

Petter Haukaas

# Innesi

For Six Percussionists



# Innesi

## Instrumentation

Perc 1: Vibraphone

Perc 2: Marimba

Perc 3: Vibraphone

Perc 4: Marimba

Perc 5: Vibraphone

Perc 6: Marimba

## Explanations

### Staccato

This is always played as a deadstroke

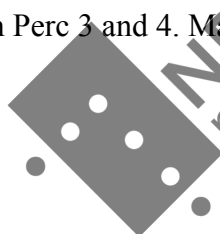
### Glissando

(Only for Vibraphone)

Place a hard plastic-mallet on the node of the bar. Strike the bar normally with a Vibraphone-mallet and push the plastic-mallet down while pushing or pulling it to the center of the bar.

## Positioning

Place the musicians around the audience like shown below. The conductor (if used) will stand behind the audience between Perc 3 and 4. Make sure that every musician can see the conductor.



(Stage)

Perc 6

Perc 1

Perc 5

Audience

Perc 2

Perc 4

Perc 3

(Conductor)

# Innesi

For Six Percussionists

Petter Haukaas (2016)

♩ = 108

Medium Hard Mallets

1. Vibraphone

2. Marimba

3. Vibraphone

4. Marimba

5. Vibraphone

6. Marimba



==

4

1. Vib.

2. Mar.

3. Vib.

5. Vib.

6

1. Vib. *ff* 6

2. Mar. *ff* 5

3. Vib. *ff*

4. Mar. *ff* 5

5. Vib. *pp* 6

6. Mar. *ff* 6 *pp* 6 6 5



8

1. Vib. *ff* 5

2. Mar. *ff*

3. Vib. *ff* 3 3 3

4. Mar. *pp* *ff* 3 3 3 *pp* 3

5. Vib. *ff* 5 3

6. Mar. *ff* 3 3 3



12

1. Vib. *pp* 5 5 5 5 5 3 3 3 6 6 6 5

2. Mar. *pp* 5 5

3. Vib. *pp* 6 6 6 6 6 6

4. Mar. 6 6 6 5 5 5

15

1. Vib. *ff* *pp*

2. Mar. *ff* *pp*

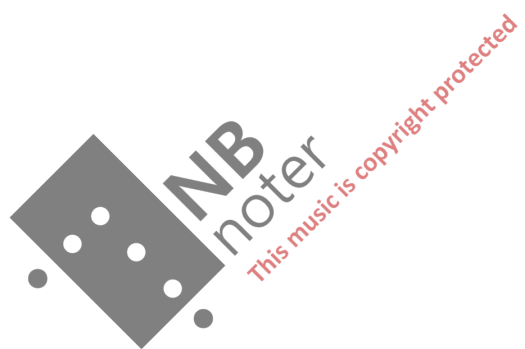
3. Vib. *ff* *pp*

4. Mar. *ff* *pp*

5. Vib. *ff*

6. Mar. *ff* *pp*

==



18

1. Vib. *ff* *pp*

2. Mar. *ff*

3. Vib. *ff*

4. Mar. *ff* *pp*

5. Vib. *ff*

6. Mar. *ff*

21 A

1. Vib. *ff* 6 6 6 6

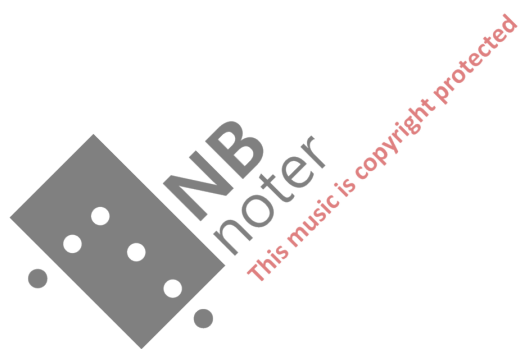
2. Mar. *ff* 5 5 5 5

3. Vib. *ff* *pp* *f*

4. Mar. *ff* 5 5 5 5 *pp* 5 5 5 5 *f*

5. Vib. *ff* 6 6 6 6

6. Mar. *ff* *pp* 3 3 3 3 *f*



23

1. Vib. Soft Mallets *pp* 5

2. Mar. Soft Mallets *pp* 6 6

3. Vib. (Medium Hard Mallets) *ppp* *pp* 5 5 5 5 5 5 5 5

4. Mar. 5 5 *ppp*

5. Vib. Soft Mallets *pp* 6 6

6. Mar. 3 3 *ppp*

26

1. Vib. Medium Hard Mallets  
*pp*  
Ped.

2. Mar. Soft Mallets  
*pp*

3. Vib. Ped.

4. Mar. Soft Mallets  
*pp* 6 6 6

5. Vib. Medium Hard Mallets  
*pp*

6. Mar. Soft Mallets  
*pp* 5

==



30

1. Vib.

2. Mar. Medium Hard Mallets  
*mf* 3 *pp*

3. Vib. Ped.

4. Mar. Medium Hard Mallets  
*mf* 5 3 *pp* 5

5. Vib.

6. Mar. Medium Hard Mallets  
*mf* 6 5 *pp* 3 3 3 3

34 **B**

1. Vib. *ff* *pp* *Ped.*

2. Mar. *ff*

3. Vib. *ff*

4. Mar. *ff* *pp*

5. Vib. *ff*

6. Mar. *ff* *pp*

37

1. Vib. *pp* *Ped.*

4. Mar.

6. Mar.

39

1. Vib. *ff* *pp* *Ped.*

2. Mar. *ff* *pp*

3. Vib. *ff* *pp* *Ped.*

4. Mar. *ff* *pp*

5. Vib. *ff* *pp* *Ped.*

6. Mar. *ff* *pp*



41

1. Vib. *ff* 5 5 5 5

2. Mar. *ff* 6 6 6 6

3. Vib. *ff* 5 5 5 5

4. Mar. *ff*

5. Vib. *ff* 5 5 5 5

6. Mar. *ff* 6 6 6 6

43

1. Vib. *ff* *pp*

2. Mar. *pp* 6 6 6 6 6 6 *ff* 6 6 6

3. Vib. *ff* 5 5 5 5 *pp* 5

4. Mar. *ff*

5. Vib. *ff* 6 6 6

6. Mar. *ff* 6 5



45

1. Vib. *ff*

2. Mar. *pp* *ff* *pp*

3. Vib. *ff* *pp*

4. Mar. *ff*

5. Vib. *ff* *pp*

6. Mar. *pp* *ff*



47

1. Vib. *ff* *pp*

2. Mar. *ff*

3. Vib. *ff* *pp*

4. Mar. *pp* *ff*

5. Vib. *ff* *p*

6. Mar. *pp*

49

1. Vib. *pp* *ff* 3 6

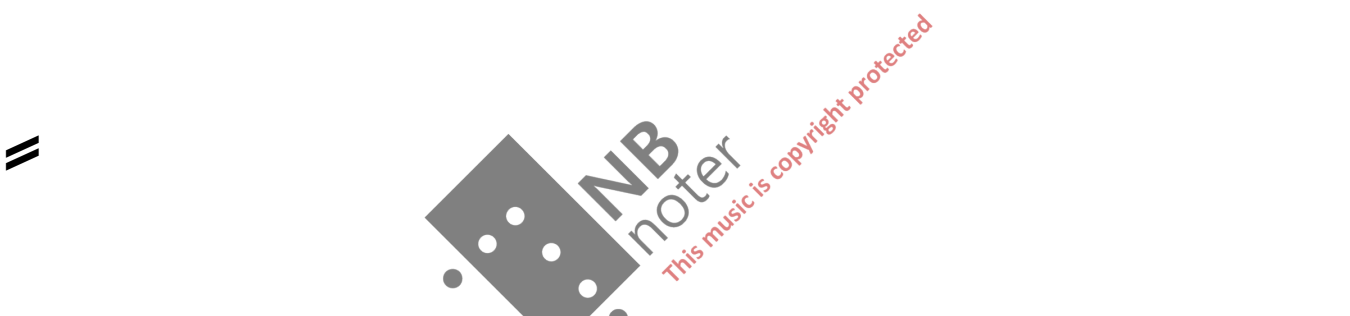
2. Mar. *ff* *pp* 5 5 5

3. Vib. *ff* *pp* 5 3 6 6

4. Mar. *ff* *pp*

5. Vib. *ff* 6 3

6. Mar. *ff* 5



51

1. Vib. *ff* 3 3 *ff* *pp* *ped.*

2. Mar. *ff* *ff* 6 *pp* 6 6 6

3. Vib. *ff* *p* *ped.* 6 3 *ff*

4. Mar. *ff* *ff* *pp* 5 5 5

5. Vib. *ff* *pp* *ped.* *ff*

6. Mar. *ff* 5 *pp* 5 5 *ff* 5 5

54

1. Vib. *ff* *pp* *ff*

2. Mar. *ff* *mf* *p* *ff* *pp*

3. Vib. *pp* *ff*

4. Mar. *ff* *pp* *ff*

5. Vib. *ff* *pp*

6. Mar. *f* *ff* *pp* *ff*

57

1. Vib. *f* *pp* *ff* *pp* *ff*

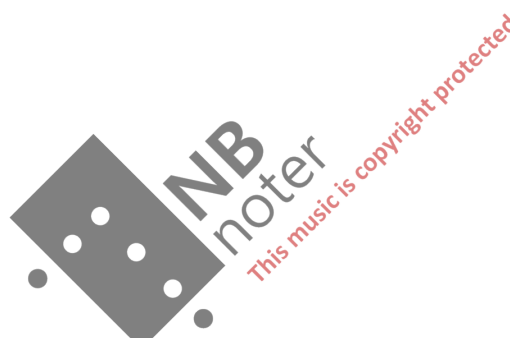
2. Mar. *ff* *f* *pp*

3. Vib. *ff* *pp* *ff*

4. Mar. *ff* *pp* *ff*

5. Vib. *ff* *f* *pp*

6. Mar. *ff* *pp* *ff*



60

1. Vib. *ff* 5 *ff* 3 *pp* 6 6 6 6 6 6 *ff*

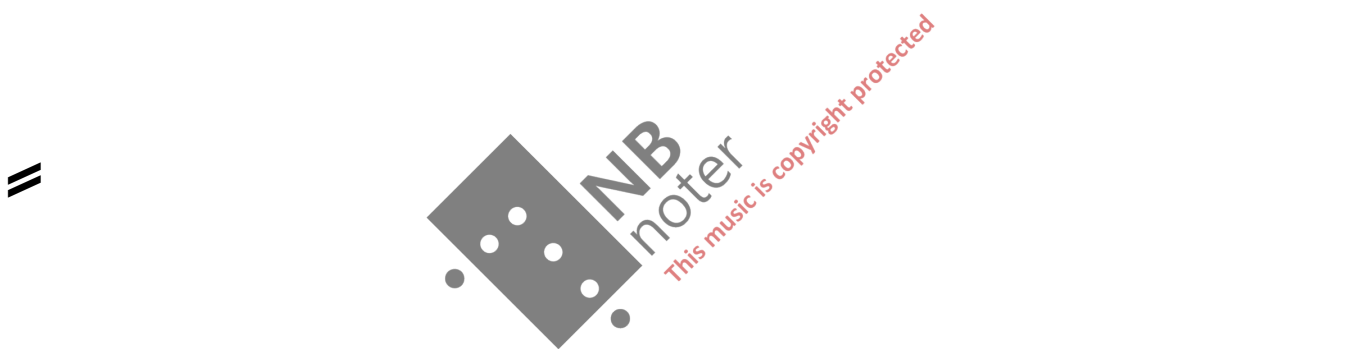
2. Mar. *ff* 6 *p* 5 *f* 5 5

3. Vib. *ff* *pp* 6 6 6 6 6 6 *ff*

4. Mar. *ff* 6 *p* 3 *f* 6 6

5. Vib. *ff* 5 5 *ff* 5 5 *pp* 5 5 *ff*

6. Mar. *ff* *Soft Mallets* *p* *f*



64

1. Vib. *ff* 6 *f* *p*

2. Mar. *pp* 5 5 5 5 5 *ff* 5 *f*

3. Vib. *ff* *p* *f* 6 6 *pp* 6 6 *ff* 3 *ff*

4. Mar. *pp* 6 6 6 6 6 6 *ff* 5 5 5 5 *f* *pp* *ff*

5. Vib. *ff* *p* *f* *pp* 6 6 *f*

6. Mar. *pp* *ff* *ff*

67 C

1. Vib. *f* *pp* *f* *pp*

2. Mar. *pp* *ff* *f* *pp*

3. Vib. *f* *pp* *f* *pp*

4. Mar. *f* *pp* *f* *pp*

5. Vib. *pp* *ff* *f* *pp*

6. Mar. *ppp* *ff* *pp*

71

1. Vib. *ff* *pp* *f* *pp* *f* *pp*

2. Mar. *ff* *pp* *f* *pp* *f*

3. Vib. *ff* *pp* *f* *pp* *f*

4. Mar. *ff* *pp* *f*

5. Vib. *ff* *pp* *f* *pp* *f*

6. Mar. *ff* *pp* *f* *pp* *f* *pp*



81

1. Vib. *p f* *p f* *p f* *p f* *p*

2. Mar. *f* *p f* *p f* *p f* *p f* *p f* *p*

3. Vib. *f* *p f* *p f* *p* *f* *p f* *p*

4. Mar. *p f* *p f* *p f* *p f* *p f* *p f* *p*

5. Vib. *f* *p* *f* *p* *f* *p f* *p*

6. Mar. *f* *p f* *p f* *p* *f* *p f* *p*



84

1. Vib. *ff* *pp* *ff* *pp* *ff* **D**

2. Mar. *ff* *pp* *ff* *pp* *f* *pp*

3. Vib. *ff* *pp* *ff* *pp* *ff*

4. Mar. *ff* *pp* *ff* *pp* *ff*

5. Vib. *ff* *pp* *ff* *pp* *f* *pp*

6. Mar. *ff* *pp* *ff*



87

Soft Mallets

1. Vib. *mf*  $\text{Ped.}$

2. Mar.  $\text{Ped.}$

3. Vib. *p*  $\text{Ped.}$

5. Vib. *p*  $\text{Ped.}$

6. Mar. *pp* 6  $\text{Ped.}$



91

(Soft Mallets)

1. Vib. *pp*  $\text{Ped.}$

3. Vib. *pp*  $\text{Ped.}$

5. Vib. *pp*  $\text{Ped.}$

6. Mar. 6  $\text{Ped.}$



94

Soft Mallets

1. Vib.  $\text{Ped.}$

2. Mar. *pp* 5  $\text{Ped.}$

3. Vib. 5  $\text{Ped.}$

4. Mar. *pp*  $\text{Ped.}$

5. Vib. 6  $\text{Ped.}$

98

1. Vib. *mf* 6 6 6 6 *pp*  
Ped.

2. Mar. *pp* 6 6 6 6

3. Vib. *pp* 5 5 5 5 5 5  
Ped.

4. Mar. *pp*

6. Mar. Soft Mallets *mf* 5 5 5 5 *pp*



102

1. Vib. **E** *p* 5 5  
Ped.

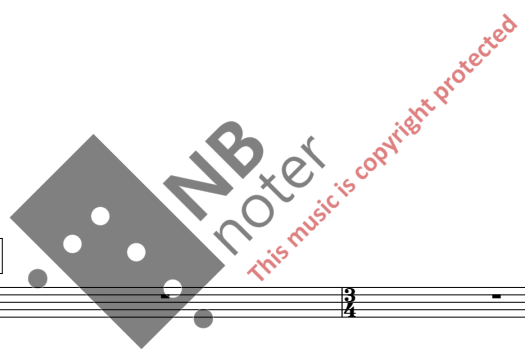
2. Mar. *p* 6 6 6 5

3. Vib. *f* 5 5 5 5 *pp* *p*  
Ped.

4. Mar. *pp* 6 6 6 6 6 5

5. Vib. *f* 6 6 6 6 *pp* *p*  
Ped.

6. Mar. *pp* 5 5 5 5



107

1. Vib. *pp*

2. Mar. *pp*

3. Vib. *pp*

4. Mar.

5. Vib. *pp*

6. Mar.



111

1. Vib. *f* *pp*

2. Mar. *f* *pp*

3. Vib. *f* *pp*

4. Mar. *f* *pp*

5. Vib. *f* *pp*

6. Mar. *f* *pp*

114

1. Vib.  $\text{pp}$

2. Mar.  $\text{pp}$

3. Vib.  $\text{pp}$

4. Mar.

5. Vib.

6. Mar.  $\text{pp}$

Deadstrokes

Deadstrokes

Deadstrokes



119

1. Vib. **accel.**

2. Mar.

3. Vib.

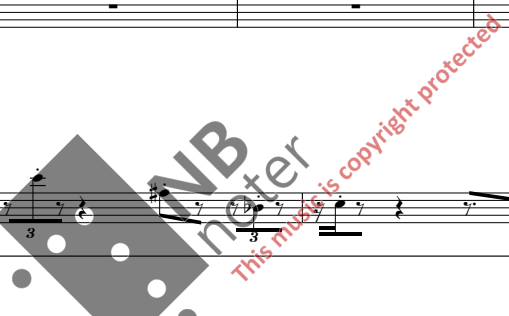
4. Mar.  $\text{pp}$

5. Vib.  $\text{pp}$

6. Mar.

Deadstrokes

Deadstrokes



123  $\text{♩} = 108$   
Ord.

1. Vib. *f* *pp* 3 3

2. Mar. *f* 6 6 6 6 6 6 *pp* 5 5 3

3. Vib. *f* 5 5 5 5 5 5 *pp* 3 3

4. Mar. *f* *pp* 5

5. Vib. *f* 5 5 5 5 5 5 *pp* 3

6. Mar. *f* 6 6 6 6 6 6 *pp* 6 5 3 3

126  $\text{♩} = 78$  Deadstrokes Medium Hard Mallets *pp* *p*

1. Vib. Deadstrokes Medium Hard Mallets *pp* *p*

2. Mar. Deadstrokes Medium Hard Mallets *pp* *p*

3. Vib. Deadstrokes Medium Hard Mallets *pp* *p*

4. Mar. Deadstrokes Medium Hard Mallets *pp* *p*

5. Vib. Deadstrokes Medium Hard Mallets *pp* *p*

6. Mar. Deadstrokes Medium Hard Mallets *pp* *p*



132  $\text{♩} = 108$

1. Vib. *pp* *p* *mf* *p*

2. Mar.

3. Vib. *pp* *mf* *p* *p*

4. Mar.

5. Vib. *pp* *p* *mf* *p* *p*

6. Mar.

Ord. Deadstroke Ord. Ord. Ord.



==

137

1. Vib.

2. Mar.

3. Vib.

4. Mar.

5. Vib.

6. Mar.

141

1. Vib.

2. Mar.

3. Vib.

4. Mar.

5. Vib.

6. Mar.



143

**H**

1. Vib.

2. Mar.

3. Vib.

4. Mar.

5. Vib.

6. Mar.

145

1. Vib. *pp* 5 6 6 5 5 6

2. Mar. *pp* 5 5 6 6 5 5

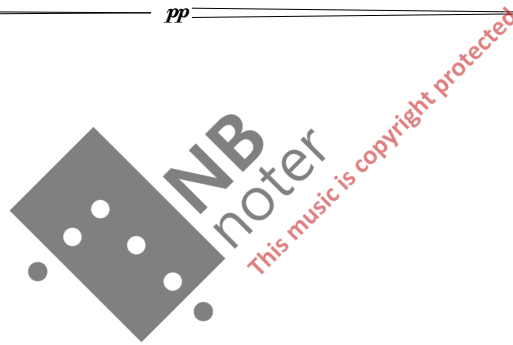
3. Vib. *pp* 5 5 6 6 5

4. Mar. *pp* 5 5 6 6

5. Vib. *pp* 6 5 5 6 6

6. Mar. *pp* 6 6 5 5 6 6

==



150

1. Vib. *pp* 6 6 6 6 6 6 6 6

2. Mar. *pp* 5 5 5 5 5 5 5 5

3. Vib. *pp*

4. Mar. *pp* 5 5 5 5 5 5 5 5

5. Vib. *pp*

6. Mar. *pp* 6 6 6 6 6 6 6 6



153

1. Vib. *f*

2. Mar. *f*

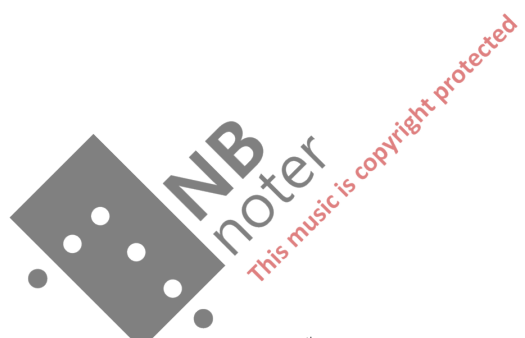
3. Vib. *f*

4. Mar. *f*

5. Vib. *f*

6. Mar. *f*

==



156

1. Vib. *ff* *ped.*

2. Mar. *ff*

3. Vib. *ff* *ped.*

4. Mar. *ff*

5. Vib. *ff* *ped.*

6. Mar. *ff*

158

1. Vib. *pp* 6 6 6 5 3

2. Mar. *pp* 6 6 6 6 5 3

3. Vib. *pp* 5 5 5 3 5 3 3

4. Mar. *pp* 3 3 3 3 3

5. Vib. *pp* 5 5 5 5

6. Mar. *pp* 5



163

1. Vib. *f* *pp*

2. Mar. *f* 6 6 6 6 6 6 6 6 *pp*

3. Vib. *f* 6 6 6 6 6 6 6 6 *pp*

4. Mar. *f* 5 5 5 5 5 5 5 5 *pp*

5. Vib. *f* *pp*

6. Mar. *f* 5 5 5 5 5 5 5 5 *pp*

166

1. Vib. *f* *pp* *f*

2. Mar. *f* *pp* *f*

3. Vib. *f* *pp* *f*

4. Mar. *f* *pp* *f*

5. Vib. *f* *pp* *f*

6. Mar. *f* *pp* *f*

==



170

1. Vib. *pp*

2. Mar. *pp*

3. Vib. *pp*

4. Mar. *pp*

5. Vib. *pp*

6. Mar. *pp*

173

1. Vib. *pp* 5

2. Mar. *pp* 6

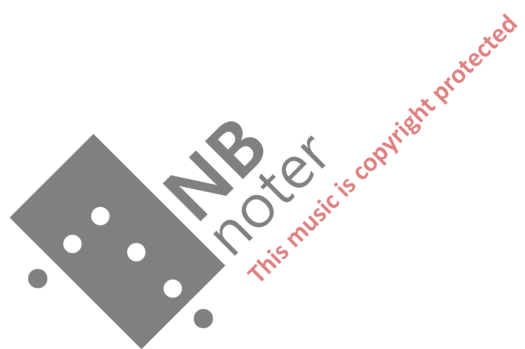
3. Vib. *pp* 5

4. Mar. *pp*

5. Vib. *pp*

6. Mar. *pp* 6

==



175

1. Vib. 5

2. Mar. 6

3. Vib. 5

4. Mar.

5. Vib.

6. Mar. 6

178 **I**

Pick up Hard Plastic Mallet for glissando

1. Vib. *ff* *mf*

2. Mar. *ff pp* 5 5 5 5 5 5 5 5 5 5 5 5

3. Vib. *ff* *mf*

4. Mar. *ff* *mf*

5. Vib. *ff* *mf*

6. Mar. *ff* *mf*



181

1. Vib. *mf* Ped.

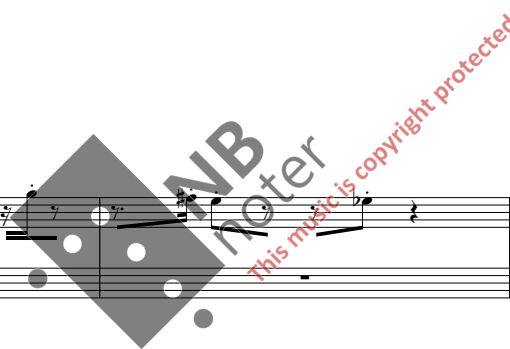
2. Mar. 5 5 5 5 5 5 5 5 5 5 5 5

3. Vib. *mf* Ped.

4. Mar.

5. Vib. *mf* Ped.

6. Mar.



184

1. Vib.

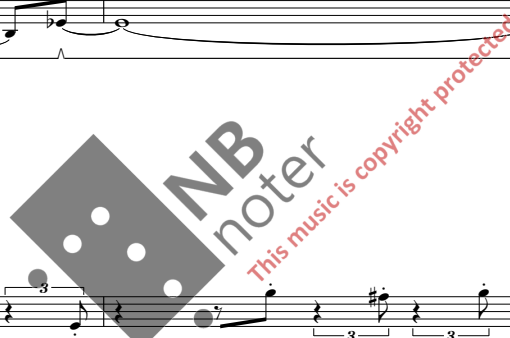
2. Mar.

3. Vib.

4. Mar.

5. Vib.

6. Mar.



187

♩ = 96

1. Vib.

Musical notation for the first vibraphone part. It consists of two staves (treble and bass clef). The music is in 4/4 time and features a melodic line with eighth notes and rests, including a triplet of eighth notes. The key signature has one flat (B-flat).

2. Mar.

Musical notation for the second maracas part. It consists of a single staff with a treble clef. The music is a rhythmic accompaniment consisting of a continuous eighth-note pattern, with the number '5' written below the staff to indicate the fingerings.

3. Vib.

Musical notation for the third vibraphone part. It consists of two staves (treble and bass clef). The music features a melodic line with eighth notes and rests, including a triplet of eighth notes. The key signature has one flat (B-flat).

4. Mar.

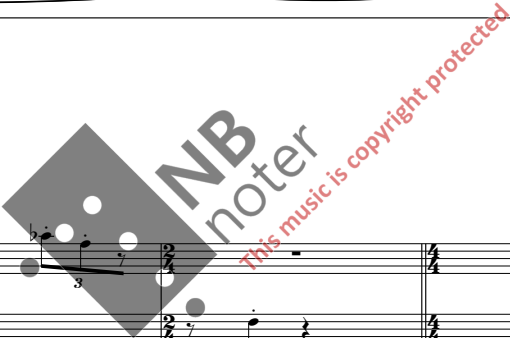
Musical notation for the fourth maracas part. It consists of two staves (treble and bass clef). The music is a rhythmic accompaniment consisting of eighth notes and rests, with a triplet of eighth notes in the treble staff.

5. Vib.

Musical notation for the fifth vibraphone part. It consists of two staves (treble and bass clef). The music features a melodic line with eighth notes and rests, including a triplet of eighth notes. The key signature has one flat (B-flat).

6. Mar.

Musical notation for the sixth maracas part. It consists of two staves (treble and bass clef). The music is a rhythmic accompaniment consisting of eighth notes and rests, with triplets of eighth notes in both staves.



190

1. Vib.



2. Mar.



3. Vib.



4. Mar.




5. Vib.

*mf*



6. Mar.





193  $\text{♩} = 86$

1. Vib.

2. Mar.

3. Vib.

4. Mar.

5. Vib.

6. Mar.

The musical score is arranged in six systems, each for a different instrument. The first system (1. Vib.) starts at measure 193 and includes a tempo marking of 86. The second system (2. Mar.) features a complex rhythmic pattern with many sixteenth notes and is marked with '5' below the staff. The third system (3. Vib.) contains several triplet markings. The fourth system (4. Mar.) continues with rhythmic patterns and triplet markings. The fifth system (5. Vib.) shows a melodic line with slurs and triplet markings. The sixth system (6. Mar.) concludes with rhythmic patterns and triplet markings. A large watermark 'NB noter' is centered over the score, with the text 'This music is copyright protected' written in red below it.

197

♩ = 78

1. Vib.

2. Mar.

3. Vib.

4. Mar.

5. Vib.

6. Mar.



♩ = 72

♩ = 64

♩ = 60

Keep pedal down <sup>35</sup> until the end of the piece

202

1. Vib.

2. Mar.

3. Vib.

4. Mar.

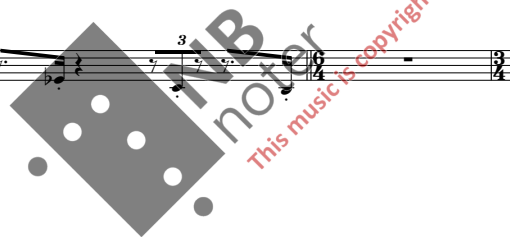
5. Vib.

6. Mar.

Keep pedal down until the end of the piece

Keep pedal down until the end of the piece

==



♩ = 58

♩ = 56

♩ = 52

♩ = 48

207

1. Vib.

2. Mar.

3. Vib.

4. Mar.

5. Vib.

6. Mar.