Nate Brown

Places to Play In and Pray In

for Percussion Quartet

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Text: John Muir, from *The Yosemite* (1912, public domain)

"Everybody needs beauty as well as bread, places to play in and pray in, where Nature may heal and cheer and give strength to body and soul alike."

Instrumentation:

Player 1
4 Hand Drums (any hand drums will do, but one (probably the lowest) should be a *tumba* for measures 3-13 and 23-34. Notation for these drums is as follows: + muffled tone, S slap tone, O open tone, B bass tone, and any other note may be assumed to be open tone.)
Claves (high)
Optional extra Hand Drum (for the improvisation sections, measures 61-91: the player may choose to use one or more of the original four drums for this section. Only the rhythms are are notated. Accents may be slap tones, a different drum, or simply a louder articulation.)
2 Toms (played with regular snare sticks; if necessary the player may move during measure 92 to use two of Player 2 or Player 3's drums.)

Player 2
4 Toms (played with regular snare sticks; if necessary, two snare/field/parade drums may be used with the snares off. If this is the case, the *other* two drums will be the two used from measure 91 on.)
Claves (medium high)
Maracas (gourd or other natural non-metallic material is preferred)

Player 3
Pedal Bass Drum (PBD)
4 Toms (played with timbale sticks; if necessary, the timbales may be used for two of the drums.)
Timbales (X noteheads are used for rim shots, a diamond notehead is used for playing on the shell of the drum.)
2 Woodblocks (also played with timbale sticks)
Claves (medium low)
Reco-Reco (the bamboo type; a guiro may be substituted, but the metal spring type Reco-Reco is *not* to be used.)

Player 4
Surdo (in the first part of the piece, the player should have a typical surdo beater in one hand and the other hand is used for muffling the drum head (+ over a rest or note denotes when to muffle, O indicates open. X noteheads indicate the struck notes when the head is muffled. A small to medium concert bass drum may be substituted for the surdo. If so, it should be lower pitched than the pedal bass drum. If a bass drum is used, the muffling technique should mimic true surdo technique as closely as possible. In the last section of the piece, the surdo or bass drum is to be played with two sticks of a type that will enable more rapid articulation.)
Claves (low)
Vibra-slap (mounted so the player does not have to hold it)
Cuica
Shekere (or cabasa/afuche; as with the Reco-Reco, metal instruments are discouraged)
Log Drum (with two pitches, or two separate log drums may be used)

Performance Notes

Each player is asked to speak. Regardless of dynamics marked (which apply to the instruments), the spoken text should always be loud enough to be intelligible. When Player 4 speaks in complete phrases between measures 66 and 85, the rhythms and pitch contour given should be used as a guide, but the result should sound like natural speech. Spoken text is indicated with slash noteheads.

Player 1 is the soloist during the third section of the piece, and this player should cue the other players as to when each of the repeated improvisation sections ends.

The three sets of four drums (and set of two) are to be pitched low to high independently; it does not matter whether the sets are higher or lower in relation to each other or whether they overlap.

The "rl" symbol denotes a roll.

The exact tempo of the opening section should be determined by the tempo at which the players are comfortable with the last section, since those two tempi (in quarter notes) are the same.

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♩ = 72

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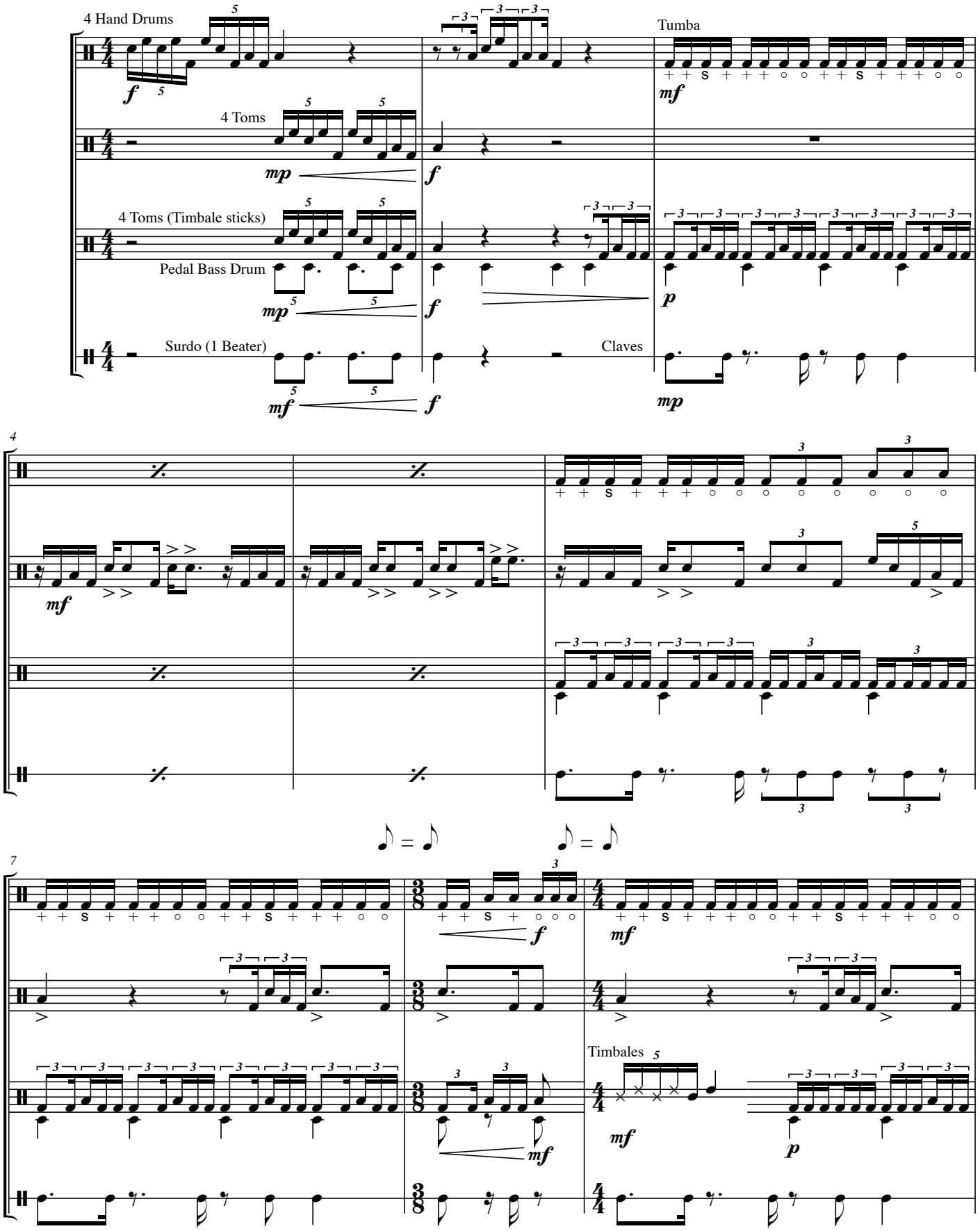

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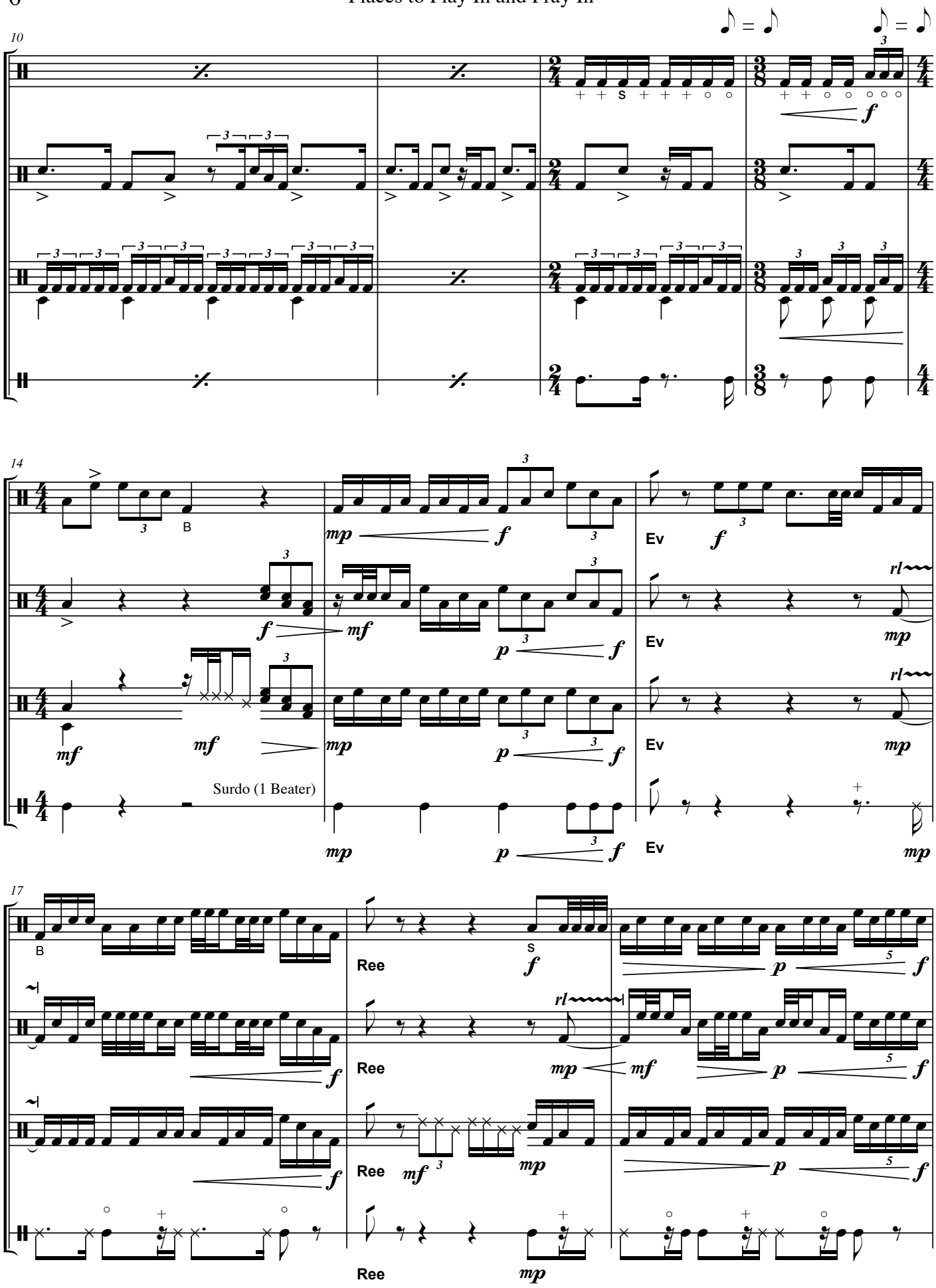
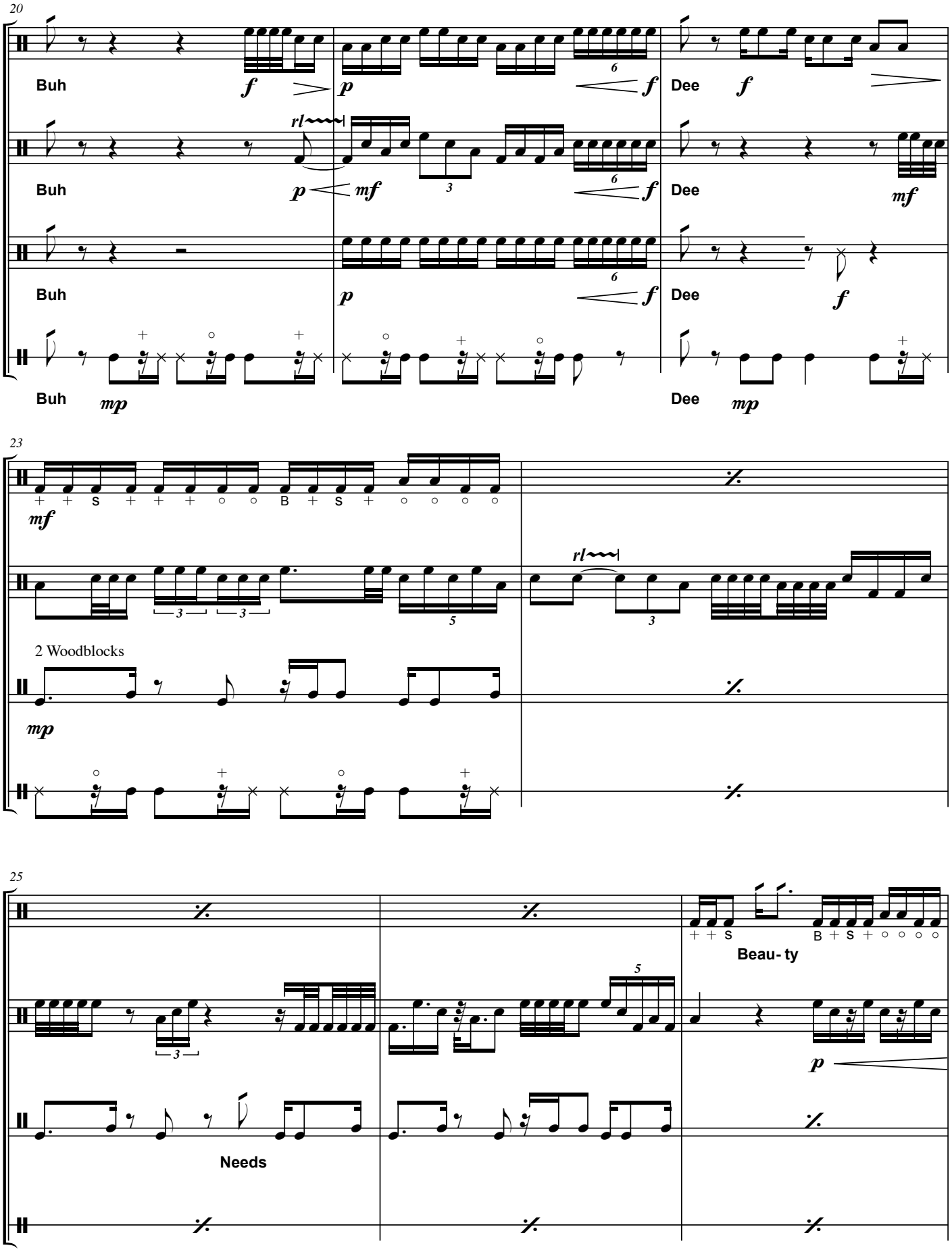
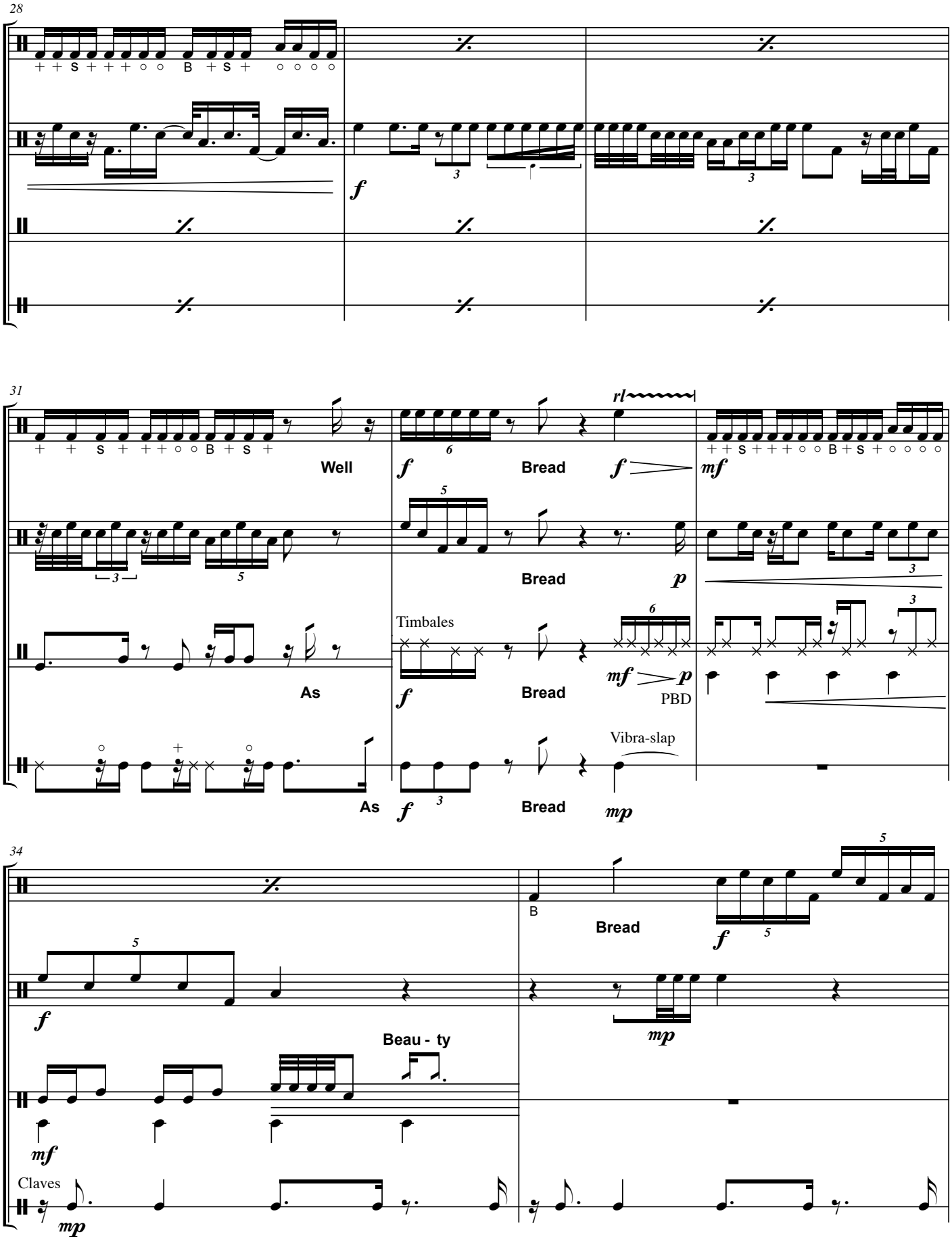
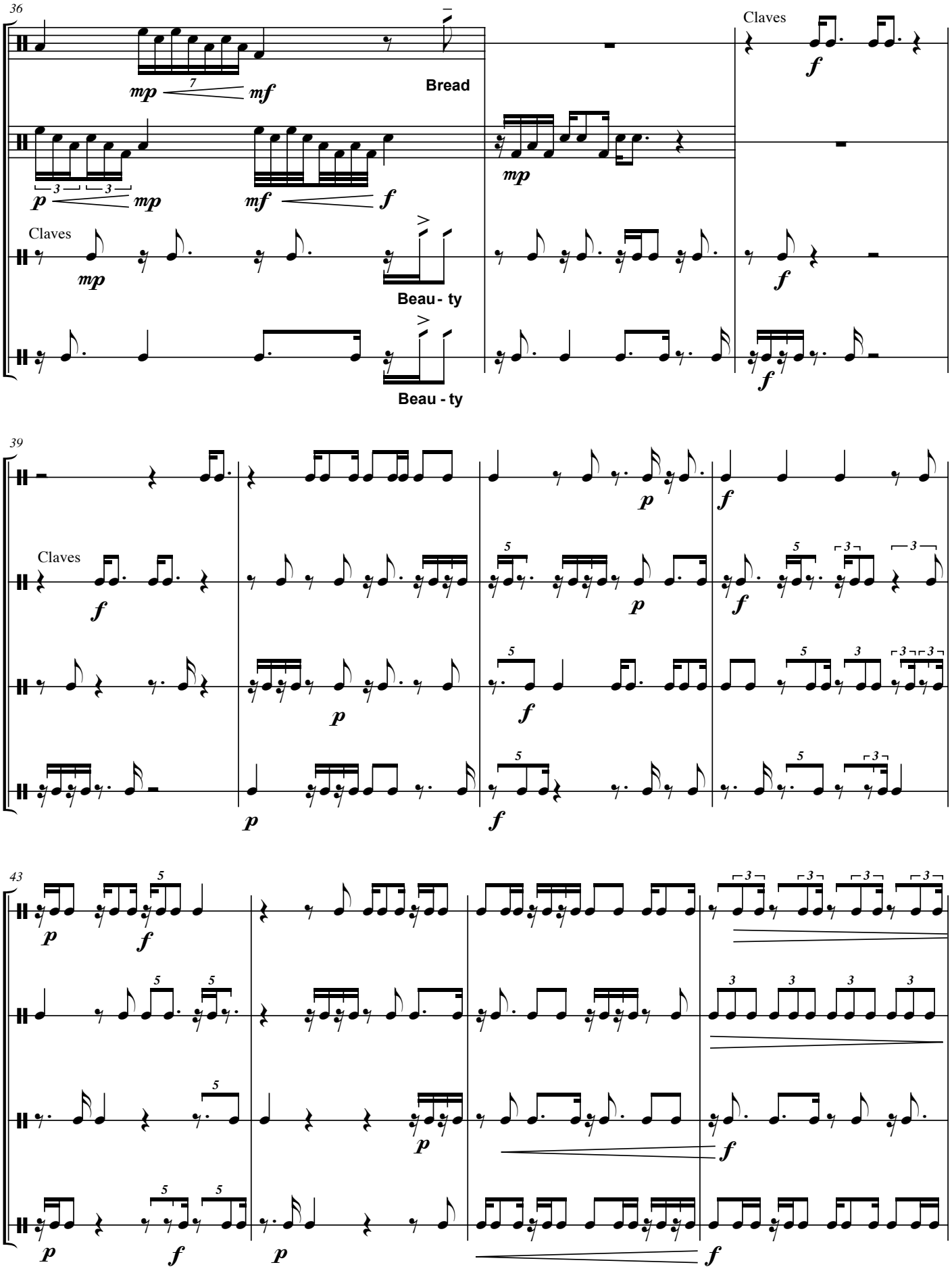
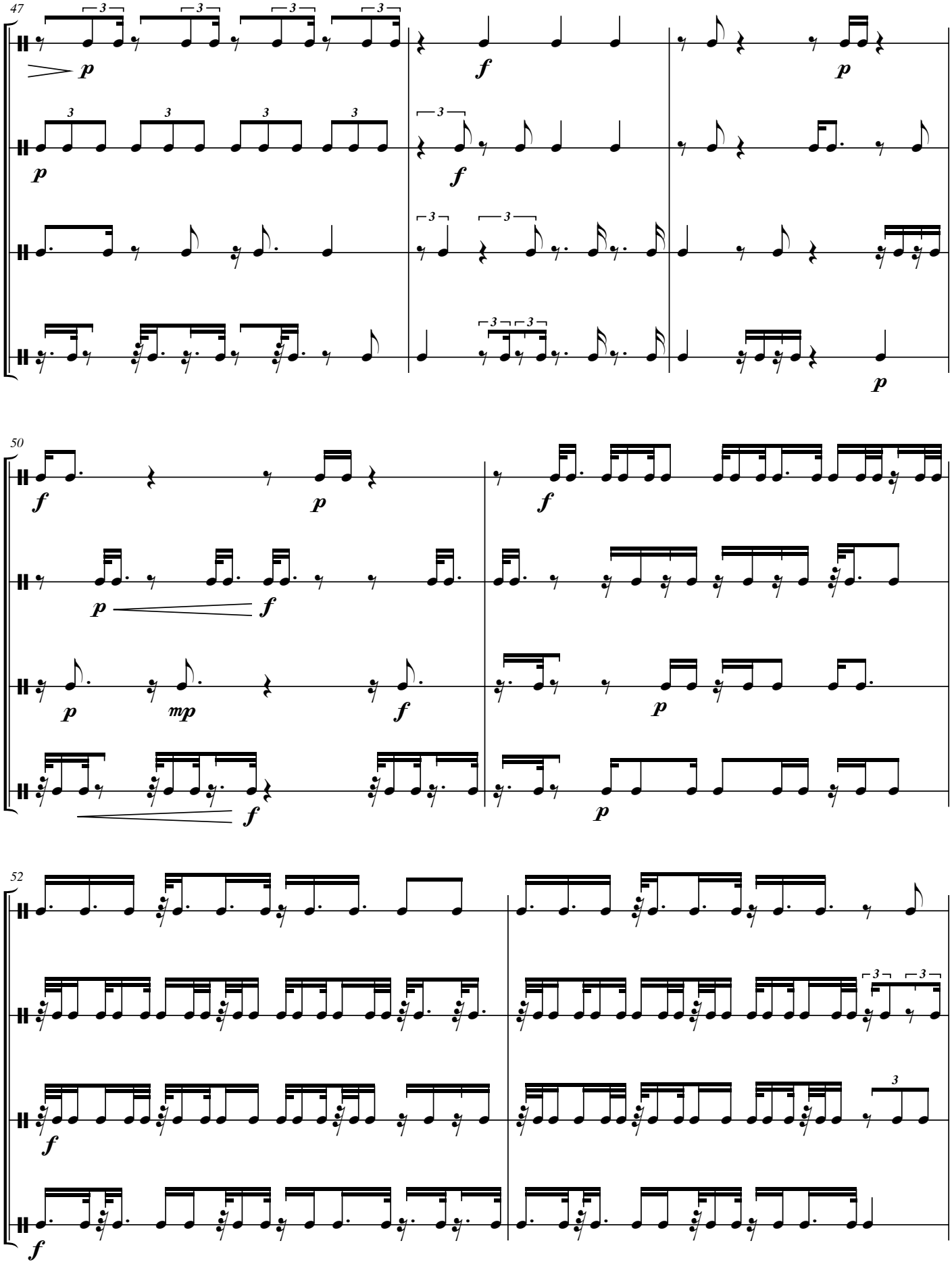
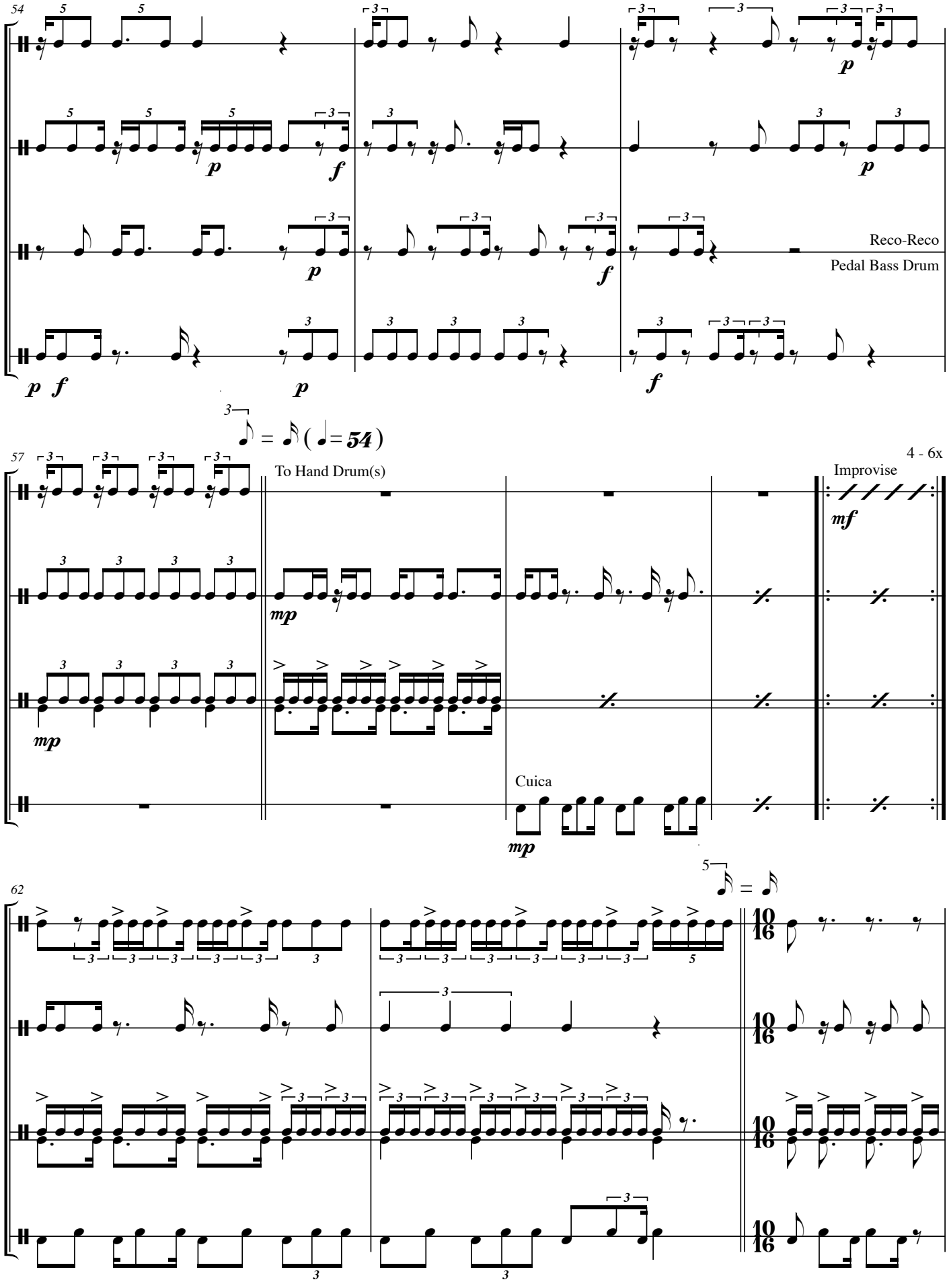

10
14
17
Surdo (1 Beater)
Ev
Ree
B
S

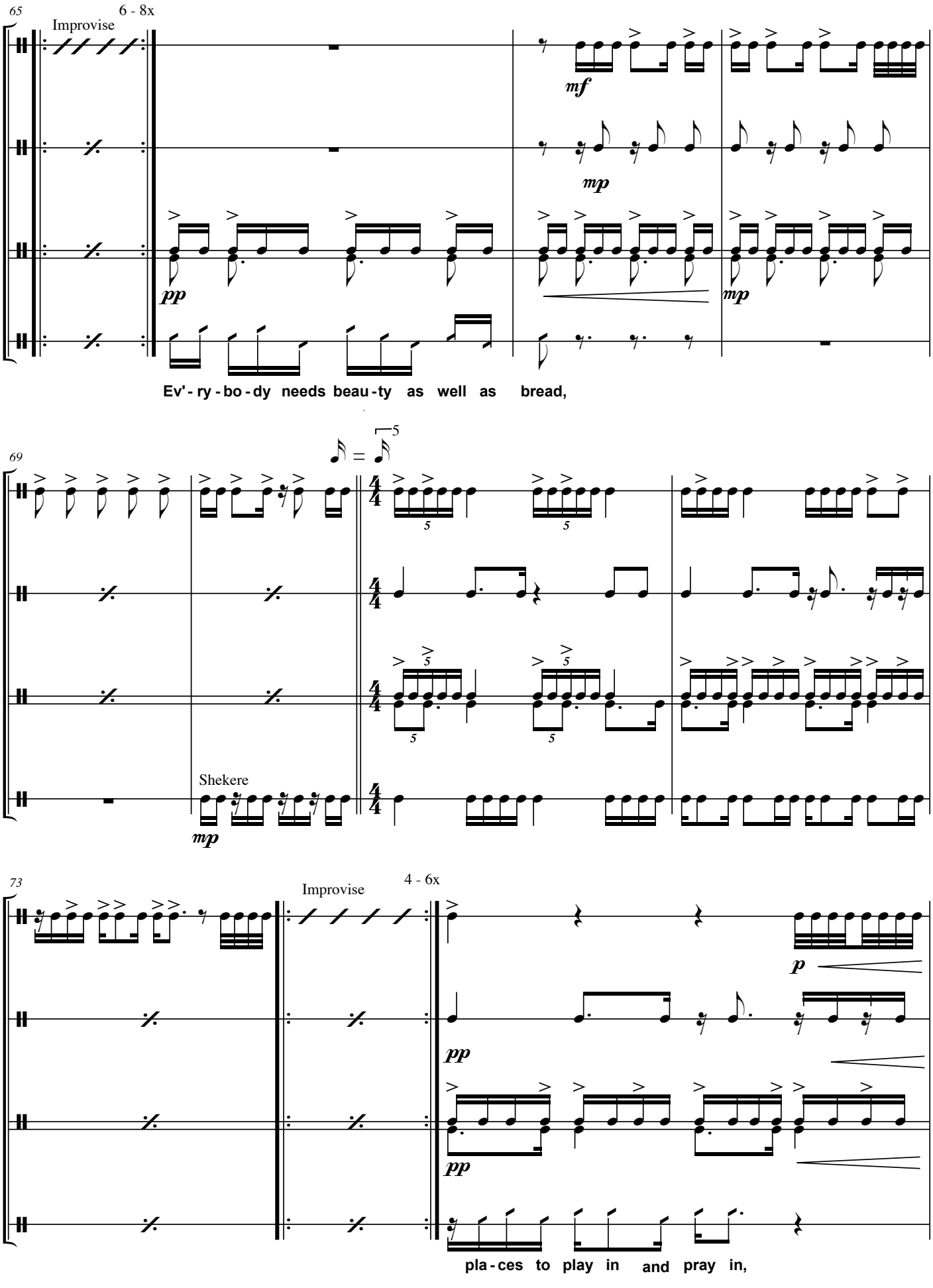

20
Buh
Buh
Buh
Buh
Dee
Dee
Dee
Dee
23
2 Woodblocks
25
Needs
Beau- ty

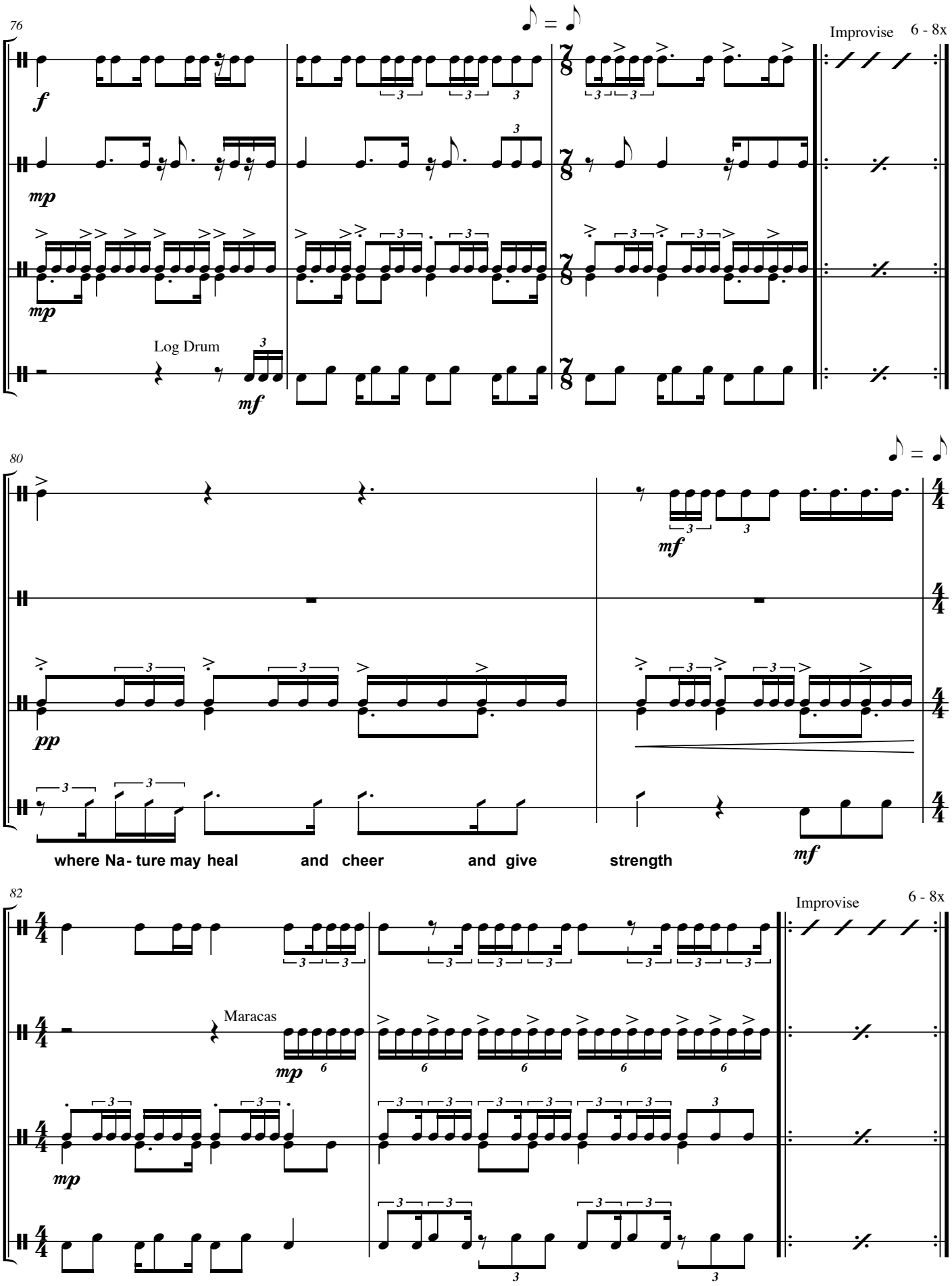

28
31
Well
Bread
Bread
Bread
As
As
Timbales
PBD
Vibra-slap
34
Beau - ty
Bread
Claves

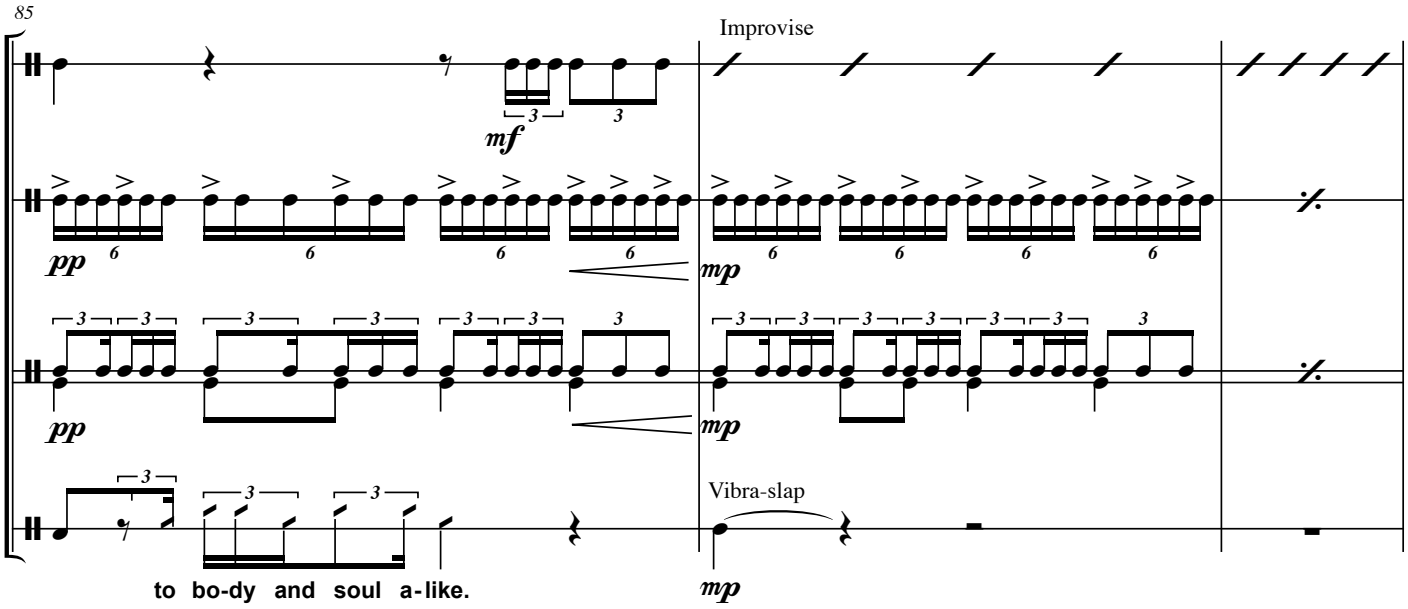

36
Claves
Bread
Claves
Beau - ty
Beau - ty
39
Claves
43

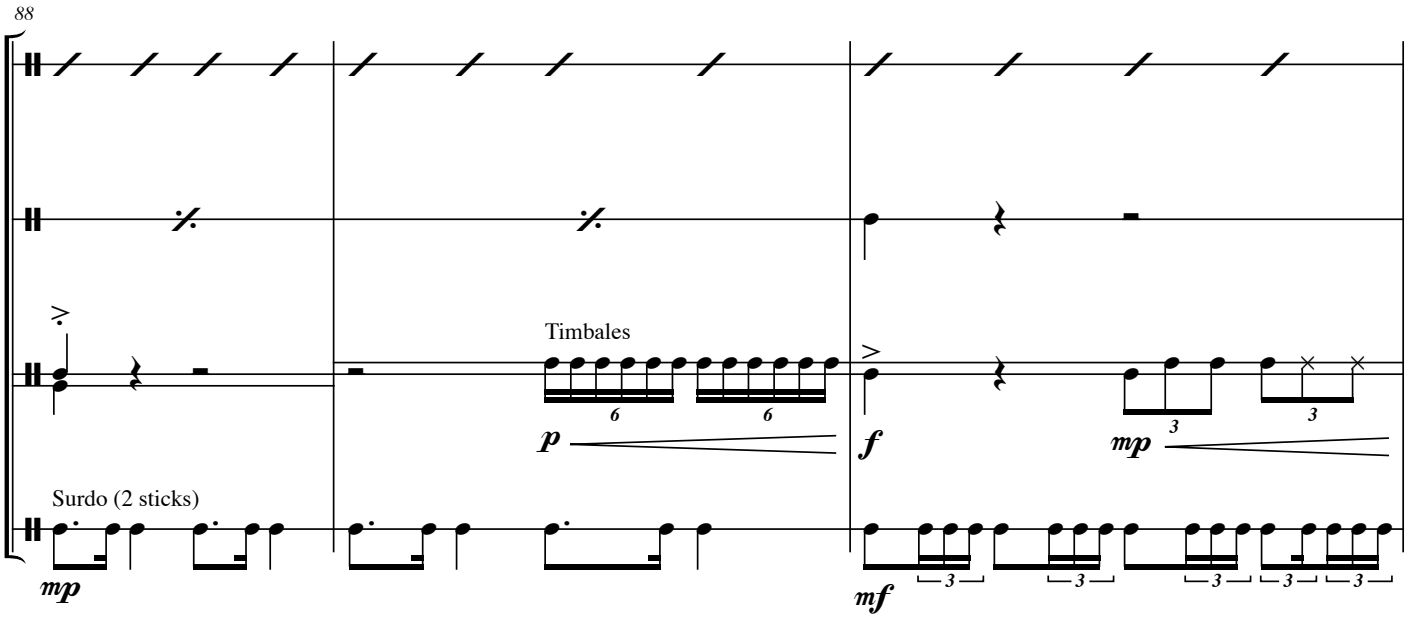

47
50
52

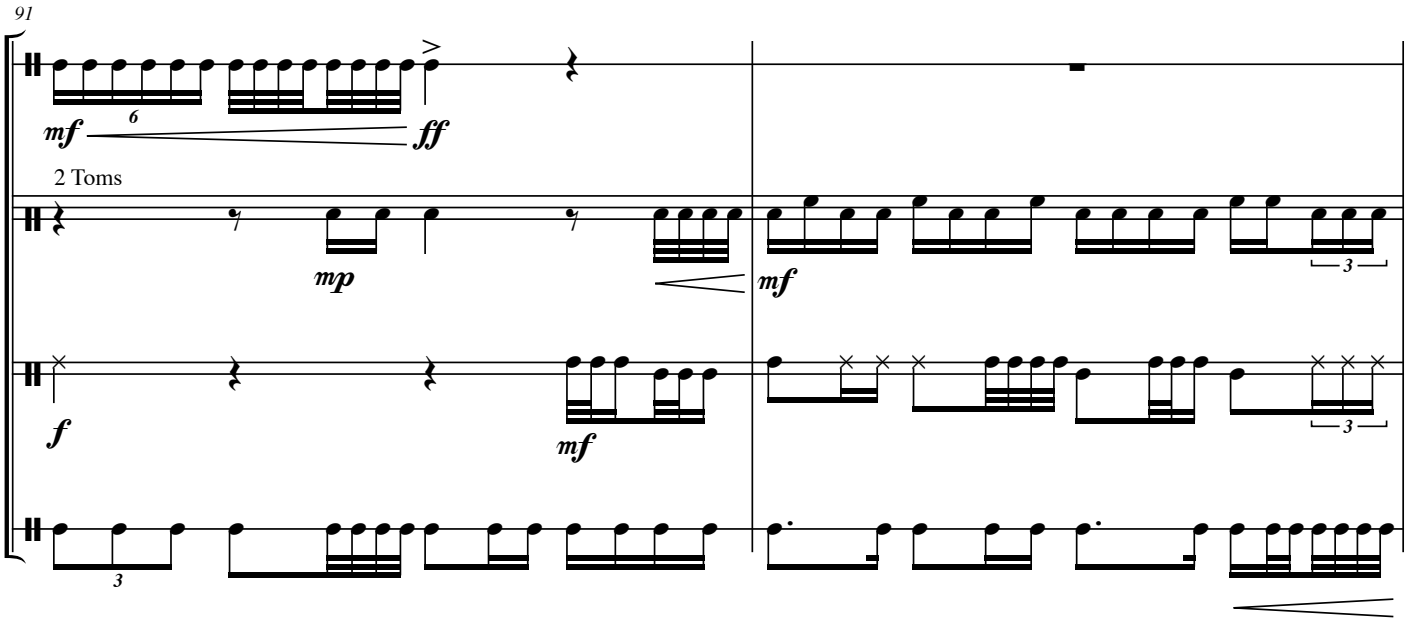

54
Reco-Reco
Pedal Bass Drum
3 = (= 54)
57
To Hand Drum(s)
4 - 6x
Improvise
Cuica
62
5 =

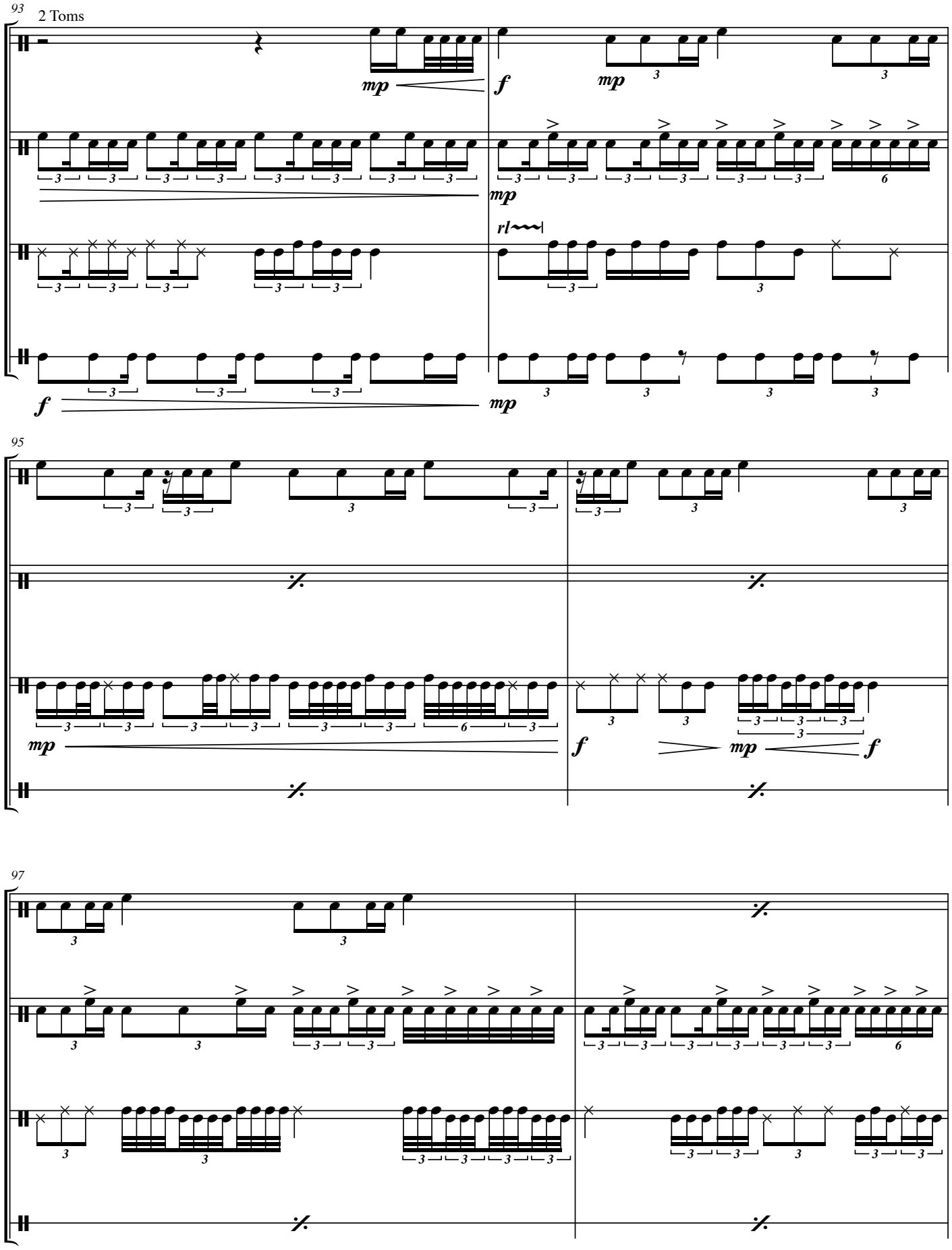

65
Improvise
6 - 8x
mf
mp
pp
mp
Ev'- ry - bo - dy needs beau - ty as well as bread,
69
Shekere
mp
73
Improvise
4 - 6x
p
pp
pp
pla - ces to play in and pray in,

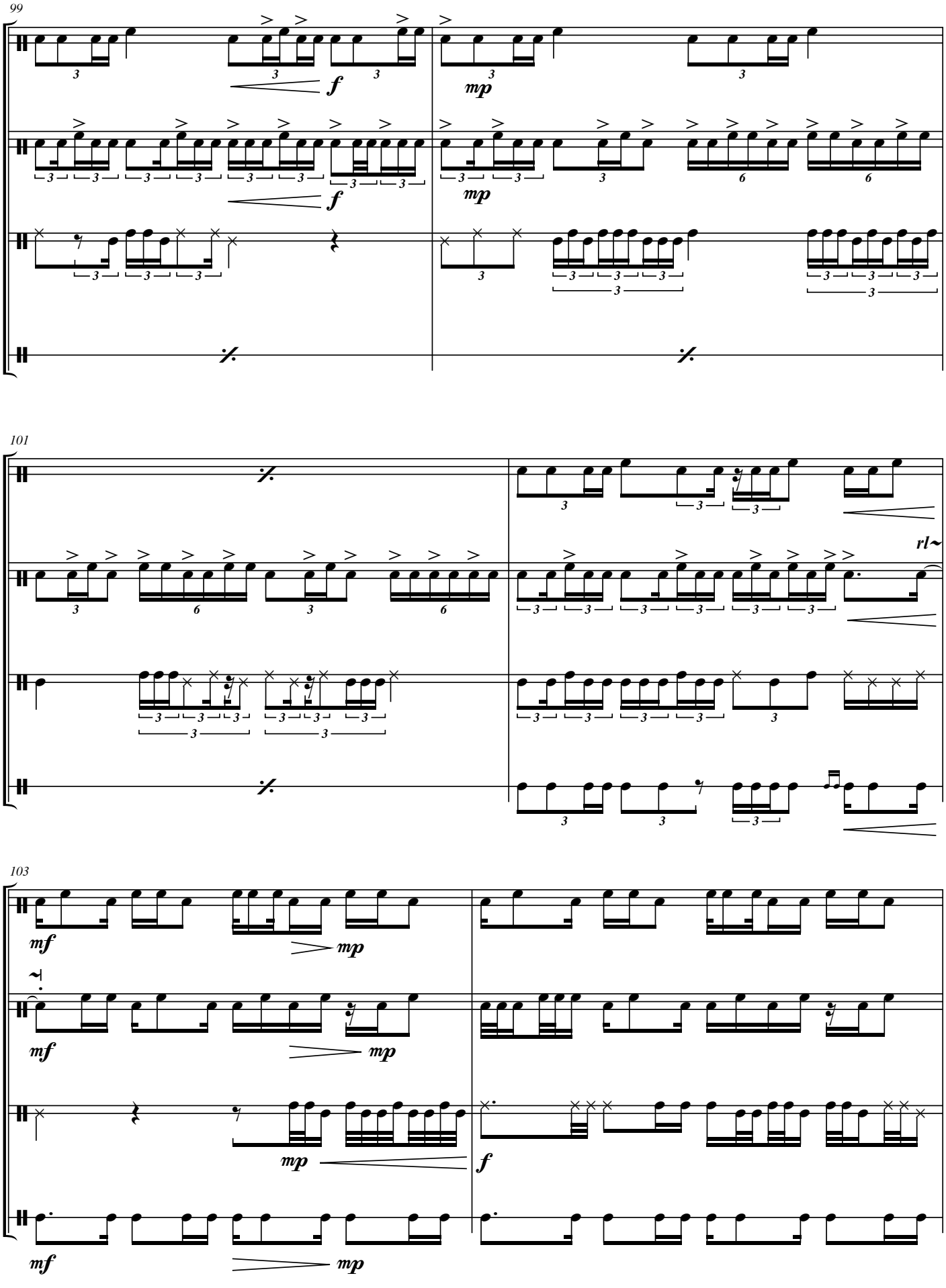

76
Improvise
6 - 8x
Log Drum
80
where Na- ture may heal
and cheer
and give
strength
82
Improvise
6 - 8x
Maracas

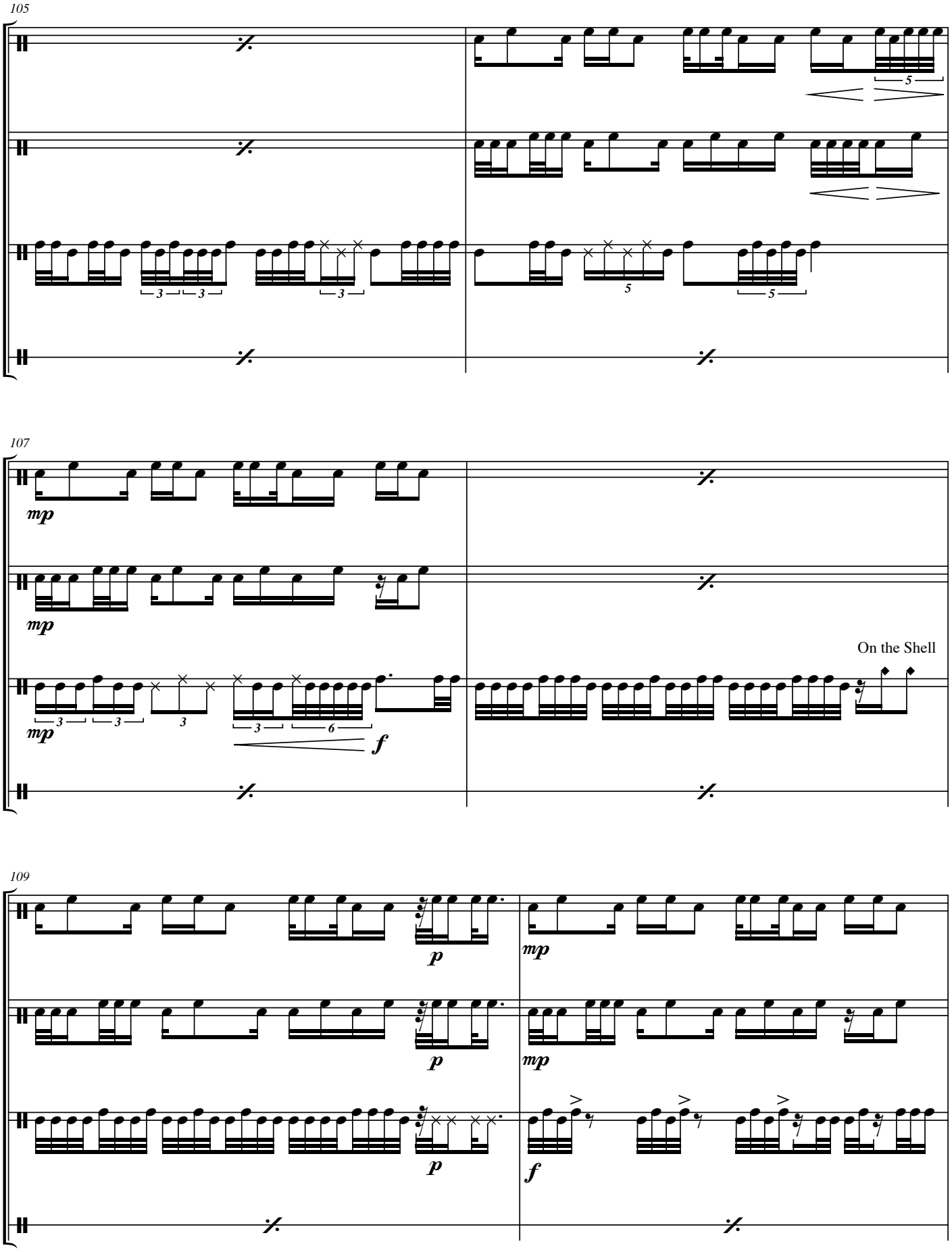

85
Improvise
mf
pp
mp
pp
mp
Vibra-slap
mp
to bo-dy and soul a-like.

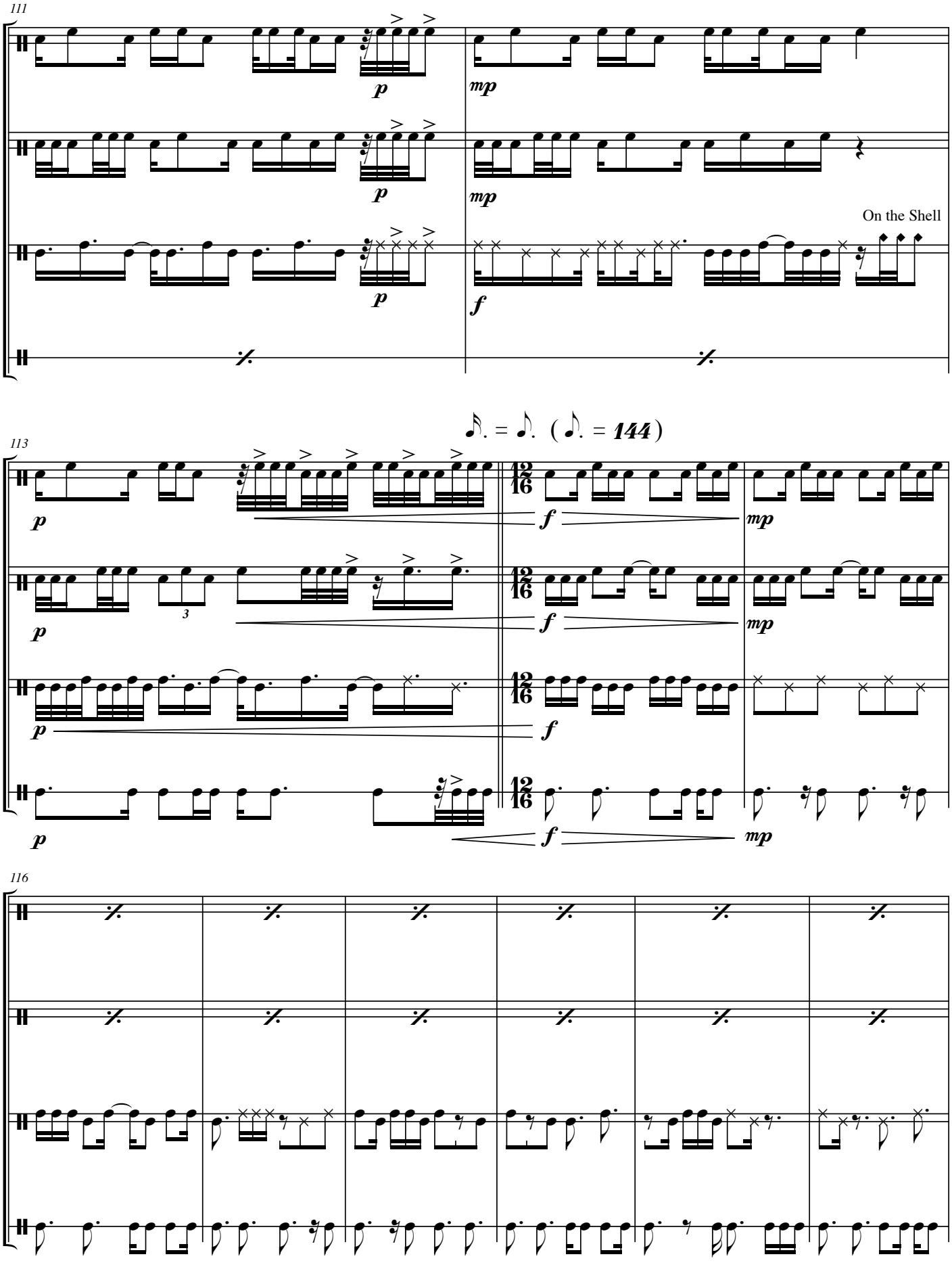

88
Timbales
p
f
mp
Surdo (2 sticks)
mp
mf

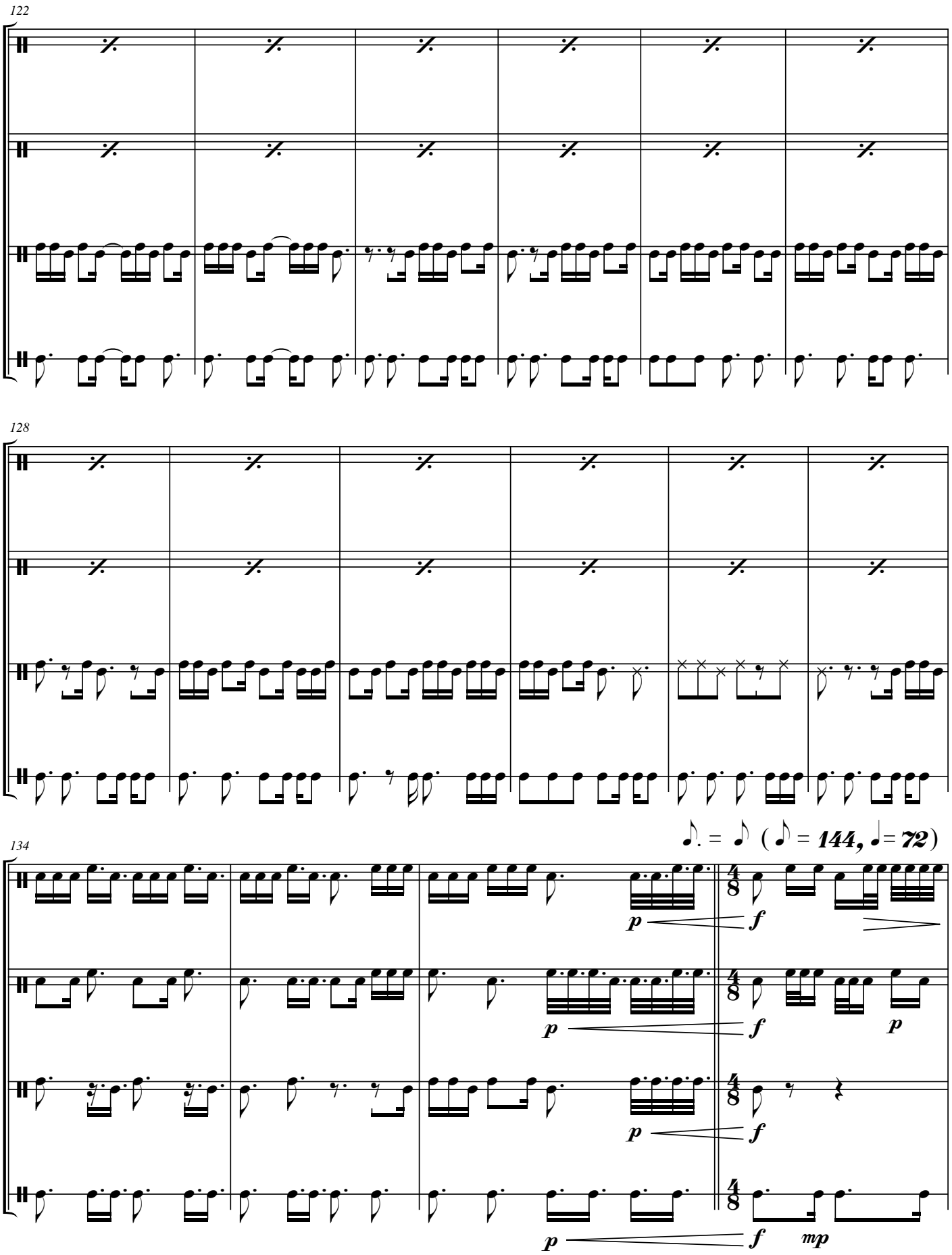

91
mf
ff
2 Toms
mp
mf
f
mf

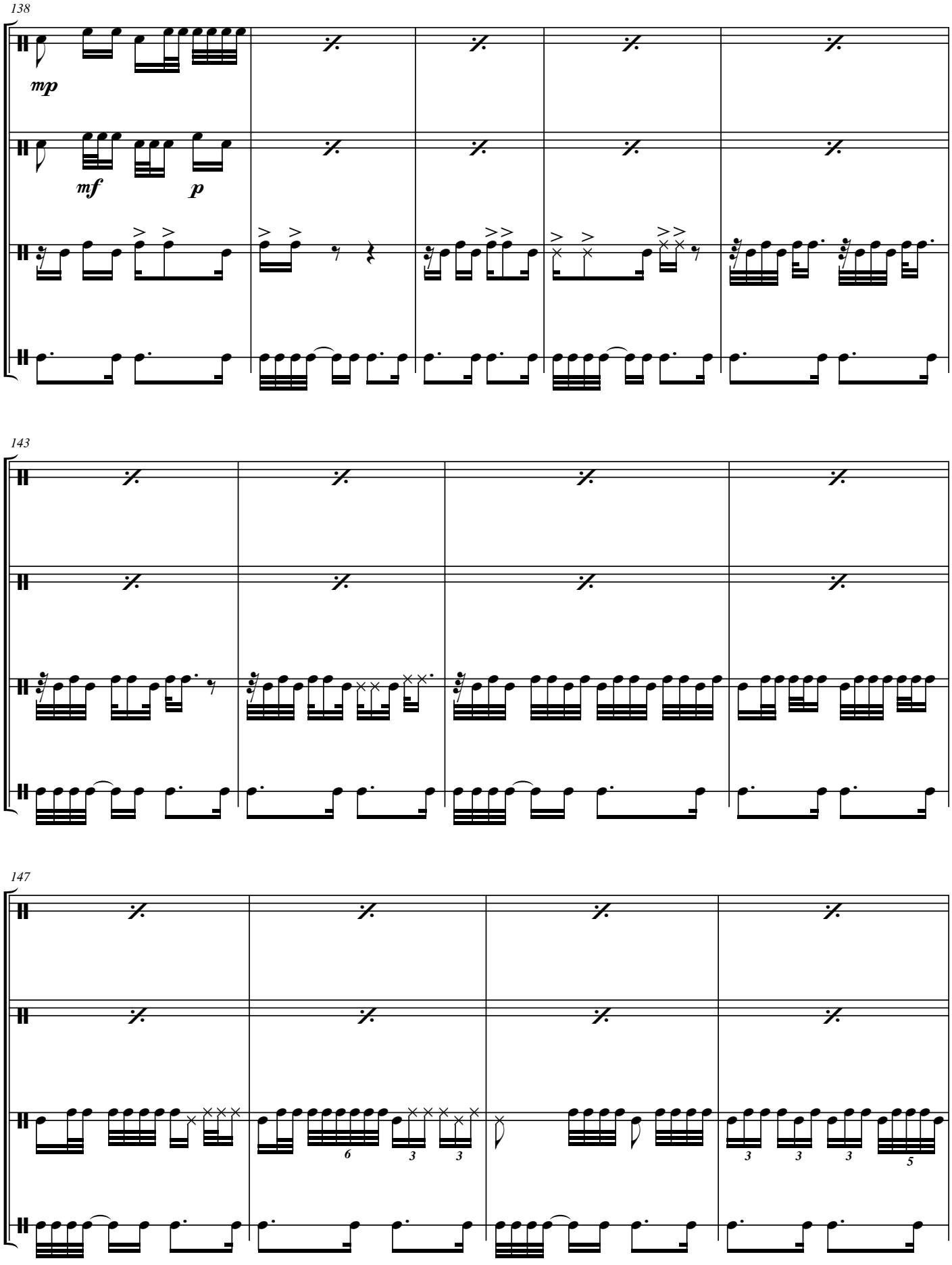

93
2 Toms
mp
f
mp
mp
rl
f
mp
95
mp
f
mp
f
97

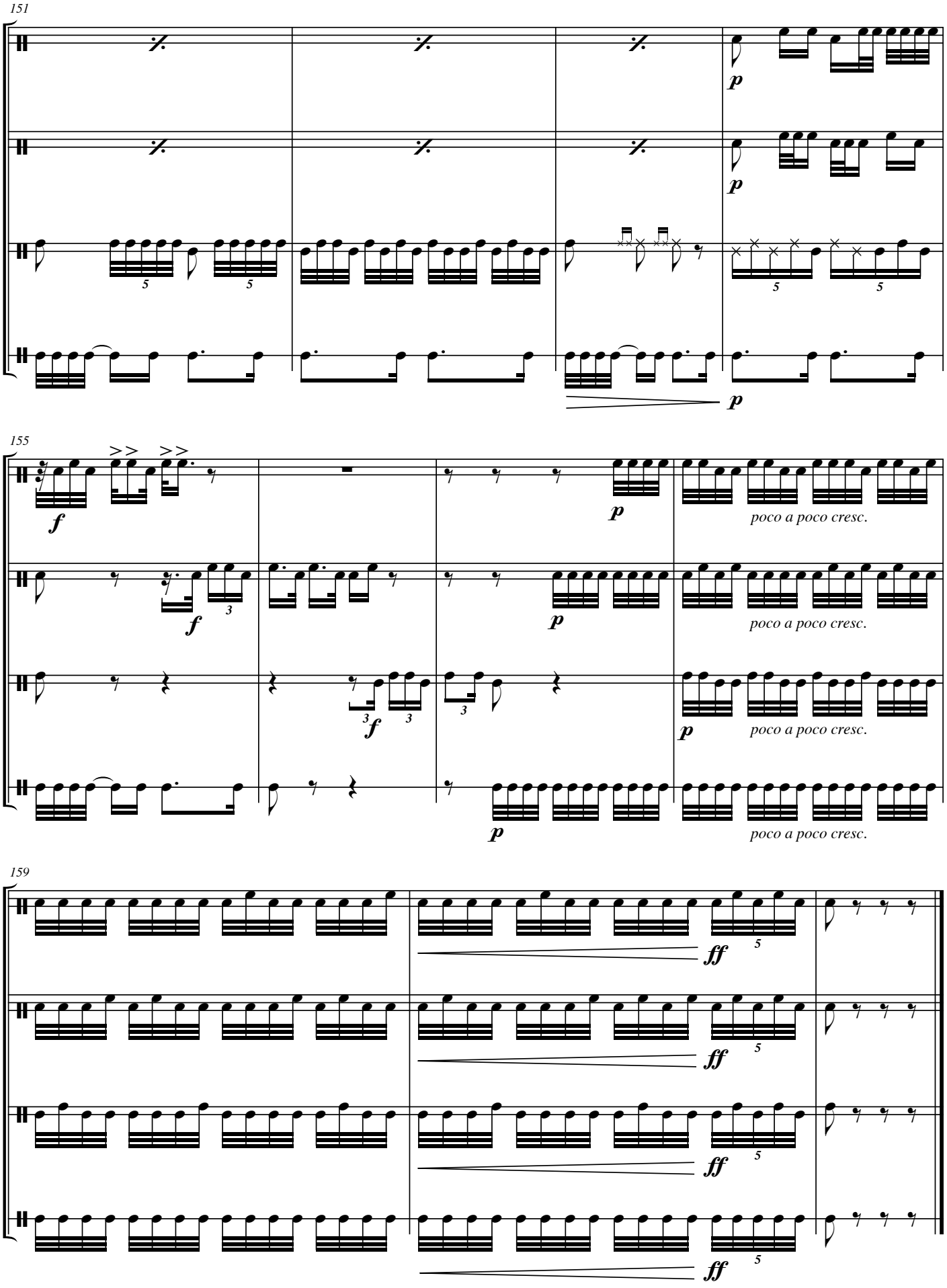

99
101
rl~
103


105
107
mp
mp
mp
On the Shell
f
109
p
mp
p
mp
p
f


111
On the Shell
113
144
116


122
128
134
♪. = ♪ (♪ = 144, ♩= 72)
p
f
mp


138
mp
mf
p
143
147
6
3
3
3
3
3
5


151
p
p
p
155
f
p
poco a poco cresc.
f
p
poco a poco cresc.
f
p
poco a poco cresc.
p
poco a poco cresc.
159
ff
ff
ff
ff