

I can still hear you

for three tamborims

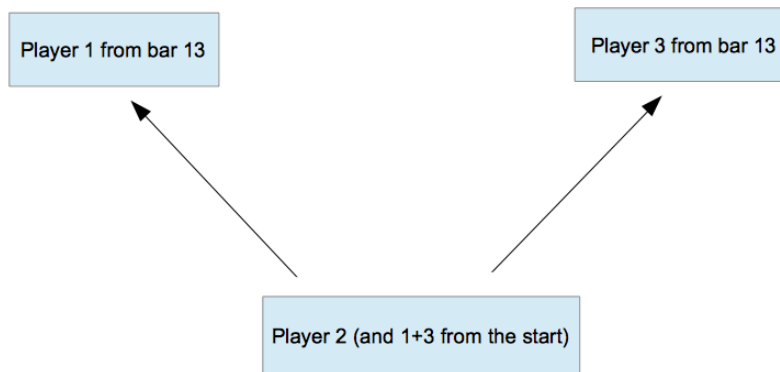
Liam Carey

Instrumentation: three hand-held Brazilian tamborims (approx. 6”) with plastic beaters (the kind with three rods tied together)

Duration: 5-6 minutes

Movement:

All three players should start together playing from the same stand. At bar 13, players 1+3 should move approx. 20 feet away from player 2. Ideally all three players should be in a triangle formation.



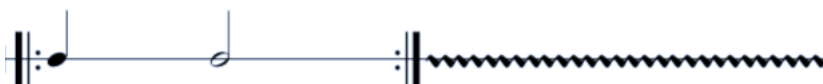
From bar 45, players 1+3 should move as far apart as possible, ideally offstage and out of the performance space, but they should always remain audible. Therefore, doors need to be held open during the performance. During this section the intention is that the time delays caused by the increased distance should make the timing of the ensemble break down. Therefore, the ensemble is required to avoid compensating for the increased distance, i.e. players should not anticipate when to play.

Repeats:

Some repeats are marked 'x4-6' – which means between 4-6 repeats - the performers are free to choose exactly how many.

Ad libs repeats:

Some repeats are followed by a wavy line, like this:



This indicates that the player should improvise a rhythm using only the given durations. To ensure sufficient variation, this rhythm should ideally avoid the same duration more than 4-5 times in a row. These should last for the duration given above the bar; however, these durations are **very** approximate and don't have to be followed strictly. The intention is that the players improvised lines should work together to create a poly-rhythmic texture; therefore the tempo of the rhythms should be the same.

All other repeats are as normal.

Playing technique:

All 16th notes or 16th note triplets should ideally be played with a twisting double-stroke technique, i.e. the player moves the drum stick up and down and twists the drum over so that the stick catches the drumhead on the up stroke.

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$\text{♩} = 108$

c.10s c. 10s c.10s

1 *mp*

2 *mp*

3 *mp*

4 c.10s c.8s c.8s c.8s

1 *mf*

2 *mf*

3 *mf*

8

1 *f*

2 *f*

3 *f*

11

1 *f* *poco cresc.* *ff*

2 *f*

3 *f* *poco cresc.* *ff*

x4-6

c.10s - Players 1+3 walk to the outer stands.

c.8s - only change when players 1+3 have reached the outer stands

13

1 *f*

2 *f*

3 *f*

15

1 *mf* *mp*

2 *mf*

3 *mf* *mp*

c.8s c.8s c.10s

18

1 *p* *mp*

2 *p* *mp*

3 *p* *mp*

x4-6 x4-6 x5-7

24

1 *p* *mp*

2 *p* *mp*

3 *p* *mp*

x4-6 c.10s

28 c.8s c.6s c.6s

1 *mf* *cresc.*

2 *mf* *cresc.*

3 *mf* *cresc.*

31

1 *f* *f*

2 *f* *f*

3 *f* *f*

x4-6 x4-6

37

1 *poco cresc.* *ff*

2 *poco cresc.* *ff*

3 *poco cresc.* *ff*

x4-6 x4-6 x5-7

don't synchronise endings

Keep repeating while players 1+3 move as far apart as possible (player 2 to remain where they are). Don't compensate for increase in distance, i.e. do not anticipate when to play - the intention is that the time delays should make the synchronicity break down. Crescendo if necessary to maintain audibility.