Pulau Dewata

for seven percussionists

by

Claude Vivier
(1977)
arranged by Jeff Myers
(2009)
**Instrumentation**

**PERCUSSION I:**
- Chimes I
- Steel Drum (soprano)
- Low Timbale
- Conga
- High Woodblock
- 3 Temple Blocks (low, medium, high)
- 2 Shakers (medium, high)

**PERCUSSION II:**
- 3 Timpani (I-III) [share with Perc. III]
- Glockenspiel I (standard)
- Crotales (lowest C, D, Eb)
- Chimes II

**PERCUSSION III:**
- 3 Timpani (I-III) [share with Perc. II]
- Xylophone (standard)
- Almglocken
- Nipple Gongs (suspended)

**PERCUSSION IV:**
- Marimba (any size)
- Bass Drum (concert)

**PERCUSSION V:**
- Vibraphone I (with motor)

**PERCUSSION VI:**
- Vibraphone II (with motor)

**PERCUSSION VII:**
- Glockenspiel II (standard)
- Conga
- Tamborine
- 3 Shakers (low, medium, high)
- Medium-Large Tam-Tam
- Large Tam-Tam

**Notes**

1. Accidentals carry through the bar.
2. Regarding the setup:
   A) In the setup for Percussion I, the Steel Drum should be within striking distance of the Chimes.
   B) The Timpani should be placed between Percussion II and III to facilitate shared parts.
Chimes I
Steel Drum (soprano)
Auxiliary Perc.

Timpani (shared with III)
Glockenspiel I/ Crotales
Chimes II
Auxiliary Perc.

Timpani (shared with II)
Xylophone
Almglocken
Nipple Gongs

Marimba (any size)
Bass Drum (concert)

Vibraphone I (motor off)
Vibraphone II (motor off)

Glockenspiel II
Auxiliary Perc.
VI: Vib. II.

Xyl.

II: Aux.

Aux.

III: Xyl.

(music notation)

IV: Mba.

V: Vib. I.

VI: Vib. II.

VII: Aux.

3 Temple Blks.

3 Congas (low, middle, high)

(turn off snare to avoid sympathetic buzzing)

(fourth staff)

(3 Shakers)

3 Congas (low, middle, high)

with hands

mp

f

3 Congas (low, middle, high)

with hands

mp

f

(tongue)
Conga, with hands
to the edge

I: Aux.

II: Glock. I
Crot.

III: Xyl.

IV: Mba.

V: Vib. I

VI: Vib. II

VII: Aux.

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I: Chim. I

II: Aux

III: Xyl.

IV: Mba.

V: Vib. I

VI: Vib. II

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I: Chim. I
II: Timp.
III: N. Gongs
IV: B.Dr.
V: Vib. I
VI: Vib. II.
VII: Aux.

*) After the accent, drop the dynamic considerably, like a forte-piano, within the context of the diminuendo.

**) Both tam-tams should be placed so that they may be hit simultaneously. e.g. facing eachother, gamelan style.
I: Steel Pan

II: Chim. II

III: Timp.

IV: Mba.

V: Vib. I

VI: Vib. II.

VII: Glock. II

motor on (fast as possible)

Bell Plate (chime mallet)

motor off

Bell Plate (chime mallet)