

# lines, dots, lines

Adam Basanta

= 92

Marimba  
Player 1

Player 2  
Vibraphone

Player 3  
Glockenspiel

*mf* *f*

reach for bow

three mallets

*mf*

5

P1

P2 Vib.

P3 Glk.

*mp* *p* *f*

bowed

(•) played by vibes

9

P1

P2 Vib.

P3 Glk.

put bow down, pick up mallets

mallets

13

P1

*pp* *mp* *ppp*

P2 Vib.

reach for bow

P3 Glk.

to xylophone

17

P1

*mp*

P2 Vib.

mallet

bowed

put bow down

P3 Glk.

to glock

*pp*

Xyl.

*v*

21

P1

*p* *mf*

P2 Vib.

mallet

P3 Glk.

*mf*

25

P1

P2 Vib.

P3 Glk.

reach for bow

29

P1

P2 Vib.

P3 Glk.

Perc.

bowed

put down bow

let ring, reach for snare sticks

*ppp*

33

P1

P2 Vib.

P3 Perc.

mallet

transition to double stroke roll

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

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

37

P1

*f* *mp*

3

P2 Vib.

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

P3 Perc.

*p* *f* *mp* played by marimba

41

P1

3

P2 Vib.

*mf* *mp* *f*

P3 Perc.

*ppp*

45

P1

*mp*

P2 Vib.

*mp*

P3 Xyl.

*mp*

49

P1

P2 Vib.

P3 Xyl.

*f*

*f*

*mp*

*mp*

53

P1

P2 Vib.

Glk.

P3 Xyl.

*mp*

*p*

*mp*

to xylo by 3

to glock by 1

*mp*

57

P1

P2 Vib.

P3 Glk.

Xyl

*mf mp*

*mf:*

to xyl by 3

to glock by 1

*mf mp*

61

P1

P2 Vib.

P3 Xyl

*mp*

*mf*

*mp*

*mf*

*mp*

*mp*

*mf*

65

P1

to trap table

P2 Vib.

Glk.

P3

Xyl.

to glock

*p*

let ring, to xylophone

69

P1 Perc.

*mp*

*mf*

Vib.

*mp*

*mf*

Perc.

Glk.

P3

Xyl.

*mp*

*mf*

73

P1 Perc.

*mf*

accel.

P2 Vib.

accel.

transition to roll

P3 Xyl.

*mf*

accelerando

*f*

77

P1 Perc. *f* *pp*

Vib. *f* *mp*

P2 Perc. *mp*

P3 Xyl. *mp* *f* *mp* *pp*

primo tempo

to trap table by beat 3

81

P1 Perc. *p*

P2 Perc. *pp* *mf*

P3 Xyl. *p*

85

P1 Perc. *p*

P2 Perc. *p*

P3 Xyl. *pp*

free, textural, uneven, unsteady;  
contracting+expanding, like rain  
density measured from 1 to 10  
use snare (exploring head), rim

89

P1 Perc. *mp* 5 3 6 transition to roll *f* use woodblock and cowbell 4 *mp* free, textural, uneven, unsteady; contracting and expanding, like rain. density measured from 1 to 10 use woodblock + cowbell

P2 Perc. 5 *f* *mp* to snare

Xyl *f* *ff* n

Perc. *ff* n

93

P1 Perc. 8 *mp*

P2 Perc. 7 *mp*

P3 Perc. use snare (all around the head), rim, 1 3 *pp*

97

P1 Perc. 4 *p*

P2 Perc. 2 *p*

P3 Perc. 6 *mp*

101

P1 Perc. 10 *mf* start stressing beat 2 and 4 eye contact to converge on 1

P2 Perc. 10 *mf* start stressing beats 1, + of 2, 4 eye contact to converge on 1

P3 Perc. 10 *mf* start stressing beats 1 and 3 eye contact to converge on 1

105

P1 Perc. *f*

P2 Perc. *f*

P3 Perc. *f*

109

P1 Perc.

P2 Perc.

P3 Perc. *f*

113

P2 Perc. *f*

P3 Perc.

117 while crescendoing, start at edge and explore toward middle, and vice versa

P1 Perc. *n*

P2 Perc. *pp*

P3 Perc. *pp*

121

P1 Perc. *mp* while crescendoing, start at edge and explore toward middle, and vice versa

P3 Perc. n

125

P1 Perc. *mp*

P3 Perc. *mp*

129

P1 Perc. *mp* n

P2 Vib. *mp* three mallets: 2 in left hand

P3 Perc. tom smooth transition to double stroke roll n

133

P1 Perc. smooth transition to buzz roll

P2 Vib. *mp*

P3 Perc. *mp* n

137

P1 Perc. *mp* n

P2 Vib. snare *p*

P3 Perc.

141

P1 Perc. *mp* n

P2 Vib.

P3 Perc.

145

P1 Perc. *mp* n

P2 Vib. tom

P3 Perc.

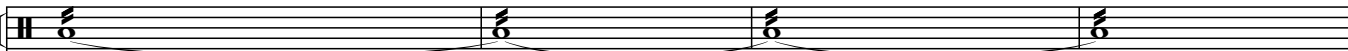

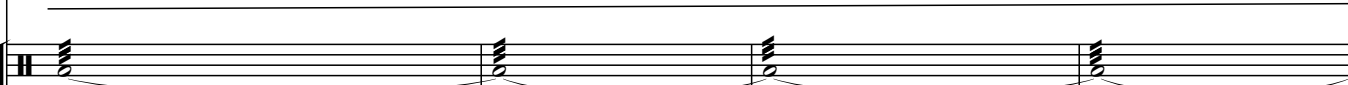
149

P1 Perc. *mp* n


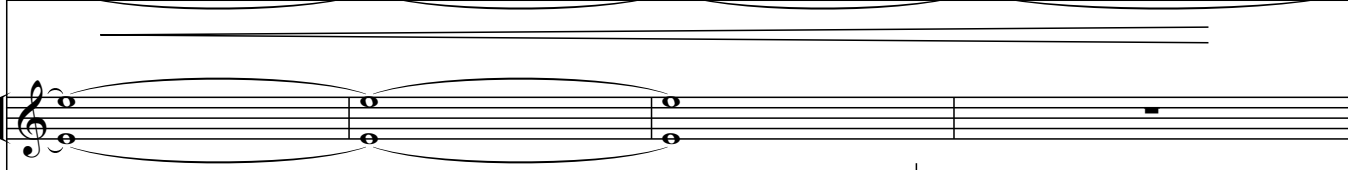

P2 Vib. *pp*

P3 Perc. *mp* n



153

P1 Perc.   
P2 Vib. *mp*   
P3 Perc.   
n


157

P1 Perc.   
P2 Vib.   
P3 Perc. *mp*   
*ppp* to tom n

161

P1 Perc. *p*   
as quiet as possible n  
P3 Perc. 

165

P3 Perc. *p*   
as quiet as possible n