

# The creation of art in a time when it feels pointless to do so

I.  
For Percussion Quartet

Donovan Andrews

**Performer's Notes**

1. Players should read from the score.
2. The length of the piece is undetermined.
3. All notes in a measure must be played before moving to the next measure.
4. When a part has two notes in a measure, the player may play it as either a chord or a permutation.
5. Players do not have to start a new chord simultaneously. If one player decides to change to a new chord, the other players should change to it soon after.
6. Players may utilize any striking technique for a note. Techniques may vary from note to note.
7. Players can repeat a measure as many times as they like and at their own pace. Players may rest (or not rest) for any amount of time after a repetition.
8. Dynamics should not exceed a piano.
9. The piece's character is delicate, quiet, conflicting, and pulsing.

## I. For Percussion Quartet

1 2 3 4 5 6 7

Vibraphone 1

Vibraphone 2

Don't play\_ \_ \_ \_ \_

Marimba 1

Don't play\_ \_ \_ \_ \_

Marimba 2

8 *Don't play\_* 9 10 11 12 13 14 15 *Don't play\_*

Vib. 1

Vib. 2

Mrb. 1

Mrb. 2

*Don't play\_*

16 17 18 19 20 21 22 23

Vib. 1

Vib. 2

Mrb. 1

Mrb. 2

Maintain consistency

The musical score is divided into four staves. The first two staves are for Vibraphone 1 (Vib. 1) and Vibraphone 2 (Vib. 2). The next two staves are for Maracas 1 (Mrb. 1) and Maracas 2 (Mrb. 2). The score spans measures 16 to 23. Vib. 1 and Vib. 2 have specific notes and accidentals. Mrb. 1 and Mrb. 2 are mostly empty, with a 'Maintain consistency' instruction for Mrb. 1.

Measure	Vib. 1	Vib. 2	Mrb. 1	Mrb. 2
16	$\text{Bb}_4$	$\text{Bb}_4$		
17	$\text{Bb}_4$	$\text{Bb}_4$		
18	$\text{C}\sharp_5$	$\text{C}\sharp_5$		
19	$\text{C}\sharp_5$	$\text{C}\sharp_5$		
20	$\text{Bb}_4$	$\text{Bb}_4$		
21	$\text{C}\sharp_5$	$\text{C}\sharp_5$		
22	$\text{C}\sharp_5$	$\text{C}\sharp_5$		
23	$\text{C}\sharp_5$	$\text{C}\sharp_5$		