

# The Race

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Perc. by Nathan Eby

## Mallet 4

♩ = 168

4

5 vibes

6

7

8

9

10

*f*

*mf*

11

12

13

14

15

16

17

18

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32

33

34

35

36

37

38

39

*f*

40

41

42

43

44

45

46 china cym

47

48 *ff* *vibes* 49 50 51 52 53 54 55

59 *mp* *vibes* 60 61 62 63 64 65

66 67 68 69 70 71 72 *f*

73 74 75 76 77 78 79

80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 *slower (144)*

98 99 100 101 102 103 104 105 106

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107 108 109 5 114 115 116 117 118

119 120 121 122 123 124 4 128 slightly faster (152) 129

130 131 132 133 134 135 136 sus cym p

137 138 139 140 4 144 accel vibres 145 146 147 148 ♩ = 160 149

150 ♩ = 168 151 152 massive accel... 153 154 ♩ = 172 2 156 chimes 157

158 159 160 161 162 163 164

Detailed description: This musical score is for Mallet 4, page 3, covering measures 107 to 164. The piece is in 2/4 time with a key signature of one flat (B-flat). The score is divided into six systems. The first system (measures 107-118) features a melodic line with a five-measure rest at measure 109 and a triplet at measure 115. The second system (measures 119-129) includes a four-measure rest at measure 124, a 'slightly faster' instruction at measure 152, and a fortissimo (fff) dynamic marking. The third system (measures 130-136) shows a melodic line with a 'sus cym' (sustained cymbal) effect at measure 136 and a piano (p) dynamic. The fourth system (measures 137-149) contains a four-measure rest at measure 140, an 'accel vibres' instruction at measure 144, and dynamic markings of ff, mf, and f. The fifth system (measures 150-157) features a 'massive accel...' instruction at measure 152, a change to 2/4 time at measure 154, and a 'chimes' effect at measure 156. The sixth system (measures 158-164) continues the melodic line with various dynamics and articulation marks.

165 >>>> 166 >>>> 167 2 169 170 2 172 173 2 175

176 vibes 177 178 179 3 182 183

184 >>>> 185 186 187 188 f 189

190 > 191 > 192 > 193 > 194 >

195 > 196 > 197 > 198 > 199 200

201 china cym 202 203 204 205 = 172 vibes 207 208 209 210

*p* ————— *fff* *ff*

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211 > 212 213 > 214 215 216 217 218

*fff*

219 220 221 222 223 224 bass drum 225 226 227

*f*

228 229 233 > 234 > > > 235 >

*fff*