

Michael Essl

# Flowing

for Organ and three Percussionists

*2018*

Percussion 1:

4 Tom-toms  
Snare Drum  
2 Bongos  
Cymbal  
2 Tam-tams (one small and one big)  
Gravel  
Frog

Percussion 2:

4 Timpani  
2 Cymbals (high and low)  
2 Congas (preferably high ones)  
5 Temple blocks  
Shaker (soft)

Percussion 3:

Marimba  
Bass Drum  
2 Bongos  
5 Woodblocks  
Castagnets  
Sand block  
A Jug and a container with water (e.g. a large bowl)

Instructions:

All Acciacaturas should be played before the beat.  
Tremoli are non misurato unless stated otherwise.  
Glissandi in the Timpani always start from the beginning of the beat.  
Accidentals are valid for the whole bar.

# Flowing

Michael Essl 2018

$\text{♩} = 66$ , lively

Player 1  
Tom-toms  
very soft mallets  
*p* *ppp*

Player 2  
Cymbals  
brushes  
scrape with the back of the brush (ord.)  
*p* l.v. *pp* *p* *pp*

Player 3  
Marimba  
soft mallets  
*p*

4

Tom-t. *p* *pp* *p* *ppp*

T. Bl. medium marimba mallets *p*

Congas *p*

Timp. *mf*

Cast. medium marimba mallets *p*

Bongos *f*

9

$\text{♩} = 60$

Frog *mf*

T. Bl. *p* *mf*

Congas *mf* *p* *mf*

Timp. *p*

Bongos *p* *mf*

Mar. *p* *pp* *p* *mp*

**A** ♩ = 104  
(♩ = 52)

13

Frog

medium marimba mallets

*mf*

Bongos

*p*

T. Bl.

*p*

Congas

*pp*

Timp.

*p*

♩ = 104  
(♩ = 52)

Cast.

*p*

W.B.

*pp* *p*

Bongos

*p*

Mar.

*p*



19

Bongos

*p* *mf* *p*

Tom-t.

*p* *pp*

T. Bl.

*p*

Congas

*p*

Mar.

*p* *mf* *pp*



25

Bongos

dead stroke

(ord.)

*p*

T. Bl.

*p*

Congas

*p*

Mar.

♩ = 96

*p* *pp* *p*

31

Bongos

Tom-t.

Shaker

T. Bl.

Congas

Mar.

*pp*

very soft mallets

*pp*

*ppp*

*ppp*

*pp*

36

Gravel

Tom-t.

Shaker

Sand bl.

**B** ♩ = 88

non mis.

take 2 stones

drop stones

take 2 stones

*pppp*

*pppp*

*mp*

*pp*

*p*

*p < mp*

*p*

*p < f*

*mf*

*p*

*f*

*p*

41

Gravel

Shaker

T. Bl.

Sand bl.

rustle evenly

drop stones

rustle

(rustle)

*mp*

*f*

*mp*

*mf*

*p*

*pp*

*p*

*pp*

*p*

*mf*

46

Gravel

Tom-t.

T. Bl.

W.B.

sticks (singles)

*pppp*

*ppp*

*pp*

*pp*

sim. (mis.)

50

Tom-t. *pppp* *non mis.*

Timp. *soft mallets* *(non mis.)*  
*pppp* *ppp* *p* *pp* *mp* *p* *ppp*

Jug *pour water on water* *(mf)*

W.B.

B. Dr. *pp* *ppp*

Ped. 16' Subbass *ppp*

**♩ = 52, senza rigore, with inner calmness**

Tremoli always thicken more and more until the tones almost stay in the end

58

Org. *pppp* *murmurous, almost irreognizable* *non misurato, left and right hand asynchronous* *sim.* *ppp*

Ped. *lunga*

64

Org. *ppp*

Ped.

69

Org. *pppp* *II (Flute), solemn melody* *p* *Always as dense as possible* *(III)*

Ped.

73

Org. III II

Ped. Coupler III

*(pppp)* *(p)* *(pppp)*

76

Org. 5 6 3

Ped. *pp*

78

Org. III II: 4' Flute

Ped. *(ppp)*

81

Org. + Tremulant SW

Ped. Coupler II (4') only

*p* (close Swell) *ppp*

84

Org. III: 4'

Ped.

88 III (4)

Org. *pppp* quasi ad libitum, molto legato + sostenuto, (quasi tranquillo)

10

II

89

Org.

5 5 5 6

90

Org.

9

II: 8' Flute (+Tremulant)

(p)

SW (4')

(pppp)

(Coupler II) p

Ped.

92

Org.

5 5 6

16' Subbass

5 5 3

(Fl)

Ped.

pp

93

Org.

(III)

II: 4' Flute 6

Coupler II only

Coupler III only

(p)

Ped.

6 6 6

95

Org.

(II: 4' Flute) senza rit.

6 7

(p)

(Coupler III only)

(ppp)

Ped.



misurato + poco più mosso (♩ = ca 60)

Org. *(p)*  
I: 16' (e.g. Trombone) *very rhythmical*

*fff* burst in unexpectedly, right hand is very much in the background

Ped. Coupler III: 4' (only) *p*



Org. III: 8', continues pedal *p*

Ped. only 2', continues right hand *mf* (Tremoli sempre non misurato)



Tom-t. *soft mallets*  
*pp* *mf* *pp* *mf*

Cym. *brushes*  
*p* *f* (always mute in the breaks)

Mar. *hard mallets*  
*p* *f* *mf*

Org. *C* ♩ = 60, in motion  
I: 8' *mf*  
II: 8' *mp*  
*very rhythmical, quasi legato*

Ped. *ff* *mf* 8'

104

Tom-t.

Cym.

Mar.

Org.

Ped.

scrape with the back of the brush *mf* *p*

ord. *p* *mf* *p*

III: 4' *p* II

I III

I II

16' + 8'

107

Tom-t.

Cym.

Mar.

Org.

*mf* *mf* *p* *mf*

*p* *mf*

I II

I

109

Tom-t.

Cym.

Mar.

Org.

*p* *mf*

III (4') II III (4') *mf*

111 **D**

Bongos *ff* medium marimba mallets

Congas *f* *mf*

Mar.

Org. **D** II (8') *motoric* *(mp)*

114

Tom-t.

Congas *p < f* *p* *mf* *ff*

Bongos *f* *mf* *f* *ff*

Org. *8' + 16'*

Ped. *f*

117

Tom-t. *pp*

Congas *mf*

Timp. *f* *p*

Bongos *mf* *f* *mf < f* *p*

Org. *f* *mp*

Ped.

120

Tom-t. *p* *mf* *pp*

T. Bl.

Congas

Timp. *mf* *f* *mf*

Bongos *mf* *f*

Org.

Ped.

Detailed description: This system contains measures 120, 121, and 122. The Tom-tom part features triplet patterns with dynamics *p*, *mf*, and *pp*. The T. Bl. part has rests in measures 120 and 121, followed by a triplet in measure 122. The Congas part has rests in measures 120 and 121, followed by a triplet in measure 122. The Timp. part has a triplet in measure 120, a triplet in measure 121, and a triplet in measure 122. The Bongos part has a triplet in measure 120, a triplet in measure 121, and a triplet in measure 122. The Org. part has a triplet in measure 120, a triplet in measure 121, and a triplet in measure 122. The Ped. part has a triplet in measure 120, a triplet in measure 121, and a triplet in measure 122.



123

Tom-t.

T. Bl. *mf*

Timp. *mf* *p*

W.B.

Bongos *mf* *f*

Org.

Ped.

Detailed description: This system contains measures 123, 124, and 125. The Tom-t. part has rests in measures 123 and 124, followed by a triplet in measure 125. The T. Bl. part has a triplet in measure 123, a triplet in measure 124, and a triplet in measure 125. The Timp. part has a triplet in measure 123, a triplet in measure 124, and a triplet in measure 125. The W.B. part has a triplet in measure 123, a triplet in measure 124, and a triplet in measure 125. The Bongos part has a triplet in measure 123, a triplet in measure 124, and a triplet in measure 125. The Org. part has a triplet in measure 123, a triplet in measure 124, and a triplet in measure 125. The Ped. part has a triplet in measure 123, a triplet in measure 124, and a triplet in measure 125.

125

Tom-t. *p* *mf*

T. Bl.

Congas *f*

Timp. *p* *f* *glass.*

Bongos *f* *p* *f*

Org.

Ped. *f*



128

Cym. **E** ♩. = 52 (soft mallets) *p* *f*

Congas *f*

Timp. *mf* *f*

Cast. *ff*

Bongos

Org. *f* *f*

Ped. *f*

130

Tom-t. *p* *mf*

T. Bl. *f*

Timp. *mf*

W.B. *p* *mf* *p*

Org.

Ped.



132

Cym. *p*

Congas *f* *f*

Timp. *p* *mf* *p*

Cast. *f*

Bongos *f* *f*

Org.

Ped.

135

Cym. *f*

Timp. *p*

W.B.

Bongos *f* *ff*

Org. *f* *ff*

Ped.



137 **F** ♩ = ♩ (♩ = 80)

Cym. *ff*

sempre secco

T. Bl. *ff*

Congas *ff* *f* *f*

Timp. *f* *f*

Cast. *ff*

Bongos *f* *mf*

Mar. *f* *mf*

B. Dr. *f* *mf*

Org. *f* *mp* *f* *mp*

Ped. *f*

142 **poco più mosso, ♩ = 84**

Bongos

Tom-t. *f*

T. Bl. *f* *ff*

Congas

Timp. *f*

Mar. *p* *f* *ff*

Org. *mp* *f*

Ped.



146

Tom-t. *p* *mf*

T. Bl. *f*

Congas *f*

Timp. *f* *mp* *f*

Bongos *f* *f*

Org. *mp* *f*

Ped. *f*



151 **poco meno mosso, ♩ = 80**

Tom-t. *mf* *mp*

T. Bl. *ff*

Timp. *mf*

Mar. *ff*

B. Dr. *mf*

Org. *f*

Ped. *f*

156

Tom-t. *p*

T. Bl. *p* *ppp* non mis., singles

Timp. *p*

Bongos *mf* *mp*

Mar. *pp* *f*

Org. *mp* *mf* *mp* *p* *pp*

Ped. *pp*

163 ♩ = 168, lively

T. Bl.

Org.

III: 4' solo, poco ad lib.

*pppp*

*pp*

(III)

169

Org.

*ppp*

8'

175

Org.

180

Org.

*pp*

186 Player 3

Jug.

Org.

Ped.

♩ = 60, calm, senza rigore  
pour water on water

*(mf)*

*ppp*

(very dense)

*pp*

193 Player 1 rustle evenly

Gravel *p*

Player 3 move evenly

Sand bl. *p*

II: Flute *p* III *ppp*

Org. *pp* *ppp*

Coupler III *ppp*

Ped. *ppp*

200 Player 3

B. Dr. *pp*

Org. Tremoli and staying tones blend into each other, don't strike separately

Ped: 16' (poss.+8') from a big distance *pp* *p*

206

Org. *pp*

16' (+8?), continues Pedal *mp* *pp*

coming closer

Coupler III only *(ppp)* *(pp)*

208

Org. *p* *mf* *f*

III: + Tremulant

Ped. *f*

211 *poco accel.*

Org. 8' (strong, poss. +16') *f* 3

Ped.



214 ♩ = 68

Org. 4' (poss. + 8'), bright *fff* *ff* 3

Ped. very sharp *fff*



216 9

Org. *cresc.* 2 1 2 3

Ped. 16' only *f*

muffled but threatening



218 9

Org. 4' *ffff*

Ped.

break off suddenly

221 **G** ♩ = 152, aggressive

sticks

Tom-t. *pp* *ff*

(small Tam-tam, warm up if necessary)

Tam-t. *ffffz*

hard timpani mallets

Timp. *fff* *p* *ff* *p* *ff* *p* *mf* *f* *mf* *f*

♩ = 152, aggressive

B. Dr. *ffffz* *p* *ff* *p* *ff* *p* *ff* *p*

Org. (let go of the keys exactly in the moment of the bang)



226

Tom-t. *p* *ff* *f* *ff* *p*

Timp. *ff* *p* *f* *p* *ff* *p* *f* *p*

B. Dr. *p* *f*



230

Tom-t. *ff*

Timp. *f* *secco* *mf* *p* *f* *f*

B. Dr. *f*

Org. *ff* very sharp

233

Tom-t. *p*

Timp. *mf* *f*

B. Dr. *mf* *f*

Org.

235

Tom-t. *ff*

Timp. *ff*

Bongos *p*

B. Dr. *ff*

Org. *ff*

*♩ = 168, playful*

239

Tom-t. *f* *p* *f* *ff*

T. Bl. *ff* *mf* *ff*

Bongos *f*

B. Dr. *f*

**H**

245

Tom-t. *pp*  $\longleftarrow$  *mf*

both rich in overtones, shimmering

Org. *ff*

Ped. (the lowest two tones of the left hand might be played with the pedal)

249

Cym. *sfz*

Tom-t. *f* *mf* *mf*

hard marimba mallets

Cym. *f*

T. Bl. *ff* *mf*

Congas *f*

Timp. *mf* *pp*

W.B. *ff*

hard marimba mallets *ff*

Bongos *ff*

B. Dr. *f* *f* *p*  $\longleftarrow$  *mf*  $\longrightarrow$  *p*

257

Timp. *ff*

$\text{♩} = \text{ca } 152$   
solo, quasi cadenza. Wild and chaotic

Org. *fff*

Ped.  $8'+16'$  *fff*

262

Org. *ff*

Ped. 8' only *f* 16' only *mf*

267

Org. *mf* *fff* *mf*

Ped. (16') *mf* 8'+16' *fff*

4', sharp (poss. + 2' / Third)

272

Org. *ff* *mf* *mf*

Ped. 8' only *ff*

274

Org. *fff*

Ped. *f* *p* 8'+16' *fff*

276

Org. *mp* *f* *mf*

Ped.



278

Org.



Improvisation with timbres: change between different 4' in irregular intervals  
(take away possible 8' from the beginning of the bar)

280

Org.

10-15 sec.

(Stay on III in the end, left hand)



282 ♩ = 72, static

Cym. sticks (sticks) *pp*

Tom-t. *f*

T. Bl.

Congas hard marimba mallets *f*

Timp. *p*

W.B.

Bongos *ff*

Mar. hard marimba mallets *ff*

B. Dr. *f* (hard marimba mallets)

Org.

♩ = 72, static

♩ = 72, static

287

Cym. *f* *sfz* (sticks) *f*

Snare *f*

Tom-t. *f* *pp*

Congas *f* *f*

Timp. *f* *pp*

Cast. *f*

W.B. *pp*

Bongos *ff* *pp*

Mar. *ff*

B. Dr. *f* *f*

Org. *ff*

Ped. *fff*

292

Snare *fppp* (sticks) *p*

Tom-t. *f* *f*

Cym. *f* l.v. soft mallet

T. Bl. *f*

Congas *f* *f*

Timp. *f* *p* soft timpani mallets

W.B. *f* *pp*

Bongos *f* *ff* *mf*

B. Dr. *f* *ff* *mf*

Org. *f* *pp*

Ped. *f*

298

fast dynamic changes between pp and mf (stop earlier if necessary)

add vibrato with the pedal around this pitch, slowly increasing the range until the maximum

*cresc.*

add fast dynamic changes between pp and f, generally playing *cresc.*

Org. *ppp* *pp* *cresc. (fast)*

Ped. *mp* *p* *cresc.*

301 soft mallets

Tom-t. *p* *cresc.* *f*

Timp.

B. Dr. *(cresc.)*

Org. non mis., as fast as possible

Ped. 16'

303 **calm**

with brushes: mimic waves washing against a shore. experiment with adding soft hits with the brushes to add more color

Snare (stop earlier if necessary) *pp* *p*

Tom-t.

Tam-t. *p* *f* l.v.

Timp. (maximum range) without vibrato + subtle vibrato (very small interval) *ff* *p* *ppp*

B. Dr. *ff*

Org. **calm** stop immediately when the tam-tam sounds *ff*

Ped. *ff*

309 fade out

Snare

Org. 16' solo, ca. 10 sec. break off, senza rit. *pp*