

Commissioned by Dr. Richard MacDonald
DELIBERATION

Drums

John Wasson (ASCAP)

(INTRO) (EASY BOSSA ♩=116)

(CYMBALS)

6

mf

m2

mf

ff

STOP

(A) 17 "PARTIDO ALTO" GROOVE (HI-HAT)

17

ff

(8)

(B)

(14)

(A)

(33)

33

(B)

40

45

(INTERLUDE TO FIRST SOLO)

(49)

49

54

(A)

(65) BOSSA GROOVE (GTR. OR PNO. SOLO) (14)

65

(B) (16)

(A)

(81) **(BKQDS)**

81

(B)

87

93

(97) (RHY. SECTION) (INTERLUDE TO SECOND SOLO) **(25)**

97

mf SUB. (TIME) W/TENOR, BUSY RIM FILLS, HINT AT DOUBLE-X

(25) **(25)** (PNO., BASS, BARI. SAX)

101

Drums - Deliberation - 3

(RHY. SECTION AND BRASS)

(SAXES)

(RS/BL)

Drum notation for measures 105-108. Includes notes and rests for Rhythm Section and Brass, Saxes, and Rhythm Section/Brass.

105 *mf* BUILDING

Drum notation for measures 109-112. Includes notes and rests for Rhythm Section and Brass, Saxes, Rhythm Section/Brass, and a FILL section.

109 *f*

(A) (113) (DOUBLE-TIME SAMBA $\text{♩} = 116$)

Drum notation for measures 113-116. Includes notes and rests for Rhythm Section and Brass, Saxes, and Rhythm Section/Brass.

113 *mf*

(6)

(16)

Drum notation for measures 117-120. Includes notes and rests for Rhythm Section and Brass, Saxes, and Rhythm Section/Brass.

117 (B)

(129)

(8)

Drum notation for measures 121-124. Includes notes and rests for Rhythm Section and Brass, Saxes, and Rhythm Section/Brass.

129

(14)

Drum notation for measures 125-128. Includes notes and rests for Rhythm Section and Brass, Saxes, and Rhythm Section/Brass.

137 (A)

(145)

(8)

Drum notation for measures 129-132. Includes notes and rests for Rhythm Section and Brass, Saxes, and Rhythm Section/Brass.

145

(16)

Drum notation for measures 133-136. Includes notes and rests for Rhythm Section and Brass, Saxes, and Rhythm Section/Brass.

152 (B)

(161)

(8)

Drum notation for measures 137-140. Includes notes and rests for Rhythm Section and Brass, Saxes, and Rhythm Section/Brass.

161

Drum notation for measures 141-144. Includes notes and rests for Rhythm Section and Brass, Saxes, and Rhythm Section/Brass.

169

Musical staff with rhythmic notation and notes.

173

BUILDING

(A)
(177) (SHOUT CHORUS)

Musical staff with rhythmic notation and notes.

177

Musical staff with rhythmic notation and notes.

181

Musical staff with rhythmic notation and notes.

185

Musical staff with rhythmic notation and notes.

188 (B)

(193) (SAX SOLI) (10)

Musical staff with rhythmic notation and notes.

193

Musical staff with rhythmic notation and notes.

200 (A)

(TRUMPETS)

mf

(209)

Musical staff with rhythmic notation and notes.

209

Musical staff with rhythmic notation and notes.

213

Musical staff with rhythmic notation and notes.

217

Commissioned by Dr. Richard MacDonald
DELIBERATION

Percussion

John Wasson (ASCAP)

(EASY BOSSA ♩=116)

TOYS AND AMBIENT SOUNDS, AO-L18

Musical staff 1: 4/4 time signature, measures 1-4. Measure 1 contains three quarter notes. Measures 2-4 contain rhythmic slashes. Dynamics: *mf*.

Musical staff 2: measures 5-8. Measures 5-7 contain rhythmic slashes. Measure 8 contains a half note. Dynamics: *mf*.

Musical staff 3: measures 9-12. Measures 9-11 contain eighth notes and quarter notes. Measure 12 contains a quarter note and a half note. Dynamics: *mf*.

Musical staff 4: measures 13-16. Measures 13-15 contain rhythmic slashes. Measure 16 contains eighth notes and quarter notes. Dynamics: *ff*. Marking: (STOP).

Musical staff 5: **(17) BOSSA PATTERN** (8). Measures 17-24. Measures 17-24 contain rhythmic slashes. Dynamics: *mf*.

Musical staff 6: measures 25-32. Measures 25-31 contain rhythmic slashes. Measure 32 contains eighth notes and quarter notes. Dynamics: *mf*. Marking: (14).

Musical staff 7: **(33)** (8). Measures 33-40. Measures 33-40 contain rhythmic slashes. Dynamics: *mf*.

Musical staff 8: measures 41-48. Measures 41-48 contain rhythmic slashes. Dynamics: *mf*. Marking: (16).

(49) AMBIENT SOUNDS, LIKE BEGINNING

49 *mf*

54

59

(65) BOSSA GROOVE (PNO SOLO)

(8)

65 *mf*

(16)

73

(81)

(8)

81

(16)

89

(97)

(8)

97 *mf* SUB.

(15) $\text{♩} = \text{♩}$

105

Musical staff 105-120: A single staff with a double bar line at the beginning. It contains 15 measures of rhythmic notation, each represented by a slash with a dot below it. A dynamic marking f is placed below the staff, with a wedge-shaped hairpin starting under measure 108 and ending under measure 115. A dynamic marking mf is placed below the staff at the start of measure 116. The staff ends with a double bar line and a common time signature C .

113 (DOUBLE-TIME SAMBA $\text{♩} = 116$) (8)

113

Musical staff 113-120: A single staff with a double bar line at the beginning. It contains 8 measures of rhythmic notation. The first measure consists of four slashes with dots below them. The following seven measures each consist of a slash with a dot below it. A dynamic marking mf is placed below the staff, with a wedge-shaped hairpin starting under measure 113 and ending under measure 118.

(16)

121

Musical staff 121-128: A single staff with a double bar line at the beginning. It contains 8 measures of rhythmic notation, each represented by a slash with a dot below it. The staff ends with a double bar line.

129 (T8NS) (8)

129

Musical staff 129-136: A single staff with a double bar line at the beginning. It contains 8 measures of rhythmic notation. The first measure consists of four slashes with dots below them. The following seven measures each consist of a slash with a dot below it. The staff ends with a double bar line.

(14)

137

Musical staff 137-144: A single staff with a double bar line at the beginning. It contains 14 measures of rhythmic notation. The first seven measures each consist of a slash with a dot below it. The eighth measure consists of a quarter note followed by a quarter rest, then a quarter note with a dot below it, and a quarter rest. The ninth measure consists of a quarter note followed by a quarter rest, then a quarter note with a dot below it, and a quarter rest. The tenth measure consists of a quarter note followed by a quarter rest, then a quarter note with a dot below it, and a quarter rest. The eleventh measure consists of a quarter note followed by a quarter rest, then a quarter note with a dot below it, and a quarter rest. The twelfth measure consists of a quarter note followed by a quarter rest, then a quarter note with a dot below it, and a quarter rest. The thirteenth measure consists of a quarter note followed by a quarter rest, then a quarter note with a dot below it, and a quarter rest. The fourteenth measure consists of a quarter note followed by a quarter rest, then a quarter note with a dot below it, and a quarter rest. The staff ends with a double bar line.

145 (8)

145

Musical staff 145-152: A single staff with a double bar line at the beginning. It contains 8 measures of rhythmic notation. The first measure consists of four slashes with dots below them. The following seven measures each consist of a slash with a dot below it. The staff ends with a double bar line.

(16)

153

Musical staff 153-160: A single staff with a double bar line at the beginning. It contains 8 measures of rhythmic notation, each represented by a slash with a dot below it. The staff ends with a double bar line.

161 (8)

161

Musical staff 161-168: A single staff with a double bar line at the beginning. It contains 8 measures of rhythmic notation. The first measure consists of four slashes with dots below them. The following seven measures each consist of a slash with a dot below it. The staff ends with a double bar line.

(16)

169

BUILDING -----

(177) (SHOUT CHORUS)

(16)

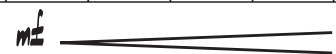
177



(193) (SAX SOLO)

(16)

193



(209) (TRUMPETS)

(16)

209



(225)

(16)

225



(241) FILL W/DRUMS (OPT. TACET)

241



246

DRUM SOLO

CONDUCTED

252

DELIBERATION: TECHNIQUE STUDY 1

PERFORMANCE SEQUENCE - FOLLOWS VIDEO DE 5

♩ = 136

HH = HI-HAT, RC = RIDE CYMBAL

EXAMPLE A

OSTINATO H1 WITH BRAZILIAN CLAVE

OSTINATO F1 - SILENT HH

HH

OSTINATOS H1 AND F1 WITH BRAZILIAN CLAVE

HH

(1 BAR SILENT, 1 BAR CLICK)

2

OSTINATO H1 WITH PARTIDO ALTO A

OSTINATO F1 - SILENT HH

HH

OSTINATOS H1 AND F1 WITH PARTIDO ALTO A

HH

EXAMPLE B

Ostinato H1 with Brazilian Clave

Ostinato F2 - Silent HH

HH

Ostinatos H1 and F2 with Brazilian Clave

HH

(1 BAR SILENT, 1 BAR CLICK)

2

Ostinato H1 with Partido Alto A

Ostinato F2 - Silent HH

HH

Ostinatos H1 and F2 with Partido Alto A

HH

EXAMPLE C

Ostinato H1 with Brazilian Clave

Ostinato F3 - Silent HH

HH

Ostinatos H1 and F3 with Brazilian Clave

HH

(1 BAR SILENT, 1 BAR CLICK)

2

OSTINATO H1 WITH PARTIDO ALTO A

OSTINATO F3 - SILENT HH

HH

OSTINATOS H1 AND F3 WITH PARTIDO ALTO A

HH

EXAMPLE D

OSTINATO H2 WITH BRAZILIAN CLAVE

OSTINATO F1 - SILENT HH

HH

OSTINATOS H2 AND F1 WITH BRAZILIAN CLAVE

HH

(1 BAR SILENT, 1 BAR CLICK)

2

OSTINATO H2 WITH PARTIDO ALTO A

OSTINATO F1 - SILENT HH

HH

OSTINATOS H2 AND F1 WITH PARTIDO ALTO A

HH

EXAMPLE E

OSTINATO H2 WITH BRAZILIAN CLAVE

OSTINATO F2 - SILENT HH

HH

OSTINATOS H2 AND F2 WITH BRAZILIAN CLAVE

HH

(1 BAR SILENT, 1 BAR CLICK)

2

OSTINATO H2 WITH PARTIDO ALTO A

OSTINATO F2 - SILENT HH

HH

OSTINATOS H2 AND F2 WITH PARTIDO ALTO A

HH

EXAMPLE F

OSTINATO H2 WITH BRAZILIAN CLAVE

OSTINATO F3 - SILENT HH

HH

OSTINATOS H2 AND F3 WITH BRAZILIAN CLAVE

HH

(1 BAR SILENT, 1 BAR CLICK)

2



OSTINATO H2 WITH PARTIDO ALTO A

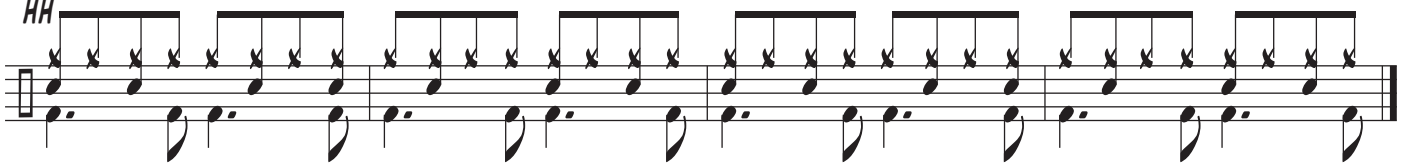
OSTINATO F3 - SILENT HH

HH



OSTINATOS H2 AND F3 WITH PARTIDO ALTO A

HH

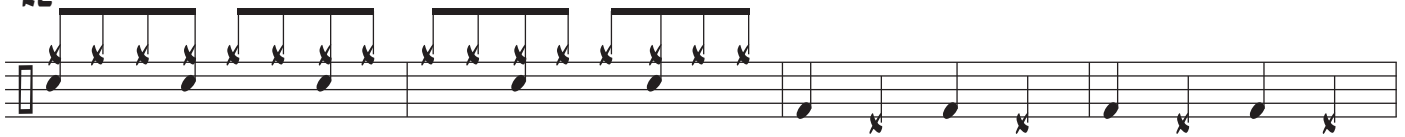


EXAMPLE G

OSTINATO H2 WITH BRAZILIAN CLAVE

OSTINATO F1

RC



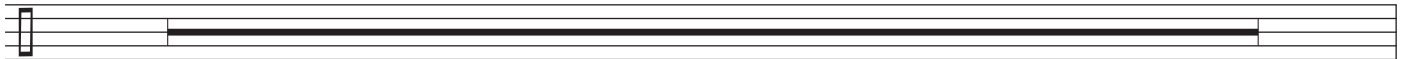
OSTINATOS H2 AND F1 WITH BRAZILIAN CLAVE

RC



(1 BAR SILENT, 1 BAR CLICK)

2



OSTINATO H2 WITH PARTIDO ALTO A

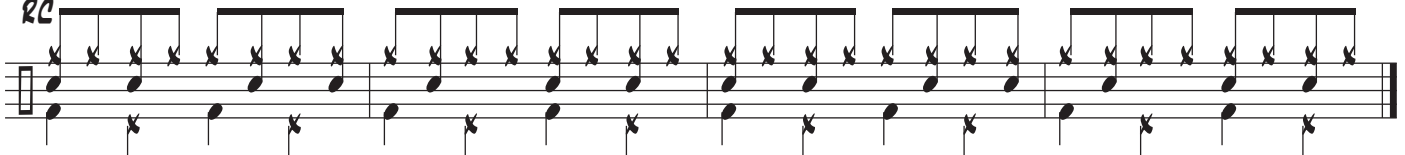
OSTINATO F1

RC



OSTINATOS H2 AND F1 WITH PARTIDO ALTO A

RC

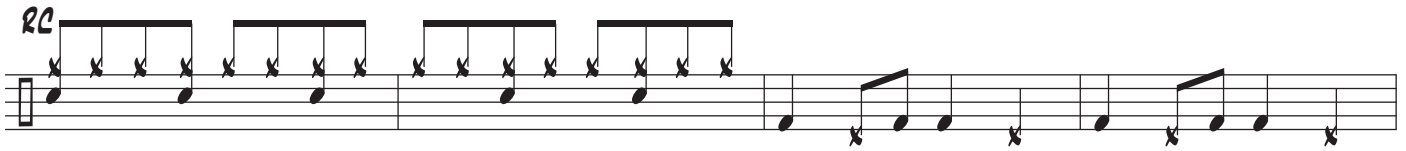


EXAMPLE H

OSTINATO H2 WITH BRAZILIAN CLAVE

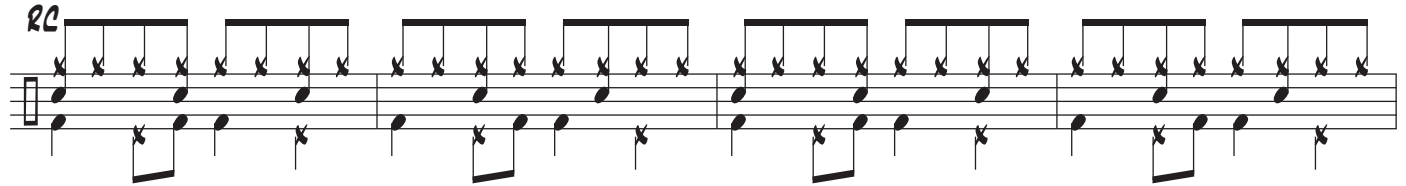
OSTINATO F2

RC



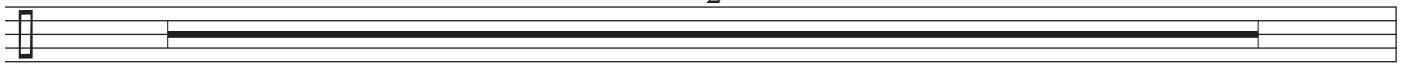
OSTINATOS H2 AND F2 WITH BRAZILIAN CLAVE

RC



(1 BAR SILENT, 1 BAR CLICK)

2



OSTINATO H2 WITH PARTIDO ALTO A

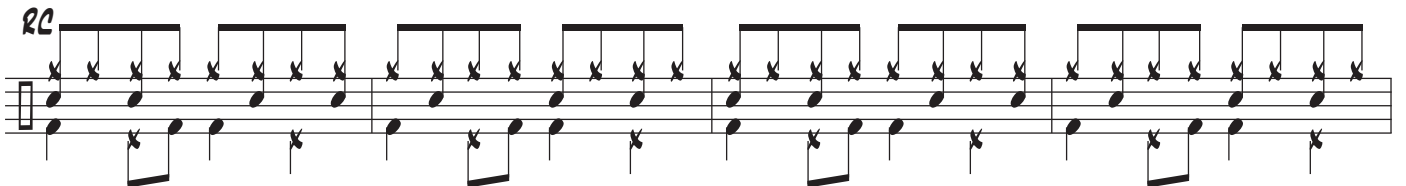
OSTINATO F2

RC



OSTINATOS H2 AND F2 WITH PARTIDO ALTO A

RC

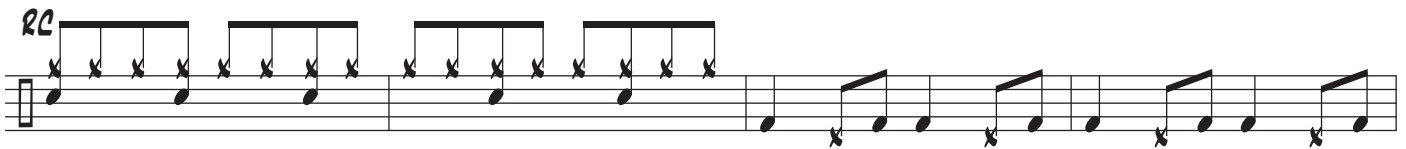


EXAMPLE I

OSTINATO H2 WITH BRAZILIAN CLAVE

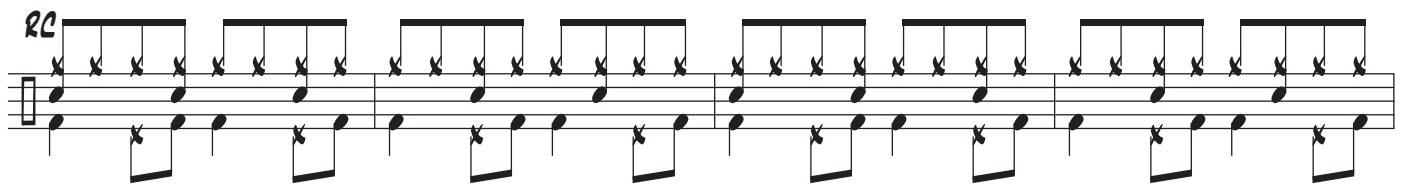
OSTINATO F3

RC



OSTINATOS H2 AND F3 WITH BRAZILIAN CLAVE

RC



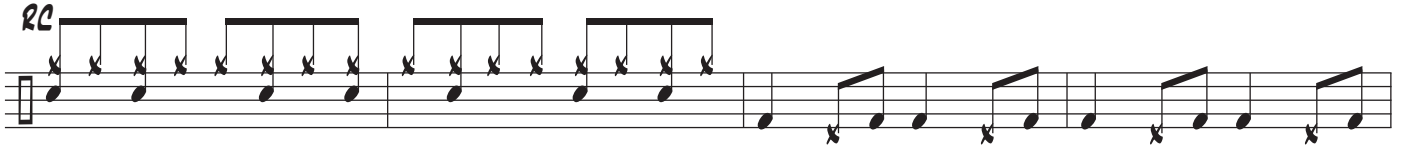
(1 BAR SILENT, 1 BAR CLICK)

2

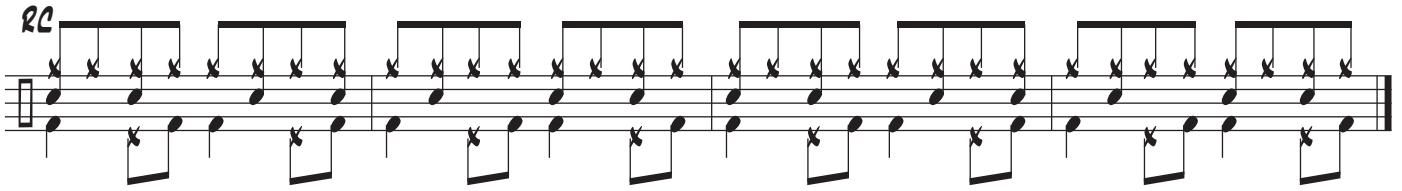


OSTINATO H2 WITH PARTIDO ALTO A

OSTINATO F3



OSTINATOS H2 AND F3 WITH PARTIDO ALTO A



DELIBERATION: TECHNIQUE STUDY 2

PERFORMANCE SEQUENCE - FOLLOWS VIDEO DE 6

$\text{♩} = 100$

EXAMPLE A

OSTINATO H1 WITH BRAZILIAN CLAVE
RIDE CYMBAL

OSTINATO F1

OSTINATOS H1 AND F1 WITH BRAZILIAN CLAVE

(2 BARS CLICK)

2

OSTINATO H1 WITH PARTIDO ALTO A

OSTINATO F1

OSTINATOS H1 AND F1 WITH PARTIDO ALTO A

EXAMPLE B

OSTINATO H1 WITH BRAZILIAN CLAVE

OSTINATO F2

OSTINATOS H1 AND F2 WITH BRAZILIAN CLAVE

(2 BARS CLICK) 2

OSTINATO H1 WITH PARTIDO ALTO A

OSTINATO F2

OSTINATOS H1 AND F2 WITH PARTIDO ALTO A

EXAMPLE C

OSTINATO H1 WITH BRAZILIAN CLAVE

OSTINATO F3

OSTINATOS H1 AND F3 WITH BRAZILIAN CLAVE

(2 BARS CLICK) 2

OSTINATO H1 WITH PARTIDO ALTO A

OSTINATO F3

Musical notation for two parts. The first part, 'OSTINATO H1 WITH PARTIDO ALTO A', consists of a single staff with a sequence of notes and rests, including some beamed eighth notes. The second part, 'OSTINATO F3', consists of a single staff with a sequence of notes and rests, including some beamed eighth notes.

OSTINATOS H1 AND F3 WITH PARTIDO ALTO A

Musical notation for two parts. The first part, 'OSTINATOS H1 AND F3 WITH PARTIDO ALTO A', consists of a single staff with a sequence of notes and rests, including some beamed eighth notes. The second part, 'OSTINATO F3', consists of a single staff with a sequence of notes and rests, including some beamed eighth notes.

EXAMPLE D

OSTINATO H3 WITH BRAZILIAN CLAVE

OSTINATO F1

Musical notation for two parts. The first part, 'OSTINATO H3 WITH BRAZILIAN CLAVE', consists of a single staff with a sequence of notes and rests, including some beamed eighth notes. The second part, 'OSTINATO F1', consists of a single staff with a sequence of notes and rests, including some beamed eighth notes.

OSTINATOS H3 AND F1 WITH BRAZILIAN CLAVE

Musical notation for two parts. The first part, 'OSTINATOS H3 AND F1 WITH BRAZILIAN CLAVE', consists of a single staff with a sequence of notes and rests, including some beamed eighth notes. The second part, 'OSTINATO F1', consists of a single staff with a sequence of notes and rests, including some beamed eighth notes.

(2 BARS CLICK)

2

Musical notation for a 2-bar click, consisting of a single staff with a sequence of notes and rests, including some beamed eighth notes.

OSTINATO H3 WITH PARTIDO ALTO A

OSTINATO F1

Musical notation for two parts. The first part, 'OSTINATO H3 WITH PARTIDO ALTO A', consists of a single staff with a sequence of notes and rests, including some beamed eighth notes. The second part, 'OSTINATO F1', consists of a single staff with a sequence of notes and rests, including some beamed eighth notes.

OSTINATOS H3 AND F1 WITH PARTIDO ALTO A

Musical notation for two parts. The first part, 'OSTINATOS H3 AND F1 WITH PARTIDO ALTO A', consists of a single staff with a sequence of notes and rests, including some beamed eighth notes. The second part, 'OSTINATO F1', consists of a single staff with a sequence of notes and rests, including some beamed eighth notes.

EXAMPLE E

OSTINATO H3 WITH BRAZILIAN CLAVE

OSTINATO F2

OSTINATOS H3 AND F2 WITH BRAZILIAN CLAVE

(2 BARS CLICK)

2

OSTINATO H3 WITH PARTIDO ALTO A

OSTINATO F2

OSTINATOS H3 AND F2 WITH PARTIDO ALTO A

EXAMPLE F

OSTINATO H3 WITH BRAZILIAN CLAVE

OSTINATO F3

OSTINATOS H3 AND F3 WITH BRAZILIAN CLAVE

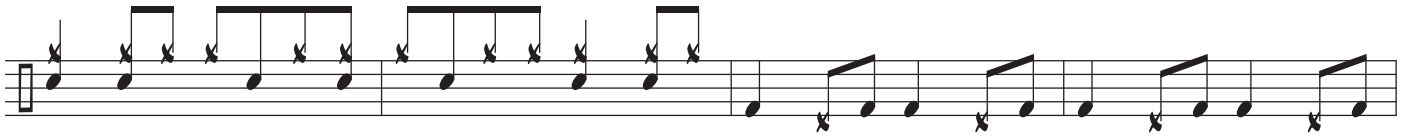
(2 BARS CLICK)

2

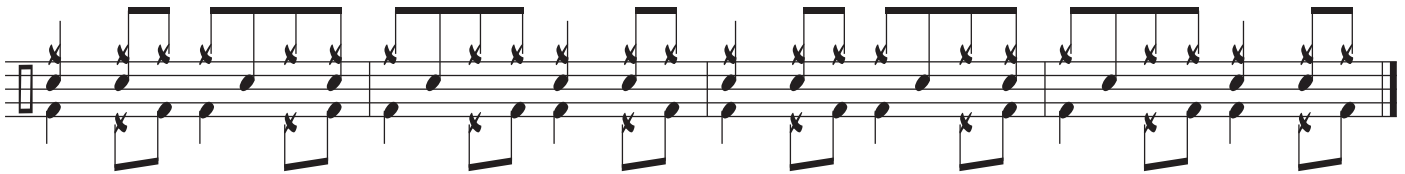


OSTINATO H3 WITH PARTIDO ALTO A

OSTINATO F3



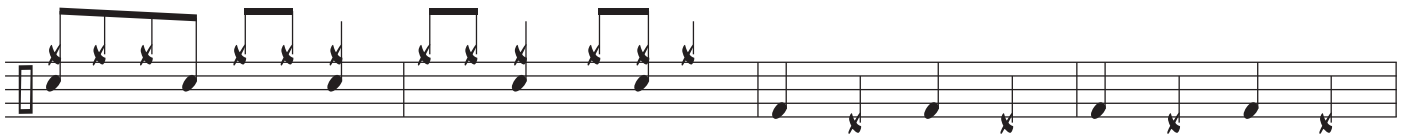
OSTINATOS H3 AND F3 WITH PARTIDO ALTO A



EXAMPLE G

OSTINATO H4 WITH BRAZILIAN CLAVE

OSTINATO F1

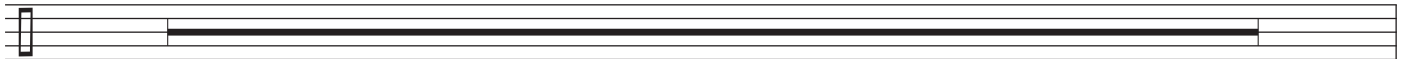


OSTINATOS H4 AND F1 WITH BRAZILIAN CLAVE



(2 BARS CLICK)

2



OSTINATO H4 WITH PARTIDO ALTO A

OSTINATO F1



OSTINATOS H4 AND F1 WITH PARTIDO ALTO A



EXAMPLE H

OSTINATO H4 WITH BRAZILIAN CLAVE

OSTINATO F2

OSTINATOS H4 AND F2 WITH BRAZILIAN CLAVE

(2 BARS CLICK)

2

OSTINATO H4 WITH PARTIDO ALTO A

OSTINATO F2

OSTINATOS H4 AND F2 WITH PARTIDO ALTO A

EXAMPLE I

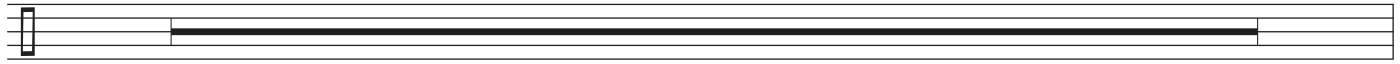
OSTINATO H4 WITH BRAZILIAN CLAVE

OSTINATO F3

OSTINATOS H4 AND F3 WITH BRAZILIAN CLAVE

(2 BARS CLICK)

2

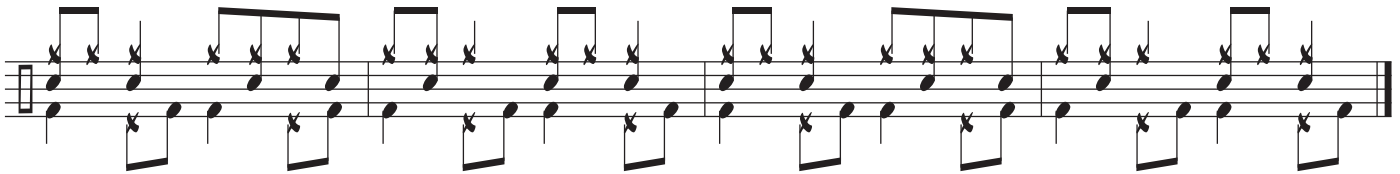


OSTINATO H4 WITH PARTIDO ALTO A

OSTINATO F3



OSTINATOS H4 AND F3 WITH PARTIDO ALTO A



EXAMPLE J ♩ = 112 (J, K AND L)

OSTINATO H5 WITH BRAZILIAN CLAVE

OSTINATO F1

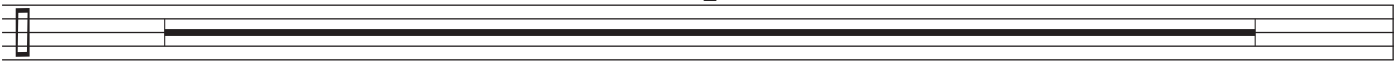


OSTINATOS H5 AND F1 WITH BRAZILIAN CLAVE



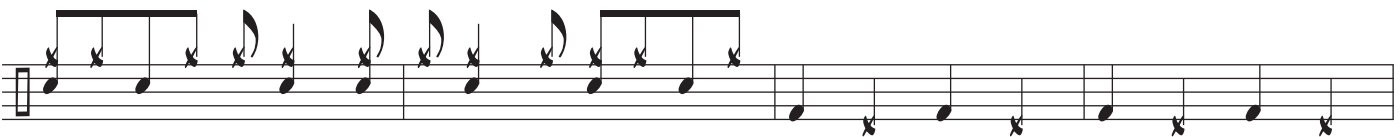
(2 BARS CLICK)

2

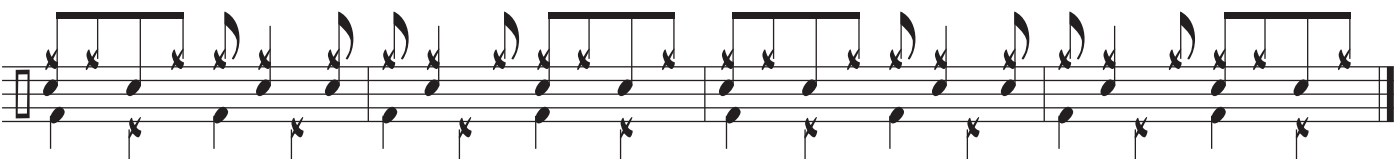


OSTINATO H5 WITH PARTIDO ALTO A

OSTINATO F1



OSTINATOS H5 AND F1 WITH PARTIDO ALTO A



EXAMPLE K

OSTINATO H5 WITH BRAZILIAN CLAVE

OSTINATO F2

OSTINATOS H5 AND F2 WITH BRAZILIAN CLAVE

(2 BARS CLICK)

2

OSTINATO H5 WITH PARTIDO ALTO A

OSTINATO F2

OSTINATOS H5 AND F2 WITH PARTIDO ALTO A

EXAMPLE L

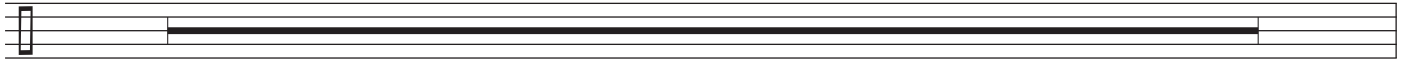
OSTINATO H5 WITH BRAZILIAN CLAVE

OSTINATO F3

OSTINATOS H5 AND F3 WITH BRAZILIAN CLAVE

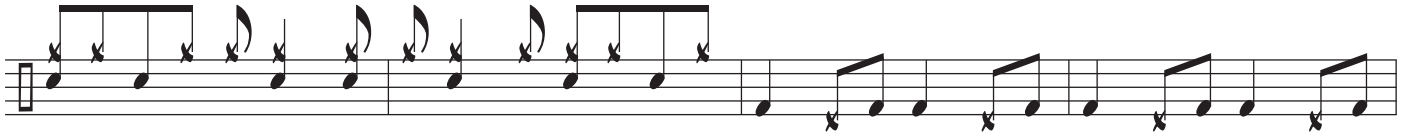
(2 BARS CLICK)

2

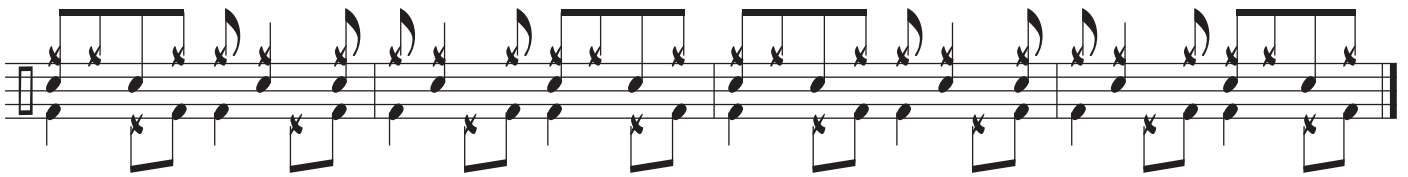


OSTINATO H5 WITH PARTIDO ALTO A

OSTINATO F3



OSTINATOS H5 AND F3 WITH PARTIDO ALTO A



DELIBERATION

DRUMSET FILLS/SOLO TRANSCRIPTION - M. 241 TO END

ENS. FIGURES

241

Musical staff for measure 241, featuring a treble clef and a series of eighth notes with accents and slurs. A fermata is placed over the final note.

245

Musical staff for measure 245, featuring a treble clef and eighth notes with accents and slurs. A fermata is placed over the final note.

249

Musical staff for measure 249, featuring a treble clef and eighth notes with accents and slurs. A fermata is placed over the final note.

253

Musical staff for measure 253, featuring a treble clef and eighth notes with accents and slurs. A fermata is placed over the final note. Text: **ENSEMBLE CONTINUES TO HOLD FERMATA**

G1

DRS. CONTINUE OVER ENS.

ENS. CUT-OFF //

Musical staff for G1, featuring a treble clef and eighth notes with accents and slurs. A fermata is placed over the final note. Text: **DRS. CONTINUE OVER ENS.** and **ENS. CUT-OFF //**

G2

Musical staff for G2, featuring a treble clef and eighth notes with accents and slurs. A fermata is placed over the final note.

G3

ENS. BACK IN ON HALF NOTES

HOLD LAST ONE

slight rit.

Musical staff for G3, featuring a treble clef and eighth notes with accents and slurs. A fermata is placed over the final note. Text: **ENS. BACK IN ON HALF NOTES**, **HOLD LAST ONE**, and *slight rit.*

a tempo

ENS. CUT-OFF //

Musical staff for a tempo, featuring a treble clef and eighth notes with accents and slurs. A fermata is placed over the final note. Text: *a tempo* and **ENS. CUT-OFF //**

SAMBA PERCUSSION PATTERNS - SEE VIDEO DE 4
ALL PATTERNS MATCH PARTIDO ALTO A



CAIXA

SNARE DRUM AS SUBSTITUTE



X = RIM SHOT, GHOST ALL LEFT HAND NOTES

REPINIQUE

SNARE DRUM W/O SNARES AS SUBSTITUTE



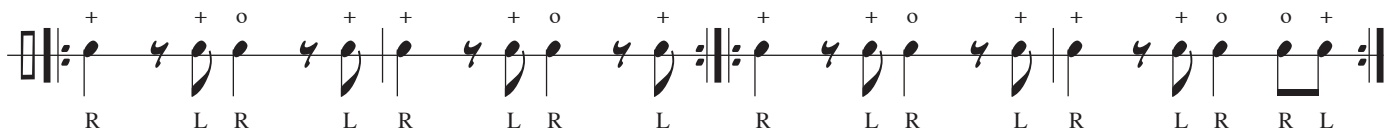
X = RIM SHOT, GHOST ALL LEFT HAND NOTES

STICK WITH RIGHT HAND, PALM WITH LEFT HAND

SURDO

FLOOR TOM AS SUBSTITUTE

RHYTHMIC VARIATION



+ = DAMPENED, 0 = OPEN

MALLET WITH RIGHT HAND, PALM WITH LEFT HAND

AGOGO BELL

HIGH BELL

LOW BELL

PANDEIRO A

o + s + o o + o + s + s o + o +

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

o = RH OPEN W/THUMB, + = LH ROTATE FOR TINGLE SOUND, s = SLAP

PANDEIRO B

s u d s o u d +

R L L R R L L R

o = RH OPEN W/THUMB, + = RH CLOSED TONE, s = SLAP, u = UP, d = DOWN

TAMBOURIM A

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

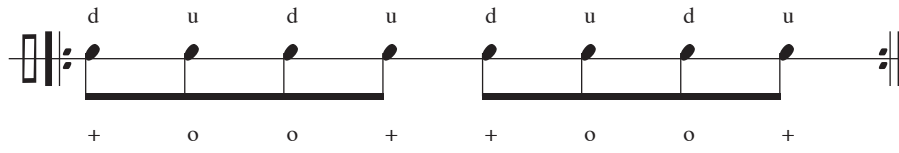
ACCENTS CENTER, OTHER RH NOTES CLOSE TO EDGE,
GHOST LH NOTES WITH FINGERS ON INSIDE OF DRUM

TAMBOURIM B

d d u d d d u d

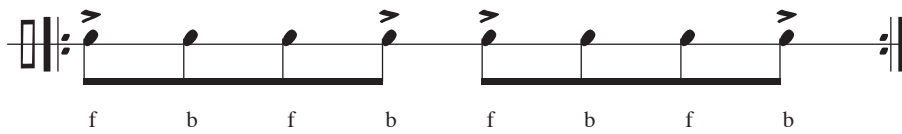
TURN DRUM ON BEATS '2' AND '4' TO CATCH STICK ON THE UP-SWING

TRIANGLE



+ = DAMPEN, o = OPEN, MAINTAIN DOWN (D) AND UP (U) MOTION

GANZA (SHAKER)



F = FORWARD, B = BACK, MANY VARIATIONS POSSIBLE