

**Percussion**  
 Percussion 1: Timpani (smallest)  
 3 Crotales (on timpani)  
 2 Bells\*  
 5 Nipple gongs\*  
 Snare\*  
 Plastic water bottle\*  
 Hi hat  
 Key ring with a lot of keys on it  
 2 large buckets, 1 filled with water  
 3 lead or galvanized pipes from hardware store

**Mallets**  
 Bow  
 Superball  
 Soft  
 Medium  
 Hard  
 Drum sticks  
 2 hammers

Percussion 2: Timpani (second smallest)  
 Large prayer bowl (on timpani)  
 2 Bells\*  
 5 Nipple gongs\*  
 Bass drum\*  
 Suspended cymbal\*  
 Plastic water bottle\*  
 Kick drum

Bow  
 Gong  
 Superball  
 Soft  
 Medium  
 Hard  
 Drum sticks

Percussion 3: Timpani (second largest)  
 Waterphone (on timpani)  
 Bass drum\*  
 Tam\*  
 Suspended cymbal\*  
 4 Toms (can augment/replace with bongos if necessary)  
 Vibraphone (no motor)  
 Pane of glass with a small crack, one side duct taped completely  
 Plastic water bottle\*

Bow  
 Gong  
 Superball  
 Soft  
 Medium  
 Hard  
 Drum sticks  
 Soccer ball (any size)

Percussion 4: Timpani (largest)  
 Sizzle cymbal (on timpani)  
 Snare\*  
 Tam\*  
 Suspended cymbal\*  
 Thunder sheet  
 Wind gong  
 Claves

Bow  
 Gong  
 Superball  
 Soft  
 Medium  
 Wire brushes

**Performance Notes**

Each measure is one second/a quarter note. Every solid barline is a five second marker. Any empty measure is considered inactive, though there may be sound continuing through. A stem-less note indicates an unspecified rhythm – general placement within the beat is fine.

If no change in mallet or instrument is marked, continue using the previously indicated mallet/instrument.

Bowing objects should take as long as needed. Attempt to bow for the duration indicated but bow longer if no sound will be produced as written.

There are two patterns indicating the speed at which a surface is rubbed, a large and small loop. The large loop indicates relatively slow, while the small indicates a faster motion. The motion itself is not restricted to clockwise or counterclockwise, and may change as needed. It should remain circular in order to achieve the most even sound production.

Percussion 3 – the circular pattern for the waterphone indicates rotation of the waterphone while on the timpani head. “Slow roll” means that the mallet is rolled against the rotating waterphone while on the timpani.

Anytime a second staff appears below the main staff, it indicates that activity is occurring on the timpani. The lines indicate the change in pedal position, from high (up) to low (down).

“Bounce on restart” is marked by three headless grace notes. It is a ricochet of the mallet, allowing a bounce as the mallet comes into contact with the surface. If no note exists after the grace note, then the mallet is lifted before stopping on the surface.

Percussion 3 – the rising pitch grace notes mean the tom head should be depressed as the mallet is bouncing

**Performance Notes continued**

Many of the tuplets are meant to imply pulses in tempi different than the established one. The ratios above bracketed tuplets are there as a courtesy to explain the relation between the implied and existing tempi.

Percussion 1, 2, & 3 – the final motion of the crunching water bottle should be the opening of the hand to prevent crunch beyond the indicated duration.

Percussion 1 – pouring the buckets should be slow and from a height to be fairly loud.

Percussion 3 – Anytime a tom is not specified, select a different one than the time before.  
 – the glass pane should have a starter crack in it before beginning. This will alleviate any pop from cracking the glass with the soccer ball. The soccer ball should be rolled over the duct-taped side, cracking the glass steadily and loudly. Crack evenly, making sure to not finish before the bucket of water has emptied.

**Setup**

An instrument followed by an \* in the instrument list indicates that another performer shares the same instrument. The following is a proposed setup, should space or number of available instruments be restricted:

Percussion 1 & 2 share the bells and gongs. They should be set up so that they hang in between 1 & 2 with the nipples facing 2.

Percussion 1, 2, & 3 both play a plastic water bottle. It may make more sense to have two separate bottles.

Percussion 2 & 3 share the bass drum.

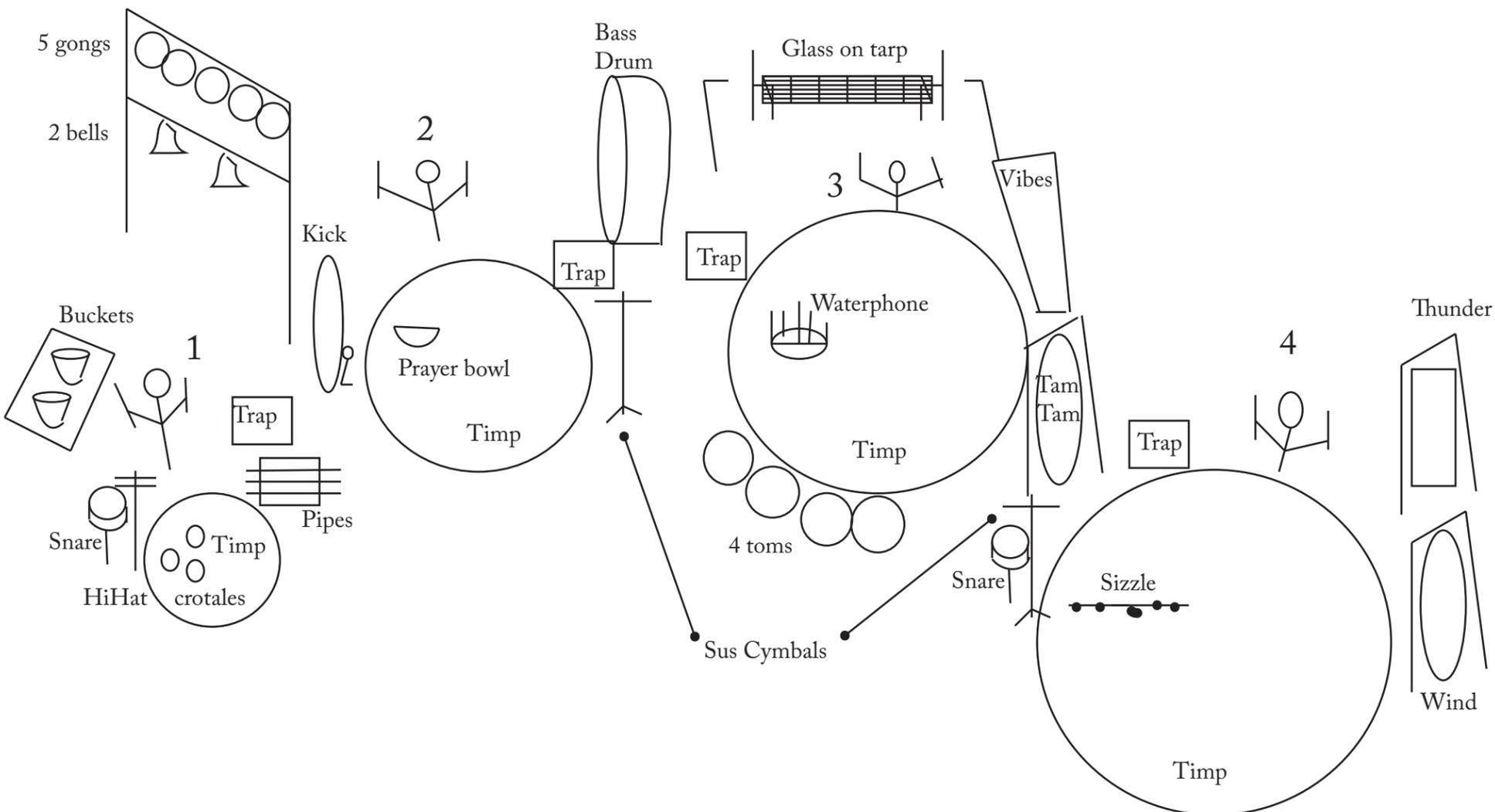
Percussion 2, 3, & 4 play the suspended cymbal. 2 & 3 may share while 4 has their own OR 4 can relocate to share at the appropriate time.

Percussion 3 & 4 share the tam. It should be set up so both can hit and rub the face.

Percussion 1 & 4 both play a snare. They should have their own if possible.

**Program Notes**

*Amniorrhhexis* is the term for the rupture of the amniotic sac during birth. A sentient being is so prior to the moment of birth, and this puts the listener in the place of one about to be born. *Amniorrhhexis* is an exploration of the transition from fluid and sustained to dry and mechanistic sounds, as the new creature’s environment changes from underwater to terrestrial in a process that is unstoppable once it begins.



# Amniorrhexis

Brian Penkrot

Swimming, legato ♩ ≈ 60

The score is divided into four percussion parts, each with a staff and a corresponding pedal position staff. Percussion 1 uses Timpani superball (measures 5-15), Bells (measures 20-25), and Timpani superball (measures 30-35). Percussion 2 uses Prayer bowl bowed (measures 10-15), Gongs soft mallets (measures 20-25), and Waterphone bowed (measures 30-35). Percussion 3 uses Tom superball (measures 5-15), Vibes bowed (measures 15-20), Tam thin wood mallet handle (measures 20-25), and Waterphone bowed (measures 30-35). Percussion 4 uses Sizzle bowed (measures 5-15) and Waterphone bowed (measures 30-35). Performance instructions include 'faster' (measures 10-15), 'slower' (measures 15-20), and dynamic markings *p*, *mp*, and *pp* for the Tam part. Pedal positions are indicated by lines on a High/Low scale.