



Connected

Dan Bryan & Aaron Hines (ASCAP)
Arr. Kyle Zive

Primitive Form
of Communication
(Morse Code)

$\text{♩} = 170$

Mallet 1

Mallet 2

Mallet 3

Mallet 4

Mallet 5

Mallet 6

Synthesizer

Bass Guitar

Snare Drums

Tenor Drums

Bass Drums

Cymbals

f

p

Metal Combo

Metal Combo

Metal Combo

Metal Combo

Metal Combo

Chimes

p

Piano

mf

mp

mf

p

1 Only

2

3

4

5

6

3

3

3

3

Connected - Percussion Score

This percussion score is for the piece "Connected" and is page 3 of the score. It features a variety of instruments and complex rhythmic patterns. The score is divided into measures 13 through 19. Mal 1 (Xylo) starts with a rhythmic pattern in measures 13-15, then plays a triplet in measure 16, and continues with a melodic line in measures 17-19. Mal 2, Mal 3, Mal 4, and Mal 5 all play similar rhythmic patterns, with Mal 4 and Mal 5 including fingerings (4 2 3 1 2 3) and dynamics (f, fp, ff). Glockenspiel plays chords in measures 13-15, then a sustained chord in measure 16, and Chinas in measures 17-19. Synth plays a bass line in measures 13-15, then a sustained chord in measure 16, and a Lead 2 (Sawtooth) in measures 17-19. Bass plays a bass line in measures 13-15, then a sustained chord in measure 16, and a bass line in measures 17-19. Snare, Tenor, and Basses all play complex rhythmic patterns, with Snare and Tenor including mallet patterns (L L R L L R, L R R L L R, R) and dynamics (p, f, ff). Basses play a bass line in measures 13-15, then a sustained chord in measure 16, and a bass line in measures 17-19. Cym plays a crash choke in measure 16 and a crash in measures 17-19. The score includes various dynamics (f, fp, ff, p) and articulations (accents, slurs, triplets, sextuplets).

Connected - Percussion Score

33 The Invention of the Telephone

29 30 31 32 34

Mal 1 Marimba *p*

Mal 2 Vibes *mp*

Mal 3 *mp*

Mal 4

Mal 5 *p*

Mal 6

Synth

Bass *f* *mp*

Snares LH-Crossshot RH-Brush *p* L L L L L L L

Tenors RH-Puffie LH-Brush *p* L L L L L L L

Basses

Cym

Connected - Percussion Score

39 40 41 42 43 44

Mal 1 *mp* *f*

Mal 2 *mp* *f*

Mal 3 *mp* *f*

Mal 4 *mp* *f*

Mal 5 *mp* *f*

Mal 6 Glockenspiel *mp* *f*

Synth Piano

Bass *mp* *f*

Snares *pp* *f*

Tenors Regular Mallets *mf* *p* *f*

Basses *p* *f*

Cym *f*

Detailed description: This is a percussion score for a piece titled 'Connected'. The score is for page 7 and covers measures 39 to 44. It features six mallet parts (Mal 1-6), a piano (Synth), a bass, snares, tenors, basses, and cymbals. The mallet parts are written in treble clef, while the piano, bass, and cymbals are in bass clef. The snare and tenor parts include specific malleting patterns (e.g., L, R, L, R) and dynamic markings. The piano part is marked 'Piano' and is mostly silent. The bass part has a melodic line with dynamics *mp* and *f*. The snare part has a rhythmic pattern with dynamics *pp* and *f*. The tenor part uses 'Regular Mallets' and has dynamics *mf*, *p*, and *f*. The basses part has dynamics *p* and *f*. The cymbals part has a dynamic *f*. The score is divided into measures 39, 40, 41, 42, 43, and 44, with various time signatures and rests.

Connected - Percussion Score

This page contains a percussion score for measures 55 through 60. The score is organized into several staves:

- Mal 1, Mal 2, Mal 3, Mal 5, Mal 6:** These five mallet parts play a rhythmic pattern of eighth notes, often in groups of three (trios). The dynamics start at *mp* (measures 55-56), increase to *mf* (measures 57-58), and reach *fp* (measures 59-60). Measure 55 includes a *v* (accents) marking.
- Mal 4:** Labeled "Glockenspiel", this part plays a melodic line of quarter notes. Dynamics are *mp* in measure 58 and *mf* in measure 59.
- Synth:** The synthesizer part consists of sustained chords in both hands. Dynamics are *mp* in measures 55-56, *mf* in measures 57-58, and *p* (piano) in measure 60.
- Bass:** The bass line features a steady eighth-note pattern. Dynamics are *mp* in measures 55-56 and *mf* in measures 57-58.
- Snares:** The snare drum has a *ff* (fortissimo) dynamic in measure 55, marked with a *v* and a *R* (roll) symbol. It is silent in the following measures.
- Tenors:** The tenor drums are silent throughout this section.
- Basses:** The bass drum part features a pattern of eighth notes, often in groups of three. Dynamics are *mp* in measures 55-56 and *mf* in measures 57-58. Measure 60 includes a *v* marking and a series of slurs over the notes.
- Cym:** The cymbal part is silent throughout this section.

The score includes various musical notations such as accents (*v*), dynamics (*mp*, *mf*, *fp*, *p*, *ff*), and articulation marks like slurs and ties. The time signature changes from 2/4 to 4/4 between measures 58 and 59.

Connected - Percussion Score

69 70 71 72 73 74 75 76 77

Mal 1 *p* *mf* *f* *mf* 1/4 inner mallets

Mal 2 *p* *mf* *f* *mf* 3 3 3 3 3 3

Mal 3 *p* *mf* *f* *mf* 3 3 3 3 3 3

Mal 4 BD and Tam Tam

Mal 5 *p* *mf* *f* *mf* 1/4 inner mallets

Mal 6 *p* *mf* *f* Chimes

Synth *p* *mf* *f*

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

Snares LH-Crossshot RH-Brush *f* *mp* L L L L

Tenors LH-Brush RH-Puffie *f* *mp* L R L L R L L R L L R L

Basses *p* *f* *mp*

Cym Ding *mp*

Connected - Percussion Score

95 The World Gets "Connected"

88 $\text{♩} = 140$ 89 90 91 92 93 94 $\text{♩} = 150$ 95 96 97

Mal 1

Mal 2

Mal 3
Marimba
4 mallet permutation of choice
mf *f* *mf*

Mal 4
Xylo
4 mallet permutation of choice
mf *f* *mf*

Mal 5

Mal 6
4 mallet permutation of choice
Marimba
mf *f* *mf*

Synth
Guitar
Guitar

Bass

Snares

Tenors
p

Basses

Cym

The score is for a percussion ensemble. It features six mallet parts (Mal 1-6), a synth part with guitar, a bass line, and a drum set (snare, tenor, bass, cymbal). The music is in 4/4 time, with a tempo change from 140 to 150 bpm at measure 94. The key signature has one flat. The score is divided into three measures (95-97) by a double bar line. The mallet parts play a rhythmic pattern of eighth notes, often in groups of three. The synth part plays a steady eighth-note accompaniment. The bass line has a melodic line in the first measure of the section. The drum set parts are mostly silent, with a few notes in the tenor drum part.

Connected - Percussion Score

106 ♩=150 107 **108** 109 110 111 112 113 114 115

Mal 1: Treble clef, 6/8 time. Rested until measure 114, then plays chords marked *f*.

Mal 2: Treble clef, 6/8 time. Rested throughout.

Mal 3: Bass clef, 6/8 time. Rhythmic patterns with fingerings (e.g., 2 3 4, 2 3 4, 1 3 4, 2 3 4, 2 3 2 3 2 3, 1 3 4, 2 3 4, 2 3 2 3 2 3, 3 1/2 3, 1/2 3 1/2, 3 1/2 3, 1/2 3 1/2). Starts at *mf*, ends at *f*.

Triangle: Treble clef, 6/8 time. Rhythmic patterns marked *mf*.

Mal 5: Treble clef, 6/8 time. Rested until measure 114, then plays chords marked *f*.

Mal 6: Bass clef, 6/8 time. Rhythmic patterns with fingerings (e.g., 2 3 4, 2 3 4, 1 3 4, 2 3 4, 2 3 2 3 2 3, 1 3 4, 2 3 4, 2 3 2 3 2 3, 3 1/2 3, 1/2 3 1/2, 3 1/2 3, 1/2 3 1/2). Starts at *mf*, ends at *f*.

Synth: Treble and Bass clefs, 6/8 time. Rested throughout.

Bass: Bass clef, 6/8 time. Melodic line with slurs, marked *p*.

Snares: Treble clef, 6/8 time. Rested throughout.

Tenors: Treble clef, 6/8 time. Rested throughout.

Basses: Treble clef, 6/8 time. Rested throughout.

Cym: Treble clef, 6/8 time. Rested throughout.

This percussion score page covers measures 125 to 132. It features seven main parts: Mal 1, Mal 2, Mal 3, Mal 4, Mal 5, Mal 6, Synth, Bass, Snares, Tenors, Basses, and Cym. The score is divided into two systems. The first system includes Mal 1 through Mal 6, Synth, and Bass. The second system includes Snares, Tenors, Basses, and Cym. Measure numbers 125, 126, 127, 128, 129, 130, 131, and 132 are indicated at the top. Dynamics include *mf*, *p*, and *f*. Specific percussion instruments are labeled: China, Glockenspiel, SleighBells, and Lead 2 (Sawtooth). The score includes various rhythmic patterns, including sixteenth-note runs and rests, and dynamic markings such as accents and hairpins.

Connected - Percussion Score

This musical score is for a percussion ensemble, spanning measures 154 to 156. The instruments and their parts are as follows:

- Mal 1:** Vibes, starting at measure 154 with a *ff* dynamic. At measure 155, it transitions to *mf*. At measure 156, it plays a vibraphone part with a *ffp* dynamic and a *2* (two-measure rest) marking.
- Mal 2:** Vibes, starting at measure 155 with a *mf* dynamic. At measure 156, it plays a vibraphone part with a *ffp* dynamic and a *2* marking.
- Mal 3:** Vibes, starting at measure 155 with a *mf* dynamic. At measure 156, it plays a vibraphone part with a *ff* dynamic and a *p* dynamic marking.
- Mal 4:** Vibes, starting at measure 155 with a *mf* dynamic. At measure 156, it plays a vibraphone part with a *ffp* dynamic and a *2* marking.
- Mal 5:** Vibes, starting at measure 154 with a *ff* dynamic. At measure 155, it transitions to *mf*. At measure 156, it plays a vibraphone part with a *ffp* dynamic and a *2* marking.
- Mal 6:** Vibes, starting at measure 155 with a *mf* dynamic. At measure 156, it plays a vibraphone part with a *ffp* dynamic and a *2* marking.
- Synth:** Synthesizer part, starting at measure 155 with a *mf* dynamic. At measure 156, it plays with a *pp* dynamic.
- Bass:** Bass line, starting at measure 155 with a *mf* dynamic. At measure 156, it plays with a *p* dynamic.
- Snares:** Snare drum part with stick patterns (L, R) and dynamics: *p*, *mf*, *p*, *f*, *p*.
- Tenors:** Tenor drum part with stick patterns (L, R) and dynamics: *p*, *mf*, *p*, *f*, *p*.
- Bases:** Bass drum part with a *g* (agogog) marking and dynamics: *p*, *f*, *p*.
- Cym:** Cymbal part, starting at measure 155 with a *p* dynamic. At measure 156, it plays with a *f* dynamic.

160 161 162 $\text{♩} = 156$ 163 164

Mal 1 *p* *f* *ff* *fff*

Mal 2 BD and Tam Tam *f* *ff* *fff*

Mal 3 Cymbals *p* *f* *ff* *fff*

Mal 4 *p* *f* *ff* *fff*

Mal 5 *p* *f* *ff* *fff* Hi Hat *p* Hi Hat

Mal 6 Cymbals *p* *p* *ff* *ff* *fff*

Synth *p* *f* *gliss.*

Bass *p* *f*

Snares *p* *f* *ff* *fff* 1 Only LH Cross Shot *mf*

Tenors *p* *f* *ff* *fff*

Basses *p* *f* *ff* *fff* *mf*

Cym *f* *ff* *fff* *mf*

171 172 173 174

Mal 1 Marimba *mf*

Mal 2 Marimba *mf*

Mal 3

Mal 4 Vibes *mf*

Mal 5 *mf* *p*

Mal 6 Vibes *mf*

Synth

Bass

Snare +1

Tenors +1

Basses

Cym

Connected - Percussion Score

179 180 181 182

Mal 1

Mal 2

Mal 3

Mal 4

Mal 5

Mal 6

Synth

Bass

Snares

Tenors

Basses

Cym

Cymbals

mf

f

All

6th Roll

R L R R L R L L R R L R R L R R

L L R L R L

6th Roll

6th Roll

This page contains a percussion score for measures 199 through 203. The score is organized into several staves:

- Mal 1-6:** Six mallet parts, each starting in 6/4 time at measure 199 and switching to 4/4 at measure 202. They feature melodic lines with dynamic markings of *f*, *p*, and *ff* in the first two measures, and *f* and *mp* in the latter two.
- Synth:** A synthesizer part with a treble and bass clef. The bass line is marked *pp* and *f*, while the treble line has *f* and *mp* markings.
- Bass:** A bass line marked *pp* and *f* in the first two measures, and *f* and *mp* in the last two.
- Snares:** Features triplet patterns in measures 200 and 201, with dynamics ranging from *ff* to *pp*.
- Tenors:** Similar to snares, with triplet patterns and dynamics from *ff* to *pp*.
- Basses:** Includes right-hand (RH) and left-hand (L) parts with dynamics from *ff* to *p*.
- Cym:** Cymbal parts with *ff* markings.

Measure 202 is highlighted with a box at the top of the page.

Glockenspiel $\text{♩} = 156$ **211** 212 213 214 215 216 217

Mal 1 *ff* *mf*

Mal 2 *pp* *ff* Vibes 2 2 *mf*

Mal 3 *ff*

Mal 4 *pp* *ff* Marimba 2 2 *mf*

Mal 5 *ff* Marimba 2 2 *mf*

Mal 6 *pp* *ff* *mf*

Synth *ff*

Bass *ff*

Snares

Tenors

Basses Top of head *mf*

Cym

Connected - Percussion Score

237 238 239 240 241 242 Rack Combo B 243 244

Mal 1 *ff* *fff*

Mal 2 HUH! *ff* *fff*

Mal 3 HUH! *ff* *fff*

Mal 4 HUH! *ff* *fff*

Mal 5 HUH! *ff* *fff*

Mal 6 HUH! *ff* *fff*

Synth *p* *ff* *fff*

Bass HUH! *ff* *fff*

Snares 3 Only 1 Only *p* *fff*

Tenors 2 Only *p* *fff*

Basses *p* *fff*

Cym HUH! *fff*