

## **Inequalities**

Piano and percussion. Short notes but always lots of resonance and ringing. The piano pedal is almost always down. Perhaps the vibraphone pedal is held down throughout. Drums have bottom.

“IN ENSEMBLE” are passages in which players share pulse in a conventional manner.

“FREE PULSE” are passages in which players follow independent tempi as indicated. Vertical alignment in the score will be lost. Long fermatas at the end of these passages allow for pause and alignment of the start of next section together, as necessary.



Coordinated entrance

### PERCUSSION INSTRUMENTS

Vibraphone, Bells, Bass Drum, 4 Tom Toms, Sandblocks (large, full sheet 8.5” x 11”, one of which perhaps rests flat), Woodblock, Tam Tam

# Inequalities

For Conor Hanick and George Nickson

John Kennedy

**Gentle, ringing** ♩ = 54

**IN ENSEMBLE** *poco rit.* - *a tempo* *poco rit.* **FREE PULSE** ♩ = ca. 54-72 *poco rit.* *a tempo* *simile*

Orchestral Bells *p* *poco più*

Vibraphone

Percussion

**Gentle, ringing** ♩ = 54

**IN ENSEMBLE** *poco rit.* - *a tempo* *poco rit.* **FREE PULSE** ♩ = ca. 54-72 *poco rit.* *a tempo* *simile*

Piano *mp* *poco più* *norm.* *with pedal*



FREE PULSE

10 ♩ = ca. 54-72

(as before)  
*poco rit...*

Orch. Bells

Vib.

Perc.

Pno.

LOW TOM

TOM TOMS

*pp*

*poco*

*p*

*mf*

*mp*

*p*

*mp*

FREE PULSE

♩ = ca. 54-72

(as before)  
*poco rit...*

Orch. Bells

Vib.

Perc.

Pno.

*mf*

*mf*

*f*

*mf*

*mf*

7:4

FREE PULSE ♩ = ca. 120

*Watery*

39

Orch. Bells

Vib.

Perc.

Pno.

*pp*

*p* with pedal

*mp* with pedal

5:6

5:6

3

3

3

5:6

3

3

5:6

(FREE PULSE)

44

Orch. Bells

Vib.

Perc.

Pno.

*pp*

*p*

*mf*

3 TRIANGLES

5

3

3

3

3

5:6

5:6

3

3

5:6

5:6



IN ENSEMBLE ♩ = 104

62

Orch. Bells

Vib.

Perc.

Pno.

*pp*

*bend*

*pp*

*bend*

IN ENSEMBLE ♩ = 104

66

Orch. Bells

Vib.

Perc.

Pno.


*mp*


*mf*

*mf*

98 IN ENSEMBLE ♩ = ca. 86 (slightly faster)

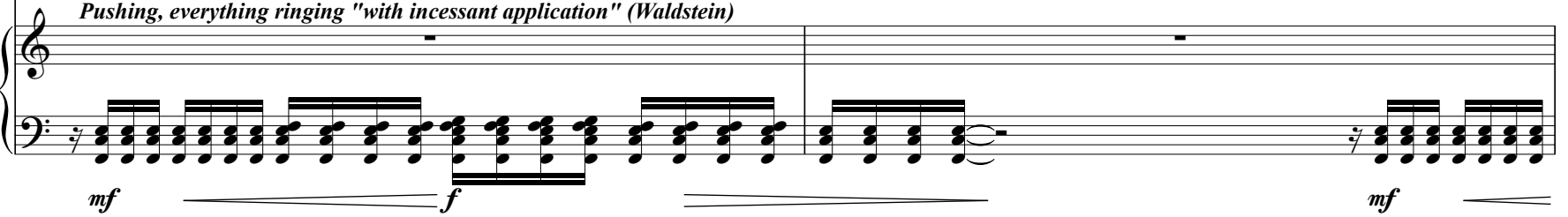
*Pushing, everything ringing "with incessant application" (Waldstein)*

Vib. 

Perc. 

IN ENSEMBLE ♩ = ca. 86 (slightly faster)

*Pushing, everything ringing "with incessant application" (Waldstein)*

Pno. 

100

Vib. 

Perc. 

Pno. 



102

Vib.

Perc.

Pno.

*mf* *7* *7* *7* *mf* *mp* *mf*

*mf* *f*

*mf* *f*

8<sup>va</sup>

104

Vib.

Perc.

Pno.

*mf* *f* *mp* *mf*

*mf* *f*

106

Vib. Perc. Pno.

*p* *f* *f* *f*

5 5

Detailed description: This system covers measures 106 and 107. The Vibraphone (Vib.) part is mostly silent, with a final chord of sixteenth notes in measure 107 marked *f*. The Percussion (Perc.) part features a rhythmic pattern of eighth notes, starting in measure 106 at *p* and increasing to *f* by measure 107. The Piano (Pno.) part consists of a steady eighth-note accompaniment, starting at *mf* in measure 106 and reaching *f* by measure 107. Fingerings of 5 are indicated for the Percussion part in both measures.

108

Vib. Perc. Pno.

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

Detailed description: This system covers measures 108 and 109. In measure 108, the Vibraphone (Vib.) plays a dense sixteenth-note texture marked *ff*, while the Percussion (Perc.) and Piano (Pno.) parts are silent. In measure 109, the Percussion part resumes with eighth notes, starting at *mf* and reaching *ff*. The Piano part continues with eighth notes, starting at *f* and reaching *ff*.

110 *like swells* *(less than piano)*

Vib. *f*

Perc. *sfz*

Pno. *like swells* *etc.* *ff*

8<sup>ub</sup> *sfz*

112

Vib.

Perc. *3* *sfz*

Pno.

8<sup>ub</sup> *sfz*