

# **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:

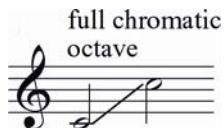
3 Timpani (I-III) [share with Perc. III]  
Glockenspiel I (standard)  
Crotales (lowest C, D, Eb)  
Chimes II

## 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.

# Pulau Dewata

Claude Vivier  
(arr. Jeff Myers)

♩ = 120

chime mallets (standard)

**I**

Chimes I

Steel Drum (soprano)

Auxiliary Perc.

[Placed within striking distance of the chimes]

Low Timbale  
Conga  
3 High Woodblock  
3 Temple Blocks (Low, Med, High)  
2 Shakers (Med., High)

**II**

Timpani (shared with III)

Glockenspiel I / Crotales

Chimes II

Auxiliary Perc.

[3 lowest drums: I, II, III]

[Crotales: only low C, D, Eb]

Crotales standard beater

Snare Drum  
High Timbale  
2 Bongos  
3 Congas (Low, Med., High)  
Tamborine  
Bell Plate

**III**

Timpani (shared with II)

Xylophone

Almglocken

Nipple Gongs

[3 lowest drums: I, II, III]

standard gong beater (always suspended)

strike off-center (sempre)

full chromatic octave

**IV**

Marimba (any size)

Bass Drum (concert)

**V**

Vibraphone I (with motor)

(motor off)

med. hard mallets (never blend with Vibes. II)

♩ = 120

**VI**

Vibraphone II (with motor)

(motor off)

**VII**

Glockenspiel II

Auxiliary Perc.

med. plastic mallets with mole skin covering (always): mallet stick handles

Conga  
Tamborine  
3 Shakers (Low, Med., High)  
Med. Large Tam-Tam  
Large Tam-Tam

A

10

I: Chim. I

II: Glock. I/  
Crot.

III: N. Gongs

IV: Mba. *f* medium mallets  
(blend with vibes. sound)

V: Vib. I

VII: Glock. II switch to mallet head mallet head  
*ppp*

15

I: Chim. I *f* (choke)

II: Glock. I/  
Crot. *ppp* Glock. standard mallets *mf* Crot. (choke) Glock. *ppp*

III: N. Gongs *mf* off-center (choke)

IV: Mba.

V: Vib. I

VI: Vib. II *mf* med. plastic mallets  
with mole skin covering  
(always)

VII: Glock. II *mf* *ppp*

**B**

19

I: Chim. I

II: Glock. I / Croc. *f* *ppp* *f* *Glock.*

III: N. Gongs *(off-center)*

IV: Mba.

V: Vib. I

VI: Vib. II *mf*

VII: Glock. II *mf*

23

I: Chim. I *hard mallets (plastic) a4* *f*

II: Glock. I / Croc. *f*

III: Alm. *med. hard mallets (articulate, somewhat bright)* *ppp* *f*

IV: Mba. *ppp* *f*

V: Vib. I *f*

VI: Vib. II *ppp* *f*

VII: Glock. II *ppp* *f*

28

I: Chim. I

II: Glock. I / Crot.

III: N. Gongs

IV: Mba.

V: Vib. I

VII: Glock. II

*strike off-center*

32

I: Chim. I

II: Glock. I / Crot.

IV: Mba.

V: Vib. I

VII: Glock. II

*f*

*f*

*ppp < f*

*ppp < f*

38

I: Chim. I

II: Glock. I / Crot.

III: Alm.

IV: Mba.

V: Vib. I

VI: Vib. II

*med. hard mallets*

*f*

*ppp* ————— *f*

*mp* > *pp*

*f*

*non dim.*

**C**

44

IV: Mba. *f*

V: Vib. I *f*

VI: Vib. II *f*

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50

I: Aux. *f*  
3 Temple Blocks (lowest, middle, highest) hard mallets

II: Aux. *mp* *f*  
Snare Drum., wire brushes

III: Xyl. *f*  
standard mallets

IV: Mba. *f*

V: Vib. I *f*

VI: Vib. II *f* *mf*

VII: Aux. *f*  
3 Shakers (low, medium, high)

---

57

I: Aux. *f*  
2 Shakers (medium, high)

II: Aux. *pp* *mp*  
Snare, with hands sticks *mf*

III: Xyl.

IV: Mba.

V: Vib. I

VI: Vib. II

VII: Glock. II *f*

64

I: Aux.  $\text{H } \frac{4}{4}$   $\frac{5}{4}$   $\frac{2}{4}$   $\frac{7}{4}$   $\frac{4}{4}$  3 Temple Bkls. hard mallets *mp*  $\text{f}$

II: Aux.  $\text{H } \frac{4}{4}$  (turn off snare to avoid sympathetic buzzing)  $\frac{5}{4}$   $\frac{2}{4}$   $\frac{7}{4}$   $\frac{4}{4}$  3 Congas (low, middle, high) with hands *mp*  $\text{f}$

III: Xyl.  $\frac{4}{4}$   $\frac{5}{4}$   $\frac{2}{4}$   $\frac{7}{4}$   $\frac{4}{4}$

IV: Mba.  $\frac{4}{4}$   $\frac{5}{4}$   $\frac{2}{4}$   $\frac{7}{4}$   $\frac{4}{4}$  *f*

V: Vib. I  $\frac{4}{4}$   $\frac{5}{4}$   $\frac{2}{4}$   $\frac{7}{4}$   $\frac{4}{4}$  *f*

VI: Vib. II  $\frac{4}{4}$   $\frac{5}{4}$   $\frac{2}{4}$   $\frac{7}{4}$   $\frac{4}{4}$  *f*

VII: Aux.  $\text{H } \frac{4}{4}$   $\frac{5}{4}$   $\frac{2}{4}$   $\frac{7}{4}$   $\frac{4}{4}$  (3 Shakers) *f*



69 **D**

II: Aux.  $\text{H } \frac{4}{4}$   $\frac{2}{4}$   $\frac{3}{4}$  3 Congas *f* (+ = slap)

III: Xyl.  $\frac{4}{4}$   $\frac{2}{4}$   $\frac{3}{4}$

IV: Mba.  $\frac{4}{4}$   $\frac{2}{4}$   $\frac{3}{4}$  *ppp*  $\text{f}$

V: Vib. I  $\frac{4}{4}$   $\frac{2}{4}$   $\frac{3}{4}$

VI: Vib. II  $\frac{4}{4}$   $\frac{2}{4}$   $\frac{3}{4}$



75

I: Aux. **High Woodblock, sticks** *f* **Low Timbale, sticks** *mp* *to the edge*

II: Aux. **2 Bongos, with hands** *f* **High Timbale, with hands** *f* *to the edge*

III: Xyl. *f*

IV: Mba. *f*

VII: Aux. **Tamborine, with hands** *f* (tapping on drum) *mp*



83

I: Aux. *on the edge* *to the center*

II: Aux. *on the edge* *to the center*

III: Xyl. *ppp* *f*

IV: Mba. *ppp*

V: Vib. I. *ppp* *f*

VI: Vib. II. *ppp* *f*

VII: Aux.

94 *on the center* **E** High Woodblock, sticks

I: Aux. *on the center*  $f$

II: Aux. *on the center*

III: Xyl.

IV: Mba.  $f$  3  $f$

V: Vib. I  $ppp$   $f$   $f$

VI: Vib. II

VII: Aux.



102 Glock.

II: Glock. I/ Croc.  $ppp$   $f$   $ppp$

III: Xyl.  $ppp$   $f$   $f$

IV: Mba.  $f$

V: Vib. I

VI: Vib. II  $ppp$

VII: Aux. **Tamborine, as before**  $mp$

Conga, with hands  
to the edge

I: Aux. *p* *f*

II: Glock. I / Crot. *f* *ppp* *f*

III: Xyl. *ppp* *f*

IV: Mba.

V: Vib. I *f*

VI: Vib. II *f* *ppp* *f*

VII: Aux. *f*



116 *ritenuto* *hard mallets* *tempo primo*

I: Chim. I *mf*

II: Aux. *ppp* *f* Tamborine, sticks

III: Xyl. *f*

IV: Mba. *f*

V: Vib. I *mf* *ppp* *f* *ritenuto* *tempo primo*

VI: Vib. II *mf*

**F**

125 *ritenuto* *tempo primo*

I: Chim. I *mf dim.* *pp*

V: Vib. I *mf dim.* *pp* *f* *tempo primo*

VI: Vib. II *mf dim.* *pp* *f*

130 *hard mallets* *f*

I: Chim. I *f*

II: Glock. I / Croc. *f*

III: N. Gongs *hard mallets* *f*

IV: Mba. *f*

V: Vib. I *f*

VI: Vib. II *f*

VII: Glock. II *mallet handles*

139 *High Woodblock* *ppp* *f*

I: Aux.

II: Aux. *3 Congas* *mf*

III: Xyl. *ppp* *f*

IV: Mba. *f*

V: Vib. I *f*

VI: Vib. II

**G**

149  $\text{♩} = 80$

II: Glock. I / Crot. Glock.

III: N. Gongs standard gong beater

IV: Mba.

V: Vib. I *p*

VI: Vib. II *mf*

I: Chim. I chime mallets

II: Glock. I / Crot.

III: N. Gongs

IV: Mba.

V: Vib. I

VI: Vib. II

VII: Glock. II mallet head

**H**

I: Chim. I

III: N. Gongs *mf*

IV: Mba.

V: Vib. I

VI: Vib. II

VII: Glock. II

182

I: Chim. I *mf*

II: Glock. I/  
Crot. *p* Crot.

III: N. Gongs *mf* *strike off-center*

IV: Mba.

V: Vib. I

VI: Vib. II

VII: Glock. II *mf*



196

I: Chim. I

II: Glock. I/  
Crot. *p* Glock.

III: N. Gongs *on-center*

IV: Mba.

V: Vib. I

VI: Vib. II

VII: Glock. II

I ♩ = 120

204

I: Chim. I *hard mallets*  
*mf* 3

II: Chim. II *hard mallets*  
*mf* 3

III: Xyl.  
III: Alm. *med. mallets*  
*f*

IV: Mba. *mf*

V: Vib. I

VI: Vib. II



211

I: Chim. I

II: Chim. II

III: Xyl.

IV: Mba.

V: Vib. I *mf*

VI: Vib. II *mf*

VII: Aux. *Conga*  
*mf* (+ = slap)

216

I: Chim. I

II: Chim. II

III: Xyl.

IV: Mba.

V: Vib. I

VII: Aux.

220

I: Chim. I

II: Aux. *mf*

III: Xyl.

IV: Mba.

V: Vib. I

VI: Vib. II *mf*

3 Congas

225

II: Aux.

III: Xyl.

IV: Mba.

V: Vib. I

VI: Vib. II



229

II: Aux.

III: Xyl.

IV: Mba.

V: Vib. I

VI: Vib. II



233 **J**

II: Aux.

III: Xyl.

IV: Mba.

V: Vib. I

VI: Vib. II



237

I: Chim. I

II: Aux.

III: Xyl.

IV: Mba.

V: Vib. I

VI: Vib. II

240

I: Chim. I

II: Aux.

IV: Mba.

V: Vib. I

VI: Vib. II

55

245

**K** med. hard mallets

I: Chim. I

II: Timp.

III: N. Gongs

IV: B.Dr.

V: Vib. I

VI: Vib. II

VII: Aux.

55

*f* *pp*

*f* *pp*

med. mallets  
strike off-center

*f* *pp*

bass drum beaters

*mp* *pp*

motor on (medium)  
[turned on by Perc. VI]

*f* *pp*

(turn on motor for Perc. V) motor on (slowest possible)

*mp* *pp*

\*\*\*) Med.-Lg. Tam-Tam, standard beater

Lg. Tam -Tam

*f* *pp*

\*) 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 each other, gamelan style.

**L** (same mallets)  
Soprano pan

246

I: Steel Pan *f*

V: Vib. I *f* (motor on)

VII: Glock. II *f*

253

I: Steel Pan *f*

II: Timp. *f*

III: N. Gongs *f* med. mallets off-center on-center

IV: Mba. *f*

V: Vib. I *f*

VI: Vib. II

VII: Glock. II *f*

260

I: Steel Pan

II: Timp.

III: N. Gongs off-center on-center

IV: Mba.

V: Vib. I

VI: Vib. II motor off mallet head

VII: Glock. II

266

I: Steel Pan

II: Timp.

III: N. Gongs

IV: Mba.

V: Vib. I

VI: Vib. II

VII: Glock. II

*off-center* *on-center*

273

I: Steel Pan

II: Timp.

III: N. Gongs

IV: Mba.

V: Vib. I

VI: Vib. II

VII: Glock. II

*(on-center)* *off-center* *on-center*

M

280

I: Steel Pan

II: Timp.

III: N. Gongs *off-center*

IV: Mba.

V: Vib. I

VI: Vib. II

VII: Glock. II



286

I: Steel Pan

III: Xyl.

IV: Mba.

VI: Vib. II

VII: Glock. II

291

I: Steel Pan

II: Aux.   
 3 Congas   
 *mf sotto voce*

III: Xyl.   
 *f*

IV: Mba.   
 *f*

VI: Vib. II.   
 *f*

VII: Glock. II   
 *ppp*  $\longleftarrow$  *f*

297

I: Steel Pan   
 *f*

II: Aux.   
 *mf*

III: Xyl.   
 *ppp*  $\longleftarrow$  *f*

IV: Mba.

V: Vib. I

VI: Vib. II.   
 *ppp*  $\longleftarrow$  *f*

VII: Glock. II   
 *ppp*  $\longleftarrow$  *f*

303

I: Steel Pan

II: Aux.

III: Xyl.

IV: Mba.

V: Vib. I

VI: Vib. II

VII: Glock. II

308

I: Steel Pan

II: Chim. II

II: Aux.

III: Xyl.

IV: Mba.

V: Vib. I

VII: Glock. II

chime mallets

*ppp*

*ppp*

*ppp*

314

I: Steel Pan

II: Chim. II  
*f*

III: Timp.  
*f*

IV: Mba.

V: Vib. I  
*f*

VI: Vib. II  
*mf*

VII: Glock. II  
*f*

motor on (fast as possible)

320

I: Steel Pan  
*mf*

II: Aux.  
*mf*

III: Timp.  
*mf*

IV: Mba.  
*mf*

V: Vib. I  
*mf*

VI: Vib. II  
*mf*

VII: Glock. II  
*mf*

Bell Plate (chime mallet)

motor off

**N** ♩ = 80



325

I: Steel Pan

III: Alm. *mf*

IV: Mba.

V: Vib. I

VI: Vib. II

VII: Glock. II



331

I: Chim. I *mf* chime beater

II: Chim. II *mf* chime beater

III: Alm. *mf*

V: Vib. I *mf*

VI: Vib. II *mp* motor off

336

I: Chim. I

II: Chim. II

III: N. Gongs *mf*

V: Vib. I motor on (medium) *mf*

VI: Vib. II motor on (slow) *mf*

VII: Aux. Med.-Lg. Tam-Tam *mf* Lg. Tam -Tam *mf* \*\*) see pg. 16



339

I: Chim. I med. mallets

II: Aux. 3 Congas *mp*

III: N. Gongs (on-center) (choke staccato notes) (if available)

V: Vib. I (motor on)

VI: Vib. II (motor on)

VII: Aux. Lg. Tam -Tam *p*