

Anthony Gunadi

Summer's Wind

for percussion quartet

(2024)

Duration - ca. 5'30"

Instrumentation

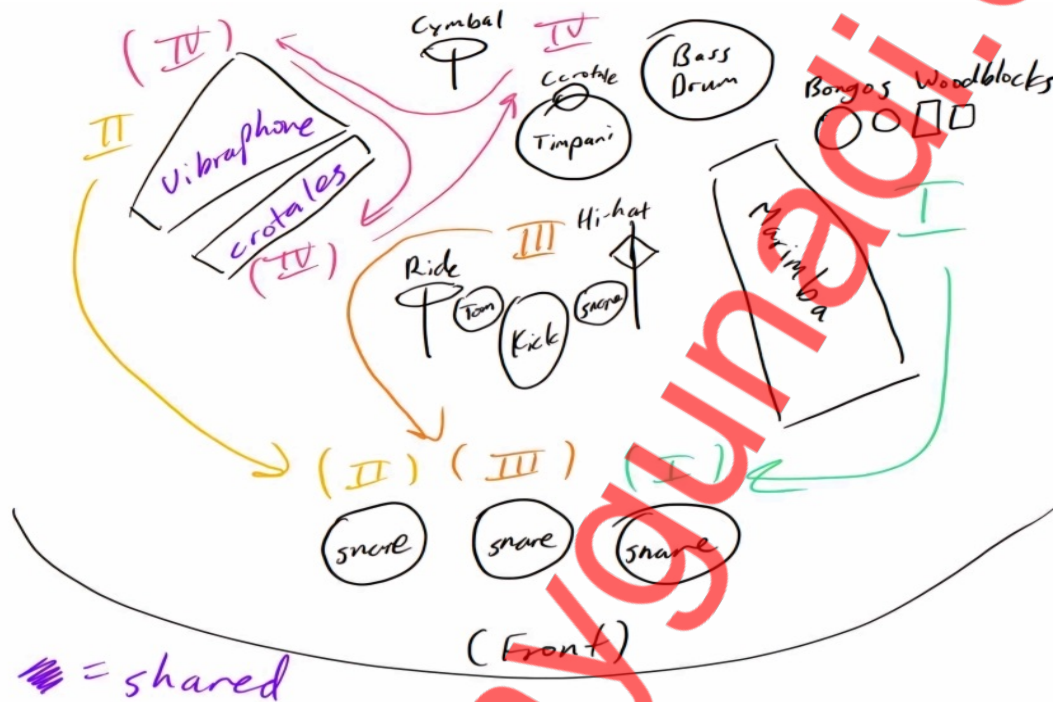
I: Marimba, Bongos, 2 Woodblocks, Snare Drum (at front of stage); hard mallets, sticks

II: Vibraphone*, Crotales*, Snare Drum (at front of stage); hard mallets, crotales mallets, sticks

III: Drum Kit [Kick Drum, Tom-Tom, Snare Drum, Hi-Hat, Ride Cymbal], Snare Drum (at front of stage); sticks, foot pedal

IV: 26" Timpani with Low C Crotales on Rim, Suspended Cymbal, Bass Drum, Vibraphone*, Crotales*; bow, bass drum mallet

*shared instruments



Program Note

"

The morning is full of storm
in the heart of summer.

The clouds travel like white handkerchiefs of goodbye,
the wind, travelling, waving them in its hands.

The numberless heart of the wind
beating above our loving silence.

Orchestral and divine, resounding among the trees
like a language full of wars and songs.

Wind that bears off the dead leaves with a quick raid
and deflects the pulsing arrows of the birds.

Wind that topples her in a wave without spray
and substance without weight, and leaning fires.

Her mass of kisses breaks and sinks,
assailed in the door of the summer's wind.

"

The Morning is Full by Pablo Neruda

Summer's Wind

for percussion quartet

Anthony Gunadi

Lively ♩ = 90

with hard mallets

Marimba *mf*

2 Woodblocks

Bongos

Snare Drum 1

Crotales L.H. 2 hard mallets, R.H hard mallet and crotale mallet

Vibraphone motor on always *p* 3 *con ped., sempre l.v.*

Snare Drum 2

Drum Set with sticks

Snare Drum 3 hi-hat *p*

Cymbal

Timpani low C crotale on rim, with bow

Flexatone

Bass Drum

4

Mar.

mf

(sempre l.v.)

Crot.

Vib.

Dr.

ride cymbal

Cym.

Timp.

7

Mar.

mf

Crot.

Vib.

Dr.

snare drum

p

mp

Cym.

Timp.

16

Mar.

Crot.

Vib.

Dr.

Cym.

Timp.

mf

mp

f

19

Mar.

Crot.

Vib.

Dr.

Cym.

Timp.

f

mf

f

ff

22 B 5

Mar. *ff* *p*

Crot.

Vib. *f*

Dr. *ff* *p*

Cym.

Timp. *gliss.* *ff* freely

25

to Bongos + 2 Woodblocks
(same hard mallets)

Bongos + 2 Woodblocks

Mar. *pp*

Woodblocks = upper 2 lines
Bongos = lower 2 lines

Crot. *p* switch to crotale mallets

Vib.

Dr. *pp*

Cym.

Timp. *gliss.* to Vib.*, bowed
(shared with II)

*Crotales and Vibraphone are shared; IV walks over to II's station

28

W.B.
Bon.

Crot.

Dr.

Vib.*

p

p *mp*

p

31

W.B.
Bon.

Crot.

Dr.

Vib.*

mp *mf*

p *mp*

mp

mute with bow
bowed ϕ

f *molto*

34 C

W.B.
Bon.

Crot.

Dr.

Vib.*

f *p* *f* *f*

p *mp*

ϕ to Crot.*
(reverse side)

ff *molto*

37

W.B.
Bon.

Crot.

Dr.

Crot.*

Crotales*
(reverse side)

bowed

p *f*

mp *mf*

f *molto*

==

40

W.B.
Bon.

Crot.

Dr.

Crot.*

hard mallet + crotale mallet
in each hand

ff

f 5 3 3 5 3 3

ff *molto* *f* *molto*

43

W.B.
Bon.

3 5 3 5 3

D

ff (*ff*)

(l.v. sempre)

Crot.

Vib.

(con ped., sempre l.v.)

Dr.

3 5 3 5

f *f* *p*

Crot.*

ff molto *mp* l.v. (bowed)

||

46

W.B.
Bon.

mp *f* *p*

Crot.

mf *p* *mf* *p*

Vib.

Dr.

to Cymbal/Timpani Crotale (original station)

Crot.*

mf

49 to Marimba (same mallets)

W.B. Bon.

Crot.

Vib.

Dr.

Cym.

Timp.

Marimba

52

Mar.

Crot.

Vib.

Dr.

Cym.

Timp.

55

Mar. *mp* *mp* *mp* *mp* *mp* *mf*

Crot. *p* 3 3 3

Vib. 3 3 5 *mf*

Dr. bowed *f*

Cym.

Timp.

58

Mar. *mf* *mf* *mp* *mp* *mp* *mp*

Crot. *mf* 3 3 5

Vib. 3 3 3 5

Dr. *mp* *mf*

Cym. bowed *f*

Timp. *f* freely *ff* freely

61

Mar. *mp* *mf* *mf* *f* *f*

Crot. 3 3 5 3 3

Vib. *mf* 3 3 5 3 3

Dr. *mf* *mf*

Cym. *ff*

Timp. gliss. *ff* freely

==

64

Mar. *f* *f* *ff*

Crot. 5 3 3 *mf* 3 3

Vib. 3 3 3 3

Dr. *f* *ff*

Cym. *fff*

Timp. gliss.

66

Mar.

3 *ff* 3 *fff* 3 *mf*

Crot.

Vib.

3 *ff* 3 3 3

Dr.

p subito

Cym.

to Bass Drum + Flexatone
hold bass drum mallet and flexatone

Timp.

==

68

Mar.

mf

Vib.

p

Dr.

Flex.

B. D.

71

Mar. *mf*

Vib.

Dr.

Flex. B. D.

74

Mar. *F* = 128

to Snare 1 (front of stage)
switch to sticks

Vib.

to Snare 2 (front of stage)
switch to sticks

Dr.

to Snare 3
(front of stage)

p

Flex.

B. D. solo (set new faster tempo)
with bass drum mallet

mp

77

Flex.

B. D. *mf* *f* *fff* gliss.

G with sticks
all snares unison

83

S. D. 1

f
with sticks
all snares unison

S. D. 2

f
with sticks
all snares unison

S. D. 3

f
bowed to Bass Drum

Cym.

fff

Timp.

to Cymbal
put away flexatone,
take bow

Flex.

B. D.

86

S. D. 1

S. D. 2

S. D. 3

with bass drum mallet

B. D.

ff

89

S. D. 1

S. D. 2

S. D. 3

B. D.

92

S. D. 1

S. D. 2

S. D. 3

B. D.

95

S. D. 1

S. D. 2

S. D. 3

B. D.

98

S. D. 1

S. D. 2

S. D. 3

B. D.

101

S. D. 1

S. D. 2

S. D. 3

B. D.

104

S. D. 1

S. D. 2

S. D. 3

B. D.

snare 3 solo

snare 3 solo

solo

to Cymbal/Timpani Crotale

107 ad lib. in a similar character

accel.

S. D. 3

Cym.

Timp.

bowed

f

bowed

f

f freely

113

S. D. 3

Cym.

Timp.

ff

fff

to Bass Drum

ff freely

119 ♩ = 150

S. D. 1

S. D. 2

S. D. 3

B. D.

tutti, all snares unison

ff

tutti, all snares unison

ff

tutti, all snares unison

ff

with bass drum mallet

fff

122

S. D. 1

S. D. 2

S. D. 3

B. D.

125

S. D. 1

S. D. 2

S. D. 3

B. D.

128

S. D. 1

S. D. 2

S. D. 3

B. D.

131

S. D. 1

S. D. 2

S. D. 3

B. D.

to Timpani Crotale

134

S. D. 1

S. D. 2

S. D. 3

Cym.

Timp.

constant rebowing ad lib.

fff freely

gliss. x gliss. gliss. x gliss. gliss. x gliss. gliss. x gliss.

137

S. D. 1

S. D. 2

S. D. 3

Cym.

Timp.

gliss. x gliss. gliss. x gliss. gliss. x gliss. gliss. x gliss.

140

S. D. 1

S. D. 2

S. D. 3

Cym.

Timp.

fff

fff

fff

stop bowing but l.v.

repeat until fade out

gliss. x gliss. gliss. x gliss. gliss. x gliss. gliss. x gliss.