ma risoluto e cres.  
G.P.  
mp

6. low and med temple bowls  
G.P.

6. chocalho  
G.P.  
samba whistle

2. samba whistle  
G.P.  
samba whistle  
rattle  
to xylophone

3. tom-toms  
G.P.

4. conga  
G.P.  
samba whistle

5. crotales  
G.P.  
cuica

6. low and med temple bowls  
G.P.  
to cuica  
cuica  
to marimba

15. samba whistle  
solo to m  
p  
to crotales

2. xylophone  
p  
3  
pp  
p

3. tom-toms  
3

4. samba whistle  
3

5. crotales  
pp

6. marimba  
pp  
solo

\*A note whose duration or named for legato requires a tremolo should be played thus (♩)

Poco rallentando a piacere

23

1 crotales *pp*

2 xylophone *pp* *to reco-reco* *mp* *f* *p* *mp* *poco* *p*

3 tom-toms

4 congas

5 Crotales (bpc)

6 marimba *pp*

30

1 crotales *p* *arco* *attacca d=104 tambourine* (in two)

2 xylophone *ff* *molto p* *arco* *conga*

3 reco-reco *reco-reco* *D D U D U D D U D U*

4 conga *conga*

5 crotales *ord* *arco* *to samba whistle*

6 marimba *mf* *mf* *fp* *pp* *mf* *snare*

37

1 tambourine *alache*

2 samba whistle *samba whistle* *tambourine* *maraca* *etc simile*

3 reco-reco *D D D U D U D D U D U* *to reco-reco*

4 conga *to bass drum* *sdino*

5 samba whistle *samba whistle* *to temple bowl*

6 snare *tom-toms* *to bongus*

\*ossia: If necessitated by speed, tambourine may delete unaccented notes in fast passages

43

1. Foche

2. mbarim

3. reco-reco

4. ss drum

5. wote bowl

6. bongos

to timbourine

timbourine

to cowbell

reco-reco

Bass drum (sordine)

to cowbells

arco

pp

bongos

temple bowl, arco

p

49

1. cowbell

2. maracas

3. reco-reco

4. cowbells

5. wote bowl

6. pt. bowl

cowbell

tom-toms

samba whistle

tom-toms

to tom-toms

tom-toms

to whip

samba whistle

to snare

to

56

1. tom-toms

2. tom-toms

3. tom-toms

4. whip

5. wote bowl

6. mbarim

timbourine

cresc

zamburim

reco-reco

to samba whistle

to samba whistle

to samba whistle

to tom-toms

cuica

conga

to samba whistle

samba whistle

conga

to samba whistle

mfz

mfz

mp

cresc

to tom-toms



79

1 xylophone (solo) mp

2 wood blocks

3 mrg cymbals

4 tom-toms

5 tom-tom

6 rate drums

to tom toms

snare

tom toms

crotales (ord)

to marimba

mp

85

1 xylophone

2 tom-toms

3 tom-toms

4 snare / tom

5 crotales

6 marimba

$\text{♩} = \text{♩} (\text{in two})$

*Ritenu*

cymbal *sf*

*p*

*p*

chimes

*dolce p*

*dolce p*

to tom toms, Bass drum (sord)

*p dolce*

to cymbals

to lion's roar

(solo) *sf*

*sub p*

90

1 xylophone

2 cymbals

3 lion's roar

4 tom-toms / dr

5 crotales

6 marimba

*A tempo*

cym *mp*

(*sf*)

tom-toms

tom toms

to lion's roar

lion's roar

lion's roar

*sf*

cymbal

to thunder sheet

arco

to thunder sheet





107

1. *Dunnoire*

2. *Taborim*

3. *rake drums*

4. *Conga*

5. *Crotales*

6. *amba whistle*

coffee cans

to cava

ossa come sopra (cl m 39)

to lion's roar

lion's roar

study begin to alternate these pitches, without a discernable pattern

to brake drums

brake drums

113

1. *cuca*

2. *taborim*

3. *rake drums*

4. *lion's roar*

5. *crotales*

6. *rake drums*

to jawbone

jawbone

to cuca

cuca

to tam-tam

tam-tam

crotales bp

samba whistle

maracas

110

1. *Crotales*

2. *amba whistle*

3. *maracas*

4. *cuca*

5. *Crotales*

6. *tam-tam*

to xylophone

to tam-tam

unis (p)

ba

ba

to xylophone

temple bowl (p)

to tam-tam

unis (p)

ba

ba

5 5 3 5 2.5 1 3 1 11

1 crotales

2 xylophone interspersed with rests, using octave transpositions as well; increasing density and intensity of attacks alternate groups of pitch (as before)

3 temple bowl

4 tam-tam

5 crotales

6 tam-tam to marimba marimba

cord:  $\text{b}^{\flat}$

tam-tam alternate use of brushes

4.5 3 6.8

1 crotales (cont.) add tm. loms

2 xylophone (cont.) cresc

3 temple bowls (cont.) brake drums etc. cresc. add occasional whip

4 tam-tam

5 crotales cresc. ed accel add occasional thunder sheet

6 marimba cresc. ed accel

beaters and bow tremolos and soft single attacks to produce a continuous but varied flow of sound

add cymbal

8.5 3.5 2

1 crotales etc. (cont.)  $\text{ff}$  dim rit e dim  $\text{fv}$

2 xylophone (cont.)  $\text{ff}$  dim rit e dim  $\text{fv}$  sand paper  $\text{d}=104$

3 brake & sabote etc. (cont.)  $\text{ff}$  dim rit e dim to temple bowl  $\text{mf}$

4 tam-tam (cont.)  $\text{ff}$  dim rit e dim arco

5 tom/cymbal etc. (cont.)  $\text{ff}$  dim rit e dim  $\text{fv}$  to thunder sheet

6 marimba (cont.)  $\text{ff}$  dim rit e dim to temple bowl

