

# Edgewood 2021 PL

Mvt 1

1  $\text{♩} = 164$  2 3 4 5 6 7 8 9 10 11

SnareLine  
TenorLine  
BassLine

Marimba 1  
4 soft mallets  
 $mp$   $mf$   $p$

Marimba 2  
4 soft mallets  
 $mp$   $mf$   $p$

Xylophone  
Darbuka - mic'd with a little reverb, SM57 on a boom arm works well  
\*\*Youtube: Geoff Childers Darbuka Lesson\*\*  
Doum  
Tek Ka Doum Ka Tek Ka Doum Ka Tek Ka  
 $mf$   $p$   $mf$   $f$   $mf$   $f$   
\*\*Tuning the drum exactly to an A: would be ideal  
Have someone manually turning that channel on and off on the mixer  
for the darbuka moments so the mic isn't picking up xylo/crotales

Crotales

Glockenspiel  
Finger Cymbals  
Weiss Brand Tingsha Tibetan Finger Cymbals  
available on [www.SteveWeissMusic.com](http://www.SteveWeissMusic.com)  
 $f$

Vibraphone 1  
2 med. hard mallets  
 $mp$   $f$  Large Sus

Vibraphone 2  
2 med. hard mallets  
 $mp$   $f$  Large Sus

Synth 1  
Strings - slow attack and low end EQ boost  
 $mf$

Synth 2  
Sampler  
Eerie Pad  
Sampler Gongs  
G1 G2 G3 G4 G5 G6 G7 G8 G9 G10 G11 G12  
A Drone Layer  
Choir (on Synth)  
 $mf$

Drum Set  
 $mf$   $f$   $f$   $p$   $mf$

Aux 1  
BD  
 $f$   
Wind Chimes  
 $mf$

Aux 2  
Tam-Tam Roll  
 $p$

**A**      13      14      15      16      17      18      19      20      21

Snare

Tenors

Bass Dr

Mar. 1  
*f* *p* *mf* *p* *mf* *f* *p* *f* *p*

Mar. 2  
soft mallets  
*f* *p* *mf* *p* *mf* *f* *p* *f* *p*

Xylo.  
*mf* *p* *f*

Crot.

Glock.  
*mf* *mp* *p* *mp* *mf* *f*

Vibe 1  
*f* *mf* *mp* *mf* *mp* *mf* *p* *mp* *mf* *f* *mp*

Vibe 2  
*f* *mf* *mp* *mf* *mp* *mf* *p* *mp* *mf* *f* *mp*

Synth 1  
use volume slider for shaping  
*f* *mp* *f* *mp* *f*

Synth 2  
Bouzouki + Sitar - add reverbl  
Bass  
*f* *mp* *f* *p*

Dr.  
*p* *f*

Aux 1  
BD  
*f* *mf* *mp* *f* *mf* *mp* *f* *mf*

Aux 2  
*mf*

22 23 24 25 26 27 28

Snare

Tenors

Bass Dr

Mar. 1  
2 hard mallets  
*f* *p* *mf* *mp* *f* *mp* *f*

Mar. 2  
2 med hard mallets  
*mf* *p* *mf* *mp* *f* *mp* *f*

Xylo.  
to Xylo - med hard mallets  
*p* *f* *mp* *f*

Crot.

Glock.  
*p* *f* *mp* *p* *f*

Vibe 1  
*p* *f* *mp* *f* *p* *f*

Vibe 2  
*p* *f* *mp* *f* *p* *f*

Synth 1  
*mp* *f* *f*

Synth 2  
Bouzouki + Sitar - add reverb!  
*p* *f* *mp* *mp* *f*

Dr.  
*p* *f* *mp* *f*

Aux 1  
*mp* *f*

Aux 2  
Large Sus  
*f*

29 30 31 32 33 34 35 **B**

Snare  
Tenors  
Bass Dr

Mar. 1  
Mar. 2

Xylo.  
Crot.

Glock.

Vibe 1  
Vibe 2

Synth 1

Synth 2

Dr.

Aux 1  
Aux 2

ff mp ff Large Sus mf f

ff mp ff Large Sus mf f

ff mp ff

f mf mp mf

ff

ff p ff Large Sus choke f mf mp f

ff p ff Large Sus choke f mf mp f

Bouzouki + Sitar - add reverb! f mf mp f

Door Creak Boomer Impact Bass

p ff mp R L R L f p keep the pit locked in with the ensemble china chokes f

choke Rivet Cymbal Tam-Tam Roll dampen

f f

Musical score for Percussion instruments in Pandora's Lament, Mvt 1, measures 37-40. The score includes parts for Snare, Tenors, Bass Dr, Mar. 1, Mar. 2, Xylo., Croc., Glock., Vibe 1, Vibe 2, Synth 1, Synth 2, Dr., Aux 1, and Aux 2. The key signature is one flat (Bb) and the time signature is 4/4. Measure numbers 37, 38, 39, and 40 are indicated at the top. The Snare part features a complex rhythmic pattern with stick directions (L, R) and dynamics (mf). The Tenors and Bass Dr parts have melodic lines with dynamics (mp, f, p sub). The Mar. 1, Mar. 2, Xylo., Glock., Vibe 1, and Vibe 2 parts play sustained chords with dynamics (mp, f, p sub). The Synth 1 part has a melodic line with dynamics (mp, f, p sub). The Synth 2 part has a melodic line with dynamics (p, mf). The Dr. part has a melodic line with dynamics (p, mf). The Aux 1 and Aux 2 parts have melodic lines with dynamics (p, mf). The Aux 2 part includes a note with the instruction "BD - dampened w/ chamois mallet".

41 42 43 44 45

Snare  
f  
R L R L R L R L R  
R L L R L R R L  
R L R L R R L R L R L R L  
R R L R L  
R L R L R L R  
R L R R L R R R

Tenors  
f  
R L R  
R L L R L R R L  
R L R L R R L R L R L R L  
R R L R L  
R L R L R L R

Bass Dr  
f  
R L R  
R R R R R R R R  
R R R L R R L R L R L R L  
R R L R L  
R L R R L R R R

Mar. 1  
don't overpower the winds  
mf  
Large Sus  
f  
2 med hard mallets

Mar. 2  
don't overpower the winds  
mf  
Large Sus  
f  
2 med mallets

Xylo.  
Crot.  
f  
Glock.  
f  
Vibe 1  
f  
Large Sus  
f  
Vibe 2  
f  
Large Sus  
f  
Synth 1  
Impact Bass  
mf  
f  
Synth 2  
ff  
Warm Strings - roll off some high end EQ, add reverb  
f  
Dr.  
ff  
to mallets  
Large Sus  
Aux 1  
Large Sus  
Aux 2

46 47 48 49 50 51 52 53

Snare

Tenors

Bass Dr

Mar. 1

Mar. 2

Xylo.

Crot.

Glock.

Vibe 1

Vibe 2

Synth 1

Synth 2

Dr.

Aux 1

Aux 2

med. mallets

med. soft mallets

Darbuka

felt

BD + Tam

Wind Chimes

Rivet Cymbal

Warm Pad

Medium Sus

*mp* *f* *p* *mp* *f* *mf* *mp* *p*

*p* *f* *mf* *mp*

*p* *f* *mf* *mp*

*p* *f* *mf* *mp*

*p* *f* *mf* *mp*

*pp* *mp* *mf*

*f* *mf*

*f* *mf*

*p* *mf*

**Marcato Strings** - this should be big and beefy in the mix, always add reverb!  
 Most synths have a marcato/spicato patch that plays back as short notes regardless of the players note length  
 If your synth does not, play all notes slightly detached with a heavy attack to emulate the sound of dramatic staccato string bowing

**C**      55      56      57      58      59      60      61

Snare

Tenors

Bass Dr

Mar. 1

Mar. 2

Xylo.

Crot.

Glock.

Vibe 1

Vibe 2

Synth 1

Synth 2

Dr.

Aux 1

Aux 2

*mf* *f* *mf* *p* *mf* *mp* *f* *mp*

*mp* *f* *p* *mf* *mp* *f* *mp*

*mf* *mf* *mf* *p*

*mf* *mf* *mf* *p*

*mf* *p* *mf*

*pp* *mf* *pp*

*mf* *p* *mf* *p*

*p* *mf*

soft mallets

soft mallets

Warm Pad

Triangle

to sticks



62 63 64 65 66 67 68

Snare

Tenors

Bass Dr

Mar. 1

Mar. 2

Xylo.

Crot.

Glock.

Vibe 1

Vibe 2

Synth 1

Synth 2

Dr.

Aux 1

Aux 2

*p* *mf* *f* *mp* *mf* *f* *fp* *f* *fp* *f*

Concert Tambourine  
fingertips at center of head  
(make a bird beak with your hand)

shake roll

shake roll

(no accent on release)

balance this up or down depending on the WW staging

balance this up or down depending on the WW staging

Large Sus - balance to WW's

Large Sus - balance to WW's

Warm Bass Pad

Bass Drum

Tam-Tam

Large Sus - balance to WW's



78 79 80 81 82 83 84 85

Snare  
Tenors  
Bass Dr

Mar. 1  
Mar. 2  
Xylo.  
Crot.  
Glock.  
Vibe 1  
Vibe 2  
Synth 1  
Synth 2  
Dr.  
Aux 1  
Aux 2

*Warm Pad - only for light brass reinforcement  
Omit if intonation becomes problematic down the road*

*Concert Tambourine  
fist accent shake roll*

86 87 88 89 90 E

Snare  
Tenors  
Bass Dr

Mar. 1  
Mar. 2

Xylo.  
Crot.  
Glock.

Vibe 1  
Vibe 2

Synth 1  
Synth 2

Dr.

Aux 1  
Aux 2

balance to brass  
mp  
mf+  
f

med soft mallets  
mf  
f

med soft mallets  
mf  
f

mf  
f

mf  
f

f  
p

f  
p

to mallets  
f

to sticks  
f

BD  
f

Crash Cymbals (if available)  
f

Finger Cymbals  
Weiss Brand Tingsha Tibetan Finger Cymbals  
available on www.SteveWeissMusic.com

Darbuka  
f

Bass - Fender P Bass sound  
f

Sampler  
Choir Samples  
C1  
f

Concert Tambourine  
f  
fist accents  
shake roll

BD + Tam  
f



99 100 101 102 103 104

Snare VIS/CLICKS *p* *mf* *f*

Tenors VIS/CLICKS *p* *mf* *f*

Bass Dr *p* *mp* *f* MUFF 3S

Mar. 1 2 very hard mallets *f*

Mar. 2 2 hard mallets *p* *f*

Xylo. *f*

Crot. *p*

Glock. 2 hard mallets *p* *f*

Vibe 1 2 hard mallets *p* *f*

Vibe 2 2 med hard mallets *p* *f*

Synth 1 Bouzouki + Sitar - add reverb! *p* *mf* *mf*

Synth 2 *pp* Bass - Fender P Bass sound *mf* *f*

Dr. *f*

Aux 1 *f*

Aux 2 Tam-Tam *p*

**F** 106 107 108 109 110

Snare  
Tenors  
Bass Dr  
Mar. 1  
Mar. 2  
Xylo.  
Crot.  
Glock.  
Vibe 1  
Vibe 2  
Synth 1  
Synth 2  
Dr.  
Aux 1  
Aux 2

*the mezzo-forte dynamic is to allow the winds to cut through the mix, but you can keep the dynamic at forte if it blends with the ensemble*

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**Impact Bass**  
more sub drive, and an added synth pad layer

111 112 113 114 115 116 117 118 119

Snare  
Tenors  
Bass Dr

Mar. 1  
Mar. 2

Xylo.  
Croc.

Glock.

Vibe 1  
Vibe 2

Synth 1  
Synth 2

Dr.

Aux 1  
Aux 2

Large Sus  
Cymbal Chokes  
Trash Stack  
Finger Cymbals  
Bouzouki + Sitar  
Church Organ  
Tambourine  
Tam-Tam  
BD

pp mp f f ff

p mf f ff

mf f ff

mp ff

mp ff

p mp mf f fp ff

mf f ff

f f ff

f f ff

f f ff

f f ff

f f ff



# Edgewood 2021 PL

## Mvt 1

1 = 164

2 3 4

5-7

A

4 18

8-11 32 12-29 33

2 c> 3 e- 3 3 3 3

30-31 R L R L R L R L R L R L R L

34 f p 35 SC 3

R L R L R L R L R L R L R L

B

37

R L L R L L R L R R L R L R R L R L R L R L

38 39 40 RC

R L R L L L R L R L L L R L R L R L R L R L

41 42 mf

R L R L R L R L R L R L L R L R R L

43 f 44 45

R L R L R R L R L R L R L R R L R L R L R L R L R L R L R

V.S.

# SnareLine

46 C

7 15

47-53 54-68

72 73

3 ronL ronL e>

69-71 R L R L R L L R L R L R

74 75 76 *mp*

R L R L R L R R L R L L R L R R L R L R L L

D

78 79

c^ ^ 3 3 ^ ^ ^ ^ 3 3 3

R R R L R L R L R L R L R L R L R L R L R L

80 81 ENATALIE

6/4 7 4/4

R L L R R R L R L R L R L R L L L R L L L

82 83 84

E\_ADD

R L R L R L R L R L L L R L L L R L R L R L R L

85 86 e-c

EADD

R L L L R L L L R L R L R L R L

87 88 89

c-e E

R L R L R L R L R R R R R R R R R R L R L R L

90 *f* E *pp*

e-c3 3 c ^ ^

R L R L R L R L R L R L R L R R L L R L R R L L R L

# SnareLine

92 93

R L R L R R L L R L R R L L | R L R R L L R L R R L L R L

94 95 96

R L R | R L R L R L R L | R L R L R L R L

97 98

R L R L R L R L R L R L R L | R

99 *f* 100 101

R L | R L R L R L R L | R L

102 103 104

R L | R | L R L R R L L R | R L R L R L R L R L

**F***mf* 106 107

R L R L R L R L | R L R L R L R L | R L L R L L R L R

108 109

L R L R L R L R L | R L R R L R L R R L R L

110 111

R L R R L R L R R L R L | R L L R L L R L

112 113

R L R R L L R L R R L L R L | R L R L R

*mp* 3 *f* V.S.

SnareLine

**114** **115**

R L R L R L R L R L R L R L R L R L

**116** *f* **117** **118** **119**

R L R L R L R L R L R L R L R L R L

*ff*

TenorLine

# Edgewood 2021 PL

## Mvt 1

1  $\bullet = 164$  2 3 4

A

4 18

8-11 12-29

2 32 33 3

30-31 R L R L R L R L R L R L R L R L

34 *f* *p* 35 SC 3

B

37 R L L R L L R L R R L R L R R L R L R L R L

38 39 40 R L L L L R L R L L L R L R L R R R R

41 42 43 R L R R L L R L R L R L R L R L R L R L

44 *f* 45 3 3

R R L R R L R L R L R

V.S.

TenorLine

46 **5** **52** *felt* **53**  
L R L R L R R L R L R

**C** **47-51** **55** *mp* **56**  
R L R L R R L R L R R L R L R R L R L

**57** *mf* **58** *f* **59**  
R L R L R L R L R L R R L R L R

**60** **61** **62**  
R L R L R L R L R L R L R L

**63** *f* **64** **65**  
R L R L L R L L R L R R

**66** **67** **68**  
R L L R L L R L R R

**69** **70** **71** **72**  
R L R L R R L R L R R L R L R

**73-75** **76** **D**  
R L R L R L L R L R L R

**78** **79** **80**  
R L R L R L R R L L R R R L R L R L

TenorLine

4 85 86

81-84 *p* 88 89

90 *f* *pp*

92 93

94 95 96

97 *mp* 98

99 *f*

Detailed description: This is a musical score for a Tenor Line, consisting of nine staves of music. The music is in 4/4 time. The first staff (measures 81-84) features a four-measure rest followed by eighth-note patterns. Measures 85 and 86 continue with eighth-note patterns. Measure 87 has a piano (*p*) dynamic and includes accents. Measure 88 has a piano (*p*) dynamic and includes accents. Measure 89 has a piano (*p*) dynamic and includes triplets. Measure 90 has a forte (*f*) dynamic and includes triplets. Measure 91 has a piano (*pp*) dynamic and includes accents. Measure 92 has a piano (*pp*) dynamic and includes accents. Measure 93 has a piano (*pp*) dynamic and includes accents. Measure 94 has a piano (*pp*) dynamic and includes accents. Measure 95 has a piano (*pp*) dynamic and includes accents. Measure 96 has a piano (*pp*) dynamic and includes accents. Measure 97 has a mezzo-piano (*mp*) dynamic and includes accents. Measure 98 has a mezzo-piano (*mp*) dynamic and includes accents. Measure 99 has a forte (*f*) dynamic and includes accents. The score includes various musical notations such as rests, eighth notes, triplets, and accents. Fingerings are indicated by 'R' and 'L' below the notes. A dynamic marking of '4' is present above the first measure.

TenorLine

100 VIS/CLICKS

101 3 3 3 3

102 3 3

103 *p* *mf* *f*

104

106 107

108 109

110 111 112

113 114 3 3 3 3 *pp* 115 3 *mp* *f*

116 117 118 119

*ff*



BassLine

# Edgewood 2021 PL

## Mvt 1

1  $\bullet = 164$  2 3 4

5-7

**A**

4 18

8-11 12-29

2 32 33 3 3 3 3

30-31 *f* *p* 35 3 3

**B**

37 38

39 40 41 42

43 44 *f* 45 3 3

**C**

46 7 10

47-53 54-63

# BassLine

64 65 66

67 *mf* 68 3

69 muf 70 muf 71 muf 72

73 74 75 76

78 79

80 81 82 83

84 85 *p* 86

87 *p* 88

89 *f* 90

*pp*

# BassLine

**E**

92 93 94

95 *f* 96 97 98

99 *mp* 100 *f* 101 MUFF <sup>3S</sup>

102 *p* <sup>3S</sup> 103 *mp* 104 *f*

**F**

106 107 108

109 *mf* 110 111

112 *pp* 113

114 *mp* *f* 115

116 *f* 117

*ff*

BassLine

**118** <sup>3S</sup> R R R L R L R L **119** R L

# Edgewood 2021 PL

## Mvt 1

1  $\text{♩} = 164$  2 3 4 7 4 soft mallets

8 9 10 11 **A** 13 14

15 16 17 18 19

20 21 22 23 24

25 26 27

28 29 30 31 32 33-35

**B**

37 38 39

*f* *mp* *f*

40 41 42 43 44 45

*p sub.* *mf* *f*

don't overpower the winds **Large Sus** 2 med hard mallets

46 47 48

*mp*

L R R L L R R L L R R L R L R L

49 50 51 52 53

*f* *p*

med. mallets

**C**

55 56 57

*mp* *mf* *p*

58 59 60 61 62 63

*mf* *mp* *f* *mp* *p* *mf* *f*

64 65 66 67 68 69

*mp* *p* *mf*

balance this up or down depending on the WW staging **Large Sus** - balance to WW's 2

70-71 2

Marimba 1

Pandora's Lament, Mvt 1

72 73 74 75 76

4 med hard mallets

1 3 2 3 1 3 2 3 1 3 2 3 2 R 1 3 2 3 1 3 2 3 1 3 2 3 1 R

*p* *f* *mf* *f*

**D**

78 79 80

81-85

**Finger Cymbals**  
 Weiss Brand Tingsha Tibetan Finger Cymbals  
 available on [www.SteveWeissMusic.com](http://www.SteveWeissMusic.com)

**E**

86 87 88 89 90 92 93

balance to brass

*mp* *mf+* *ff*

94 95 96 97 98 102

2 very hard mallets

*mp* *ff* 99-101

*the mezzo-forte dynamic is to allow the winds to cut through the mix, but you can keep the dynamic at forte if it blends with the ensemble*

**F**

103 104 106

*f* *f+ mf*

107 108 109 110

111-113

114 115 116 117 118 119

Large Sus Cymbal Chokes

*p* *f* *mf* *f* *ff*

# Edgewood 2021 PL

## Mvt 1

1  $\text{♩} = 164$  2 3 4 7 4 soft mallets

8 9 10 11 **A** soft mallets 13 14

15 16 17 18 19

20 21 22 23 24

2 med hard mallets

25 26 27

28 29 30 31 32

Large Sus

**B** 37 38

3 33-35



Marimba 2

Pandora's Lament, Mvt 1

39 40 41 42 43

*p sub.* *mf* *Large Sus*

don't overpower the winds

44 45 46 47 48

*f* *mp* *L R R L L R R L L R R L R L R*

2 med mallets

49 50 51 52 53

*f* *p* *med. soft mallets*

**C**

55 56 57 58

*mp* *f* *p* *mf*

59 60 61 62 63

*mp* *f* *mp* *mf*

64 65 66 67 68 69

*mp* *Large Sus* - balance to WW's

balance this up or down depending on the WW staging

*p* *mf*

70 71 72 73 74

*p* *f* *R*

4 med hard mallets

1 3 2 3 1 3 2 3 1 3 2 3 2 R

75 76 **D** 78 79 80

1 3 2 3 1 3 2 3 1 3 2 3 1 R

*mf* *f* *f*

86 87 88 89

5 5

81-85

balance to brass

*mp* *mf*

90 95 96 97 98

**E**

3 3

92-94

*f* *mp* *mf* *f*

99 102 103 104

2 2 hard mallets

100-101

*p* *f*

L R L R L R L R

*the mezzo-forte dynamic is to allow the winds to cut through the mix, but you can keep the dynamic at forte if it blends with the ensemble*

**F** 106 107 108 109

*f* *mf*

110 114 115 116 117 118 119

3

111-113

Large Sus Cymbal Chokes

*p* *f* *mf* *f* *ff*

# Edgewood 2021 PL

## Mvt 1

**Darbuka** - mic'd with a little reverb, SM57 on a boom arm works well  
\*\*Youtube: Geoff Childers Darbuka Lesson\*\*

1 **♩ = 164** 2 3 4 Doum 5 6 7 Tek Ka

Xylo.

*mf* *p*

\*\*Tuning the drum exactly to an A<sub>2</sub> would be ideal  
Have someone manually turning that channel on and off on the mixer  
for the darbuka moments so the mic isn't picking up xylo/crotales

8 Doum Ka Tek 9 Ka 10 Doum Ka Tek Ka 11 **A** 13

Xylo.

*mf* *f* *mf* *f* *mf*

14 15 16 17 18 19

Xylo.

*p*

20 21 to Xylo - med hard mallets 25

Xylo.

*f* *p*

26 27 28

Xylo.

*f* *mp* *f*

29 32 33 34 35

Xylo.

Crot.

*ff* *mp* *ff* *f* *mf* *mp* *mf*

**B** 37 38

Xylo. *f<sup>+</sup>* *mp* *f<sup>+</sup>*

39 40 43 44-45 46-47

Xylo. *p sub.* 2 2 2

Crot. 2 2 2

48 49 50 51 52-53

Xylo. *Darbuka* *mp* *f* *mf* *mp* 2

**Concert Tambourine**  
fingertips at center of head  
(make a bird beak with your hand)

**C** 9 63 64 65 66

Xylo. 54-62 *mp* *mf* *f* *fp* *f*

shake roll

67 68 (no accent on release) 73 74 75 76

Xylo. shake roll *fp* *f* 4 69-72 4

Crot. 4 *mp* *f* *mf* *ff*

**D** 78 79 80 81-85

Xylo. 6 4 4 5

86 87 88 89 90 **E**

Xylo. *Darbuka*

Crot. *med soft mallets*

*mf* *f* *f*

92 93 94 95 96 97

Xylo.

*mp* *f*

98 99 103 104 **F**

Xylo.

Crot. *cued in Vibe part*

*f* *p* *f* *f*

3 100-102 3

106 107 108

Xylo.

5 109-113

114 115 116 117 118 119

Xylo. *Trash Stack*

Crot.

*mf* *f* *ff*

*mf* *ff*

# Edgewood 2021 PL

## Mvt 1

**Finger Cymbals**  
Weiss Brand Tingsha Tibetan Finger Cymbals  
available on [www.SteveWeissMusic.com](http://www.SteveWeissMusic.com)

1  $\text{♩} = 164$  2 3 4 5 6 7

Glockenspiel

*f*

10 11 **A** 13 14 15 16

Glock.

*mf*

17 18 19 20 21 22 23

Glock.

*mp p mp mf f p f*

24 25 26 27 28 29

Glock.

*mp p f ff*

Glock.

*6*  
*30-35*

**B**

Glock. 37 38

*f<sup>+</sup>* *mp* *f<sup>+</sup>*

Glock. 39 40 43 2 2

*p sub.* 41-42 *f* 44-45

Glock. 46 47 48 49 50 51 2

*p* *f* 52-53

**C**

Glock. 55 56 57 4 62

soft mallets *mf* med mallets

58-61

Glock. 63 69 70 5 2

*f* 64-68 *mf* 71-72

Glock. 73 74 75 76

*mp* *f* *mf* *ff*

**D**

Glock. 80 86 87 88 89

3 5 med soft mallets

77-79 81-85 *mf* *f*

90 **E** 98 99 102

Glock. *f* *p* 2 *2 hard mallets*

7 91-97 100-101

*cued in Vibe part*

103 104

Glock. *f*

L R L R L R L R

**F** *the mezzo-forte dynamic is to allow the winds to cut through the mix, but you can keep the dynamic at forte if it blends with the ensemble*

106 107

Glock. *f* *mf*

108 109 110 3

Glock. 111-113

114 115 118 119

Glock. *mf* *f* *ff* 2 *mf* *f* *ff*

116-117

*Finger Cymbals*



# Edgewood 2021 PL

## Mvt 1

1  $\text{♩} = 164$  2 3 4 7  
2 med. hard mallets

8 9 10 11 13 14 15  
Large Sus

16 17 18 19 20 21  
mf p mp mf f L R L R L R L R L mp

22 23 24 25  
p f mp

26 27 28 29 30-31  
Large Sus choke  
f p f ff p ff

32 33 34 35  
f mf mp

**B**

37 38 39

*f*<sup>+</sup> Ped. *mp* *f*<sup>+</sup> Ped.

40 41-42 43 44 *Large Sus* 45 46 47

*p sub.* *f* *f* *p* Ped. L R L

48 49 50 51 52 53

Ped. *f* Ped. *mp* *mf* Ped.

**C**

54-56 57 *soft mallets* 58 59 60 61 62

*mf* Ped. *mf* Ped. *p* Ped. Ped.

63 64-68 69 70 71

*mf* *mf* Ped. Ped. Ped. Ped.

72 73 74 75 76

*mp* *f* *mf* Ped. Ped. Ped. Ped.

**D** 78 79 80 87

*f* 81-86 *mf*  
Ped.

88 89 90 **E** 92 93 94

*f* Ped. *f*

95 96 97 98 99 102

Whichever vibe is closest to Glock or Crotales, play this at that station, then return to vibe

2 2 hard mallets

*mp* *mf* *f* *f* *p* 100-101 *f*  
Ped.

103 104 **F** 106

*f* *f+ mf* *sim...*

the mezzo-forte dynamic is to allow the winds to cut through the mix, but you can keep the dynamic at forte if it blends with the ensemble

Ped. Ped. *sim...* Ped.

107 108 109 110 3

Ped. Ped. Ped. 111-113

114 115 116 117 118 119

*mp* *ff* *mf* *f* *ff*

Large Sus

*mp* *ff* *mf* *f* *ff*  
Ped. Ped.

# Edgewood 2021 PL

## Mvt 1

1  $\text{♩} = 164$  2 3 4 7 8 9

2 med. hard mallets

5-6

Ped. mp

10 11 13 14 15 16 17

Large Sus

f f mf mp mf mp mf p

Ped. Ped. Ped.

18 19 20 21 22 23

mp mf f L R L R L R L R L mp p f

Ped. Ped. Ped. Ped.

24 25 26 27 28 29

Large Sus choke

mp f p f ff p ff

Ped. Ped. Ped. Ped.

32 33 34 35

2 30-31 f mf mp 3 3

Ped. Ped.

B 37 38 39 40

f+ mp f+ p sub. 41-42

Ped. Ped. Ped.

Vibraphone 2

Pandora's Lament, Mvt 1

43 44 45 46 47 48 49 50

Large Sus

*f* *f* *p* *f*

Ped. Ped. Ped.

51 52 53 54-56 57 58 59 60 61

C

3 soft mallets

*mp* *mf* *mf* *mf* *mf* *p*

Ped. Ped. Ped. Ped.

62 63 64-68 69 70 71-72

5 2

*mf* *mf*

Ped. Ped. Ped.

73 74 75 76

*mp* *f* *mf*

Ped. Ped. Ped.

D 78 79 80 81-86 87 88

6

*f* *mf* *f*

Ped. Ped.

E 89 90 92 93 94 95 96 97 98

*f* *mp* *mf* *f* *f*

Ped.

99 **2** **102** **103** **104**  
*p* **100-101** *f*  
 2 med hard mallets  
 L R L R L R L R  
*Red.* *Red.*

**F** the mezzo-forte dynamic is to allow the winds to cut through the mix, but you can keep the dynamic at forte if it blends with the ensemble

**106** **107**  
*f<sup>+</sup> mf*  
 sim...  
*Red.* *Red.* *Red.*

**108** **109** **110** **3**  
**111-113**  
*Red.* *Red.*

**114** **115** **116** **117** **118** **119**  
*mp* *ff* *Large Sus*  
*mf* *f* *ff*  
*Red.* *Red.*

# Edgewood 2021 PL

## Mvt 1

1  $\text{♩} = 164$  2 3 4

8 **Strings** - slow attack and low end EQ boost **A** 13 14 15 16 17

use volume slider for shaping

18 19 20 21 22 23 24 25 26

27 28 29 32 33 34 35

**Bouzouki + Sitar** - add reverb!

**B** 37 38

39 42 43 44 45 46

**Impact Bass**

Synth 1

Pandora's Lament, Mvt 1

**Marcato Strings** - this should be big and beefy in the mix, always add reverb!  
Most synths have a marcato/spicato patch that plays back as short notes regardless of the players note length  
If your synth does not, play all notes slightly detached with a heavy attack to emulate the sound of dramatic staccato string bowing

47 48 49 50 51 2

*mp* *f* *mp*

**C**

54-57 58 59 60 61 62-64 65 66

Warm Pad

*mf* *p* *mf* *p* *fp* *f*

67 68 72 73 74 75

Analog Synth Pad - add reverb

*fp < f* *mp* *f* *mf*

76 78 79 80 81 82 83

**D**

Warm Pad - only for light brass reinforcement  
Omit if intonation becomes problematic down the road

*f* *f* *p* *mf* *p* *mf*

84 85 86 87

*p* *mf* *p*



88 89 90 **E** 92 93 94 95

*f* *p* *f* *mp*

**Bass - Fender P Bass sound**

96 97 98 99 100 101 102

*f* *ff* *p* *mf*

103 **Bouzouki + Sitar - add reverb!** 104 **F** 106

*mf* *f* *mf*

**Bouzouki + Sitar - add reverb!**

*the mezzo-forte dynamic is to allow the winds to cut through the mix, but you can keep the dynamic at forte if it blends with the ensemble*

107 108 109 110 **2**

*f* *ff* *f* *ff*

**111-112**

113 **Bouzouki + Sitar** 114 115 116 117 118 119

*mp* *ff* *f* *f* *ff*

**Impact Bass**  
more sub drive, and an added synth pad layer

# Edgewood 2021 PL

## Mvt 1

1 **Tempo** = 164  
 2 **Sampler**  
 Eerie Pad  
 3 **Sampler** Gongs  
 4  
 5  
 6  
 7

8 **A Drone Layer**  
 G12  
 9  
 10  
 11 **A**  
 12-15  
 16 **Bouzouki + Sitar** - add reverb!  
 17  
 18  
 19  
 20

21  
 22 **Bouzouki + Sitar** - add reverb!  
 23  
 24  
 25  
 26  
 27  
 28  
 29

30 **B**  
 Door Creak  
 31-35  
 37  
 38  
 39  
 40

41  
 42-43  
 44 **Warm Strings** - roll off some high end EQ,  
 add reverb  
 45  
 46  
 47  
 48  
 49  
 50-51

Synth 2

Pandora's Lament, Mvt 1

52 **Warm Pad** 53 C 58 59 64

65 66 67 68 69 70 71 72

73 74 75 76 D 78 79 80

**Warm Pad** - only for light brass reinforcement  
Omit if intonation becomes problematic down the road

81 82 83 84 85 86 87 88 89

90 E **Sampler** 92 **Choir Samples** 93 94 95 96 97 98

99                      100                      101                      102

*pp*

**Bass** - Fender P Bass sound

*mf*                      *f*

2  
103-104  
2

**F** **Impact Bass**  
more sub drive, and an added synth pad layer

106                      107                      108                      109                      110                      111

*f*                      *ff*                      *mf*                      *mp*                      *p*                      *mp*

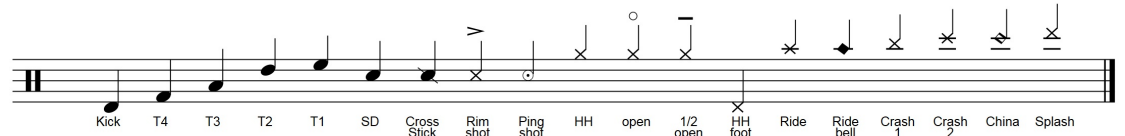
112                      113                      114                      115                      116                      117                      118                      119

**Church Organ**

*mf*   *f*   *ff*                      *ff*                      *f*   *f*   *ff*

# Edgewood 2021 PL

## Mvt 1



♩ = 164

1 2 3 (triplet) 4 5 (triplet) 6 (triplet)

*mf* *f* *f*

R R L R RLR L L R L R L RLR L RLR

7 8 9 10 11

*f* *p* *mf*

R L R L R L R R L R L R L R

**A** 13 14 15 16

R L R L R L R L R L R L

17 18 19 20 21

*p* *f*

2 22-23 24 25 26 27

*p* *f* *mp*

R R R

28 29 30 31 32

*f* *p* *ff* *mp* *f*

R L R L R L R L R L R L R L R L R L R L

Drum Set

Pandora's Lament, Mvt 1

keep the pit locked in with the ensemble

33 **B** china chokes 37

38 39 40 41 42 43 to mallets

44 Large Sus 45 46 52 Medium Sus 53

54-57 58 59 60 61 62 63

64-68 69-72 73 74 75 76

**D** 78 79 80

81-85 86 to mallets 87 88 89 to sticks

90 **E** 92 93 94 95

*f* *mp*

Detailed description: This block contains measures 90 through 95. Measure 90 is a whole rest. Measure 91 is a double bar line. Measure 92 starts with a chord of G2 and D3, followed by a quarter note G3. Measure 93 is a whole rest. Measure 94 consists of three eighth notes: G3, F3, and E3, each with an accent (>). Measure 95 is a whole rest. Dynamics are *f* at the start of measure 92 and *mp* at the start of measure 95. A box labeled 'E' is above measure 91.

96 97 98

*f* *ff*

4  
99-102

Detailed description: This block contains measures 96 through 98. Measure 96 is a whole rest. Measure 97 consists of two eighth notes: G3 and F3, each with an accent (>). Measure 98 consists of two eighth notes: G3 and F3, each with an accent (>). A double bar line with a fermata above it follows measure 98. Below the double bar line is a thick horizontal line labeled '4' and '99-102', indicating a 4-measure rest. Dynamics are *f* at the start of measure 97 and *ff* at the start of measure 98.

103 104 106 107 108

*f* *f+* *ff*

**F**

Detailed description: This block contains measures 103 through 108. Measure 103 is a whole rest. Measure 104 consists of two eighth notes: G3 and F3, each with an accent (>). Measure 105 is a double bar line with a fermata above it. Measure 106 is a whole rest. Measure 107 consists of two eighth notes: G3 and F3, each with an accent (>). Measure 108 consists of two eighth notes: G3 and F3, each with an accent (>). Dynamics are *f* at the start of measure 103, *f+* at the start of measure 106, and *ff* at the start of measure 108. A box labeled 'F' is above measure 105.

109 110 111 112 113

*mf* *f*

Detailed description: This block contains measures 109 through 113. Measure 109 is a whole rest. Measure 110 consists of two eighth notes: G3 and F3, each with an accent (>). Measure 111 is a whole rest. Measure 112 is a whole rest. Measure 113 is a whole rest. Dynamics are *mf* at the start of measure 110 and *f* at the start of measure 113.

114 115 118 119

*mf* *f* *ff*

2  
116-117

*f* *f+* *ff*

Detailed description: This block contains measures 114 through 119. Measure 114 is a whole rest. Measure 115 consists of two eighth notes: G3 and F3, each with an accent (>). Measure 116 is a double bar line with a fermata above it. Below the double bar line is a thick horizontal line labeled '2' and '116-117', indicating a 2-measure rest. Measure 117 is a whole rest. Measure 118 consists of two eighth notes: G3 and F3, each with an accent (>). Measure 119 consists of two eighth notes: G3 and F3, each with an accent (>). Dynamics are *mf* at the start of measure 114, *f* at the start of measure 115, *ff* at the start of measure 118, *f* at the start of measure 118, *f+* at the start of measure 119, and *ff* at the start of measure 119.

# Edgewood 2021 PL

## Mvt 1

1  $\text{♩} = 164$  2 3 4 **BD** 5 6 7

8 **Wind Chimes** 9 10 11 **A** **BD** 13 14 15 16 17

18 19 20 21 22 23-27 28 29

**B** **Trash Stack** 37 38

44 **Large Sus** 45 46 47-52 53 **Rivet Cymbal**

**C** 58 59 60 61-62 63 **Bass Drum**

64-67 68 **Large Sus - balance to WW's** 69 70-72 73 **Rivet Cymbal** 74



**D** **Concert Tambourine**  
78 79 80 88  
fist accent shake roll  
2 6 4 7  
75-76 81-87  
*fp* *f* *f*

**E** **Concert Tambourine**  
89 90 92 93 94 95  
fist accents shake roll  
*f* *mp*

96 97 98 99-102  
*f* *ff* 4

**F** 103 104 106 107 108 109-113  
*f* *f* *ff* 5

114 115 118 119  
**Finger Cymbals** **Tambourine**  
2 5  
116-117  
*mf* *f* *ff* *f* *f* *ff*

# Edgewood 2021 PL

## Mvt 1

1  $\text{♩} = 164$  2 3 4

8-9 10 Tam-Tam Roll 11 A 13-26 14 27 Large Sus 28 29 choke

30-31 32 Rivet Cymbal 33 34 Tam-Tam Roll 35 B dampen 37 38 BD - dampened w/ chamois mallet

39-43 44-45 46 BD + Tam 47-51 52 Wind Chimes 53

54-57 58 Triangle 59 60 61-66 67 Tam-Tam 68

69 70-72 73-74 75 Tam-Tam 76

78 BD 79 80 81-87 88 Crash Cymbals (if available) 89

90 E BD + Tam *f* 92-93 94 95-97 98 *ff*

99-102 103 Tam-Tam *p* 104 F *f* 106-107 108 *ff*

109-111 112 113 *f* 114 Tam-Tam 115

116 *ff* 117 118 BD *f* *f* 119 *ff*