

# **UCLA**

## **Contemporary Music Score Collection**

### **Title**

Ik weet het niet en het kan me werkelijk niets schelen  
roepnaam: lwein

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Ik weet het niet en het kan me werkelijk niets schelen  
roepnaam: Iwein  
*[I don't know and I truly don't care, dubbed: Iwein]*

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for percussion trio and contrabass

Liesbeth Decrock  
2016



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Instrumentation

Drum set, Glockenspiel  
Vibraphone, Finger Cymbals  
Marimba, Guiro  
Contrabass

Drum Set

snare      4 toms: high to low      cowbell      2 woodblocks high and low      tambourine      triangle      bass      pedal hi-hat

The notation shows a single staff with various symbols: a double bar line, a snare (dot), four toms (dots with a bracket), a cowbell (triangle), two woodblocks (triangles with a bracket), a tambourine (x), a triangle (diamond), a bass (dot), and a pedal hi-hat (x). The staff ends with a double bar line.



# Ik weet het niet en het kan me werkelijk niets schelen

roepnaam: lwein

[I don't know and I truly don't care, dubbed: lwein]

Liesbeth Decrock

**System 1:**

- Drum Set:**  $\text{♩} = 140$ , snares off,  $\text{♩} + \text{♩}$ . Includes a triplet of eighth notes.
- Vibraphone:** *mf*, motor off, solo. Includes a triplet of eighth notes and a slur over a series of notes.
- Marimba:** *mf*. Includes a slur over a series of notes.
- Contrabass:** pizz, *mf*. Includes a slur over a series of notes.

**System 2 (labeled 2):**

- Dr.:** Includes a triplet of eighth notes.
- Vib.:** *fp*. Includes a slur over a series of notes.
- Mar.:** Includes a slur over a series of notes.
- Cb.:** Includes a slur over a series of notes.

**System 3 (labeled 4):**

- Dr.:** Includes a triplet of eighth notes.
- Vib.:** Includes a triplet of eighth notes and a slur over a series of notes.
- Mar.:** Includes a slur over a series of notes.
- Cb.:** Includes a slur over a series of notes.

\* The tremolo should not be too pronounced. The intention is to merely prolong the note already there. The dynamics represent the natural decay of the sound.

6  $\text{♩} = \text{♩}$

Dr.  $f$

Vib.  $f$

Mar.  $f$

Cb.  $f$

9 **A**  $\text{♩} = \text{♩}$

Dr.  $mf$

Vib.  $mp$

Mar.  $mp$

Cb. solo arco  $mf$

11

Dr.  $ff$

Vib.  $pp$  sub

Mar.  $port.$

Cb.  $mf$

$\text{ff}$   $pp$  sub  $mf$

13

Dr.

Vib.

Mar.

Cb.

15

**B** .+.+.+.+

Dr.

Vib.

Mar.

Cb.

*mp*

To Finger Cymbals

To Guiro

*mf*

18 sim.

Dr.

Vib.

Mar.

Cb.

Finger Cymbals

*mf*

Guiro

*mf*

pizz  
random string behind the bridge

*mf*



21

Dr.  $\text{9/8}$   $\text{10/8}$   $\text{9/8}$   $\text{10/8}$

F. Cym.  $\text{9/8}$   $\text{10/8}$   $\text{9/8}$   $\text{10/8}$

Gro.  $\text{9/8}$   $\text{10/8}$   $\text{9/8}$   $\text{10/8}$

Cb.  $\text{9/8}$   $\text{10/8}$   $\text{9/8}$   $\text{10/8}$

(other) random string behind the bridge

24

Dr.  $\text{10/8}$   $\text{9/8}$   $\text{10/8}$   $\text{9/8}$   $\text{10/8}$   $\text{9/8}$

F. Cym.  $\text{10/8}$   $\text{9/8}$   $\text{10/8}$   $\text{9/8}$   $\text{10/8}$   $\text{9/8}$

Gro.  $\text{10/8}$   $\text{9/8}$   $\text{10/8}$   $\text{9/8}$   $\text{10/8}$   $\text{9/8}$

Cb.  $\text{10/8}$   $\text{9/8}$   $\text{10/8}$   $\text{9/8}$   $\text{10/8}$   $\text{9/8}$

To Vibraphone

To Marimba

27

Dr.  $\text{9/8}$   $\text{2/4}$   $\text{4/4}$   $\text{4/4}$

F. Cym.  $\text{9/8}$   $\text{2/4}$   $\text{4/4}$   $\text{4/4}$

Gro.  $\text{9/8}$   $\text{2/4}$   $\text{4/4}$   $\text{4/4}$

Cb.  $\text{9/8}$   $\text{2/4}$   $\text{4/4}$   $\text{4/4}$

*cresc.*

*mf*

*mf*

Marimba

(pizz.)

*mf*

**C**

$\text{♩} = 120$

31

Dr.

F. Cym. {

Vibraphone

*mf*

Mar.

Cb.

35

Dr.

Vib.

Mar.

Cb.

39

Dr.

Vib.

Mar.

Cb.

43 **D**

Dr.

Vib.

Mar.

Cb.

(take bow)

47

Dr.

Vib.

Mar.

Cb.

51

**E**

Dr.

Vib.

Mar.

Cb.

arco  
persistant

55

Dr. *f* *mf*

Vib.

Mar.

Cb. *f* *mf*

Musical score for measures 55-58. The score is in 4/4 time. The Drums part features a complex rhythmic pattern with accents and cross-sticks. The Vibraphone, Maracas, and Cymbals parts provide harmonic support with various rhythmic figures. The Cymbals part starts with a forte (*f*) dynamic and then moves to mezzo-forte (*mf*).

59

Dr.

Vib.

Mar.

Cb. *mp* *f*

Musical score for measures 59-62. The Drums part continues with its rhythmic pattern. The Vibraphone and Maracas parts maintain their harmonic roles. The Cymbals part starts with a mezzo-piano (*mp*) dynamic and then moves to forte (*f*).

63

Dr.

Vib.

Mar.

Cb. (place bow away) pizz *mf*

Musical score for measures 63-66. The Drums part continues with its rhythmic pattern. The Vibraphone and Maracas parts maintain their harmonic roles. The Cymbals part starts with a mezzo-forte (*mf*) dynamic and includes the instruction "(place bow away) pizz".

66 **F** (♩=180)

Dr. *f*

Vib. *f*

Mar.

Cb. *f*

Detailed description: This system covers measures 66 and 67. The drum part (Dr.) features a steady eighth-note pattern with occasional rests and triplet accents. The vibraphone (Vib.) plays a melodic line with eighth notes and slurs. The maracas (Mar.) are silent. The cymbal (Cb.) provides a rhythmic accompaniment with eighth notes and slurs. Dynamics are marked *f* for all active parts.

68

Dr.

Vib.

Mar. solo *ff* *f*

Cb.

Detailed description: This system covers measures 68 and 69. The drum part continues with its eighth-note pattern. The vibraphone part is more active, featuring slurs and triplet accents. The maracas (Mar.) enter with a melodic line, marked *ff* and *f*, and include a 'solo' instruction. The cymbal part continues with its accompaniment. Dynamics include *ff* and *f*.

70

Dr.

Vib. *f*

Mar. *ff* *f*

Cb. *f*

Detailed description: This system covers measures 70 and 71. The drum part remains consistent. The vibraphone part has a melodic line with slurs and a dynamic marking of *f*. The maracas (Mar.) play a complex melodic line with triplet accents and a dynamic marking of *ff*, followed by *f*. The cymbal part continues with its accompaniment and a dynamic marking of *f*. The system concludes with a double bar line and a final dynamic marking of *f*.

**G**  $\text{♩} = \text{approx. } 66$   
quasi recitativo

73

To Glock.

Dr.

Vib. *slowly dampen*, *solo*, *p*

Mar. *p*

Cb. *arco*, *pp*

*the softest mallets slowly arpeggiated*

79

Dr.

Vib.

Mar.

Cb.

84

Glockenspiel

Dr. *p*

Vib. *p*

Mar. *p*

Cb.

♩=93  
**Suddenly back to business**  
Drum Set

89 To Dr.

Glock.

Vib.

Mar.

Cb.

*mf*

(place bow away)

*gliss.*

**H**

94

Dr.

Vib.

Mar.

Cb.

*mf*

pizz

*ff*

solo

97

Dr.

Vib.

Mar.

Cb.

*mp*

*f*

100

Dr.

Vib.

Mar.

Cb.

*mp*

102

$\text{♩} = 140$

**I**  
Glockenspiel

Dr.

Vib.

Mar.

Cb.

*f*

*mp*

*f*

*pizz.*

slap right hand on strings

solo

104

Glock.

Vib.

Mar.

Cb.

*p*

*f*

*p*



106

Glock.

Vib.

Mar.

Cb.

*f* *p* *mf* *f*

108

Glock.

Vib.

Mar.

Cb.

Drum Set

*mf* *f* *mf* *mf*

110

Dr.

Vib.

Mar.

Cb.

*mf*

113

Dr.

Vib.

Mar.

Cb.

115

Dr.

Vib.

Mar.

Cb.

119

Dr.

Vib.

Mar.

Cb.

*f*

122 14

Dr. Vib. Mar. Cb.

125

Dr. Vib. Mar. Cb.

128

Dr. Vib. Mar. Cb.

131

Dr.  $\text{H}$   $\frac{4}{4}$   $\frac{4}{4}$   $\frac{2}{4}$   $\frac{3}{4}$

Vib.  $\frac{4}{4}$   $\frac{4}{4}$   $\frac{2}{4}$   $\frac{3}{4}$

Mar.  $\frac{4}{4}$   $\frac{4}{4}$   $\frac{2}{4}$   $\frac{3}{4}$

Cb.  $\frac{4}{4}$   $\frac{4}{4}$   $\frac{2}{4}$   $\frac{3}{4}$

134

Dr.  $\text{H}$   $\frac{3}{4}$   $\frac{9}{8}$   $\frac{7}{4}$

Vib.  $\frac{3}{4}$   $\frac{9}{8}$   $\frac{7}{4}$

Mar.  $\frac{3}{4}$   $\frac{9}{8}$   $\frac{7}{4}$

Cb.  $\frac{3}{4}$   $\frac{9}{8}$   $\frac{7}{4}$

*mp*

137

Dr.  $\text{H}$   $\frac{7}{4}$   $\frac{7}{4}$   $\frac{7}{4}$

Vib.  $\frac{7}{4}$   $\frac{7}{4}$   $\frac{7}{4}$

Mar.  $\frac{7}{4}$   $\frac{7}{4}$   $\frac{7}{4}$

Cb.  $\frac{7}{4}$   $\frac{7}{4}$   $\frac{7}{4}$

*f*