

# Panaea to Proxima

duration c. 6'40"

composed for

Solo Caecilia Gendt

Etienne Houben

## PART I Pangea & Panthalassa

ominous  $\text{♩} = 56$

**setup 1**  
high woodblock,  
high bongo,  
medium/high tom tom,  
bass/impactdrum(on stand),  
percussion stones(2)

**setup 2**  
medium high woodblock,  
medium bongo,  
medium tom tom,  
bass/impactdrum(on stand),  
percussion stones(2)

**setup 3**  
medium woodblock,  
low bongo,  
medium tom tom(lower than s.u.2),  
bass/impactdrum(on stand),  
percussion stones(2)

**setup 4**  
shaker instr/high conga,  
medium low tom tom,  
bass/impactdrum(on stand),  
percussion stones(2)

**setup 5**  
shaker instr.medium conga,  
lower medium tom tom,  
bass/impactdrum(on stand),  
percussion stones(2)

**setup 6**  
shaker instr.low conga,  
low tom tom,  
bass/impactdrum(on stand),  
percussion stones(2)

Vibraphone

Marimba

Tubular Bells,  
wine glass,  
Litophone (5)

Timpani

**Accessories 1**  
thunder plate, triangle,  
two doundouns(or similar),  
marimba  
(for score check marimba part)

**Accessories 2**  
gong, finger cymb.,  
thunderplate(shared),  
wooden tribe-pole  
(broomstick or sim)

**Percussion 1**  
sus.cymb., sizzle cymb.,  
cymb. a.2, claves,  
marimba (check mar. part for score)

**Percussion 2**  
cymbals/china, susp.,  
splash,a.2 (shared),  
hihat, gong, belltree

**Bass Drums**  
one medium and one  
low concert bass drum

Solo Caecilia Gendt

Etienne Houben

**Setup 1-6** (Measures 1-3): Rests throughout.

**Vibraphone** (Measure 4): Starts with a single note at the beginning of measure 4, followed by sustained notes on the first and third beats of measures 5 and 6.

**Marimba** (Measure 4): Starts with a single note at the beginning of measure 4, followed by sustained notes on the first and third beats of measures 5 and 6.

**Tubular Bells** (Measures 4-6): Starts with a single note at the beginning of measure 4, followed by sustained notes on the first and third beats of measures 5 and 6.

**Timpani** (Measures 4-6): Starts with a single note at the beginning of measure 4, followed by sustained notes on the first and third beats of measures 5 and 6.

**Accessories 1** (Measures 4-6): Starts with a single note at the beginning of measure 4, followed by sustained notes on the first and third beats of measures 5 and 6.

**Accessories 2** (Measures 4-6): Starts with a single note at the beginning of measure 4, followed by sustained notes on the first and third beats of measures 5 and 6.

**Percussion 1** (Measures 4-6): Starts with a single note at the beginning of measure 4, followed by sustained notes on the first and third beats of measures 5 and 6.

**Percussion 2** (Measures 4-6): Starts with a single note at the beginning of measure 4, followed by sustained notes on the first and third beats of measures 5 and 6.

**Bass Drums** (Measures 4-6): Starts with a single note at the beginning of measure 4, followed by sustained notes on the first and third beats of measures 5 and 6.

**Vibraphone** (Measures 4-6): Sustained notes from measure 4 continue through measure 6.

**Marimba** (Measures 4-6): Sustained notes from measure 4 continue through measure 6.

**Tubular Bells** (Measures 4-6): Sustained notes from measure 4 continue through measure 6.

**Timpani** (Measures 4-6): Sustained notes from measure 4 continue through measure 6.

**Accessories 1** (Measures 4-6): Sustained notes from measure 4 continue through measure 6.

**Accessories 2** (Measures 4-6): Sustained notes from measure 4 continue through measure 6.

**Percussion 1** (Measures 4-6): Sustained notes from measure 4 continue through measure 6.

**Percussion 2** (Measures 4-6): Sustained notes from measure 4 continue through measure 6.

**Bass Drums** (Measures 4-6): Sustained notes from measure 4 continue through measure 6.

Pangea to Proxima

2 A

**sul**

woodblock

**ff**

**3 3 3 3 3 3 3 3 3 3 3**

**su2**

woodblock

**ff**

**3 3 3 3 3 3 3 3 3 3 3**

**su3**

woodblock

**ff**

**3 3 3 3 3 3 3 3 3 3 3**

shaker instruments  
(f.e. maracas, caixixi, rattle/shell stick)

**su4**

**ff**

shaker instruments  
(f.e. maracas, caixixi, rattle/shell stick)

**su5**

**ff**

shaker instruments  
(f.e. maracas, caixixi, rattle/shell stick)

**su6**

**ff**

L.V.

**Vib.**

**ff**

Mrb.

**ff**

L.V.

T.B.

**ff**

Tim.

**ff**

Acc. 1

thunderplate

**ff**

Acc. 2

gong

**ff**

Perc. 1

L.V.

**ff**

Perc. 2

L.V.

**ff**

B. Dr.

**ff**

## Pangea to Proxima

3

9

sul

su2

su3

*slow down movement*

9

su4

*slow down movement*

9

su5

**p**

9

su6

Vib.

Mrb.

T.B.

9

Tim.

L.V.

9

Acc. 1

Acc. 2

Perc. 1

*bowed*      *susp. cymb.*

9

Perc. 2

B. Dr.

*a tempo*

*a tempo*

9

2 4 4

2 4 4

2 4 4

2 4 4

2 4 4

2 4 4

with bow

9

2 4 4

2 4 4

2 4 4

to low c

pp f

9

2 4 4

finger cymbal

p

susp. cymb.

9

2 4 4

china cymb.  
with bow

mp

9

2 4 4

pp <

Pangea to Proxima

4 [B]

**woodblock**

**ff**

**woodblock**

**ff**

**pompous** 5 **medium bongo**

**fff** **medium drum/tom tom**

**small impact**

**ff**

**pompous** 5 **medium conga**

**fff** **low drum/tom**

**15**

**ff**

**Vib.**

**Mrb.**

**T.B.**

**Tim.**

**Acc. 1**

**thunderplate**

**ff**

**Acc. 2**

**gong**

**ff**

**Perc. 1**

**ff**

**L.V.**

**ff**

**B. Dr.**

**ff**

**3 3 3 5 5 5 5 5**

**5** **≥** **5** **≥** **f ff**

**mp.dr.**

**5** **≥** **5** **≥** **f ff**

**L.V.**

**fff**

**fff**

**L.V.**

**fff**

**5** **5** **3** **f ff**

**mf**

**3**

**cymb a2**

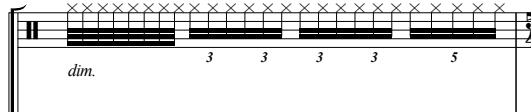
**f**

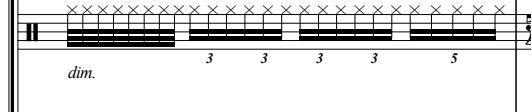
**3**

## Pangea to Proxima

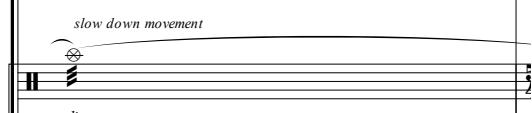
5

17

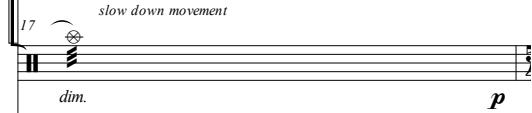
sul      

su2      

su3

su4      *slow down movement* 

su5

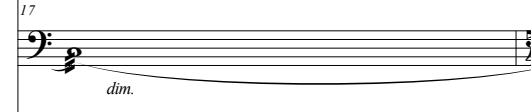
17      *slow down movement* 

Vib.

Mrb.

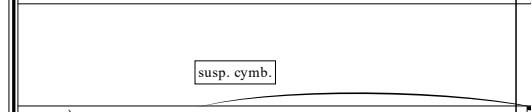
T.B.

17

Timp.      

Acc. 1

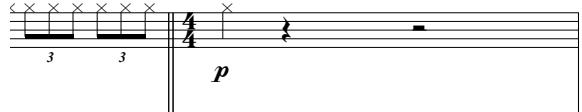
Acc. 2

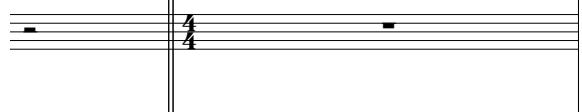
Perc. 1      

Perc. 2      

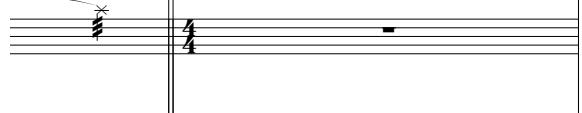
B. Dr.

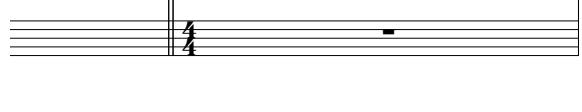
*rall.* **C** **a tempo**



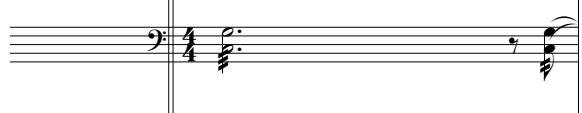


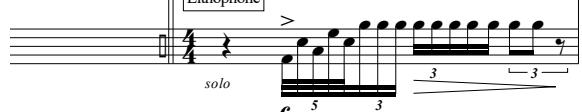


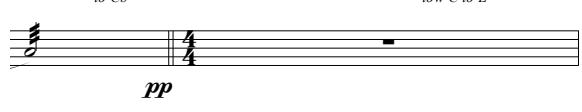








**Lithophone** **poco rubato**  
*solo* 



**with brushes** 



*r metal stick* 





Pangea to Proxima

Musical score page 6, measures 20-21. The score includes parts for su1, su2, su3, su4, su5, su6, Vib., Mrb., T.B., Timp., Acc. 1, Acc. 2, Perc. 1, Perc. 2, and B. Dr. Measure 20 starts with sustained notes on su1, su2, su3, su4, and su5. The Vib. and Mrb. play eighth-note chords. The T.B. and Acc. 1 play sixteenth-note patterns. The Timp. and Acc. 2 play sustained notes. Perc. 1 and Perc. 2 play eighth-note patterns. The B. Dr. plays sustained notes. Measure 21 begins with sustained notes on su1, su2, su3, su4, and su5. The Vib. and Mrb. play eighth-note chords. The T.B. and Acc. 1 play sixteenth-note patterns. The Timp. and Acc. 2 play sustained notes. Perc. 1 and Perc. 2 play eighth-note patterns. The B. Dr. plays sustained notes.

*with tip drumstick*

*go*

*rum/*

*high conga*

*bass/imp.dr.*

*p* *mf*

*p* *mf*

*p* *mf*

*p* *mf*

*5*

*3*

*3*

*gliss.*

*mf*



The musical score consists of three staves. The top two staves are identical, featuring a treble clef, a key signature of one sharp, and common time. Each staff contains six measures of music. Measure 1 starts with a dynamic *sfz*. Measures 2-6 show a repeating pattern of eighth-note pairs followed by sixteenth-note patterns, with dynamics *sfz*, *f*, and *p*. Measure 7 begins with a bass clef, a key signature of one flat, and common time. It features a sustained note followed by a bass note. Measure 8 shows a bass note followed by a sustained note. Measure 9 begins with a treble clef, a key signature of one sharp, and common time. It features a sustained note followed by a bass note. Measure 10 shows a bass note followed by a sustained note.

29

su1 woodblock *ff* woodblock

su2 woodblock *ff* woodblock

su3 woodblock *ff*

shakers

su4 shakers

su5 shakers

29 Vib.

Mrb.

T.B.

29 Timp.

Acc. 1 L.V. *mf*

Acc. 2

Perc. 1 cymb a2 *ff* w. mallets

Perc. 2 *ff*

B. Dr. *mf*

dim. dim. dim. *p* slow down movement dim. slow down movement

# Pangea to Proxima

10

31

su1 *rall.*

su2 **p**

su3 -

su4 -

su5 *pp*

su6 *dim.*

Vib. *mp* *mf*

Mrb.

T.B.

31

Tim.

Acc. 1 L.V. *mp*

Acc. 2

Perc. 1

Perc. 2 *susp. cymb. with bow* *p* *mf* L.V.

B. Dr. *L.V.* *p*

PART II Tectonics

|. = c.60

$\text{♩.} = \text{♩}$        $\text{♪} = \text{♪}$

100

1

Pangea to Proxima

11

11

**E** with a deep ethnic groove

37

su1

su2

su3

su4

su5

su6

Vib.

Mrb.

T.B.

Tim.

Acc. 1

Acc. 2

Perc. 1

Perc. 2

B. Dr.

## Pangea to Proxima

12

45

sul  
 su2  
 su3  
 su4  
 su5  
 su6  
 Vib.  
 Mrb.  
 T.B.  
 Timp.  
 Acc. 1  
 Acc. 2  
 Perc. 1  
 Perc. 2  
 B. Dr.

to low G

45

to Db      to Bb

**F**

52

53

G

tuning: Eb-D-C-Bb

52

53

59

sul      su2      su3      su4      su5      su6      Vib.      Mrb.      T.B.      Timp.      Acc. 1      Acc. 2      Perc. 1      Perc. 2      B. Dr.

**su1**

**su2** *mf*

**su3** *mp* *mf*

**su4**

**su5** *mf*

**su6** *p*

**Vib.**

**Mrb.**

**T.B.**

**Timp.**

**Acc. 1**

**Acc. 2**

**Perc. 1** *mf*

**Perc. 2**

**B. Dr.**

64

su1 |  ff

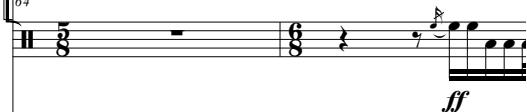
su2 |  ff

su3 |  ff

su4 |  ff

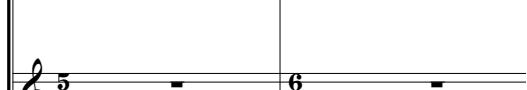
su5 |  ff

64

su6 |  ff

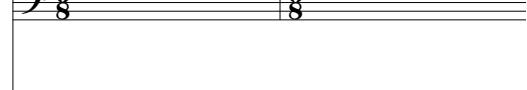
Vib. | 

Mrb. | 

T.B. | 

Tim. | 

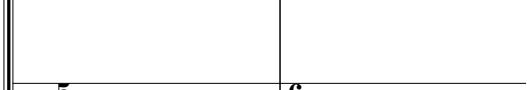
64

Acc. 1 | 

Acc. 2 | 

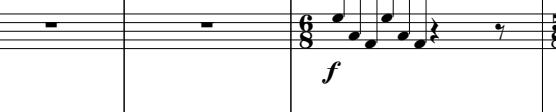
Perc. 1 | 

Perc. 2 | 

B. Dr. | 

64

68 |  f

68 |  f

68 |  f

68 |  mf → f >> 3

68 |  mf → f >> 3

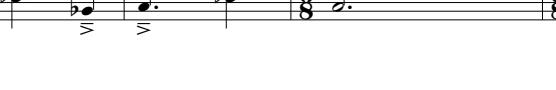
68 |  mf → f >> 3

68 | 

68 | 

68 |  ≈

68 |  ≈

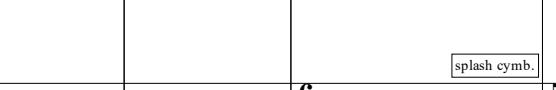
68 | 

68 | 

68 | 

68 | 

splash cymb.

68 |  ≈

## Pangea to Proxima

16

**H**

su1      su2      su3      su4      su5      su6      Vib.      Mrb.      T.B.      Timp.      Acc. 1      Acc. 2      Perc. 1      Perc. 2      B. Dr.

70      70      70      70      70      70      70      70      70      70      70      70      70      70

*f*      *ff*

76

sul

su2

su3

su4

su5

su6

Vib.

Mrb.

T.B.

Timp.

Acc. 1

Acc. 2

Perc. 1

Perc. 2

B. Dr.

76

percussion stones

*mf* *cresc.*

percussion stones

*mf* *cresc.*

percussion stones

*mf* *cresc.*

*f*

percussion stones

*mf* *cresc.*

percussion stones

*mf* *cresc.*

percussion stones

*mf* *cresc.*

*f*

Lithophone

*f*

*e*

*f*

# Pangea to Proxima

18

*vary the timbre of the stone  
by squeezing or relaxing your steady hand*

88

su1        
*f mf*  
*vary the timbre of the stone  
by squeezing or relaxing your steady hand*

su2        
*f mf*  
*vary the timbre of the stone  
by squeezing or relaxing your steady hand*

su3        
*f mf*  
*vary the timbre of the stone  
by squeezing or relaxing your steady hand*

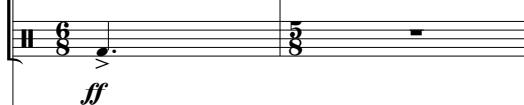
su4        
*f mf*  
*vary the timbre of the stone  
by squeezing or relaxing your steady hand*

su5        
*f mf*  
*vary the timbre of the stone  
by squeezing or relaxing your steady hand*

su6        
*f mf*

Vib.      

Mrb.        
*pl. 1*

T.B.        
*ff*

Timp.        
*88*

Acc. 1      

Acc. 2      

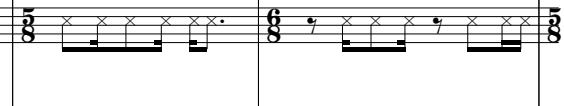
Perc. 1      

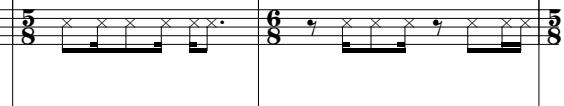
Perc. 2        
*f*

B. Dr.        
*88*      *dry sc*

*solo JJ*

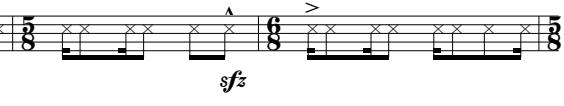
88        
*sfz*

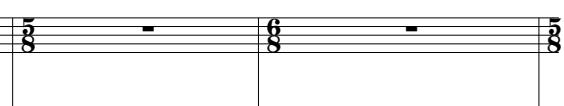
88        
*sfz*

88        
*sfz*

88        
*sfz*

88        
*sfz*

88        
*sfz*

88        
*+ pl. 3 (G+Bb)*

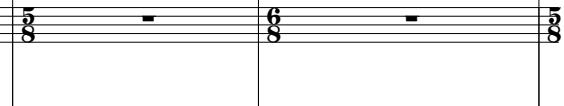
88        
*mp*

88        
*cresc.*

88      

88      

88      

88      

88        
*> > > >*

88        
*solo JJ*

## Pangea to Proxima

20

93

su1

su2

su3

su4

su5

su6

Vib.

Mrb.

T.B.

cresc.

+ pl. 4 (D+F)

Timp.

Acc. 1

Acc. 2

Perc. 1

Perc. 2

B. Dr.

93

93

93

93

93

93

93

93

93

93

93

93

93

mf

**pompous ♩ = 56**

**J** to setup ma

**sul** 99 **ff**

**su2** > to setup

**su3** > to setup

**shaker instrumen** (f.e. maracas, caix)

**su4** > > ff shaker instru (f.e. maracas,

**su5** > ff shaker ins (f.e. marac

**su6** 99 > > ff ff

**Vib.** 99

**Mrb.** pl. 2: Eb  
pl. 4: high C

**T.B.** grab a hammer! tub. ch.

**Timp.** 99 Bb to low C mar

**Acc. 1**

**Acc. 2** thunderplate (shai) f

**Perc. 1**

**Perc. 2** ff mf ff normal beaters

**B. Dr.** 99 ff

5 3 >>> □

5 3 >>> □

5 3 >>> □ slow down movement

dim. slow down movement

dim. slow down movement

dim. p

pl. 2 walk away dim. f

5 3 >>> □

□ L.V. p

gong (shared) f f

3

**percussion stones**

105

sul      >   
 *mf*  $\overbrace{\text{---}}^3$  *mp*      >   
 *mf*  $\overbrace{\text{---}}^3$  *mp*

**percussion stones**

su2       $\overbrace{\text{---}}^3$   $\overbrace{\text{---}}^3$   $\overbrace{\text{---}}^3$   $\overbrace{\text{---}}^3$  *p*       $\overbrace{\text{---}}^3$   $\overbrace{\text{---}}^3$   $\overbrace{\text{---}}^3$   $\overbrace{\text{---}}^3$  *p*

**percussion stones**

su3      >   
 *mf*  $\overbrace{\text{---}}^3$  *p*      >   
 *mf*  $\overbrace{\text{---}}^3$

su4       $\circlearrowleft$    
 *pp*

su5      *pp*

105

su6      >

Vib.      105

Mrb.      *pl. 3 remain at marimba*

T.B.      >

105

Timp.      >

Acc. 1      105

Acc. 2      >

Perc. 1      >

Perc. 2      *china cymb.* *with bow*      *susp. cymb.* *with bow*      *p*  $\overbrace{\text{---}}^3$  *mp*

B. Dr.      105      L.V.      *pp*

**PART III Proxima:**  
multiple continents & biodiversity

= 40      *d=134 energico*

A musical score for six staves of percussion stones. The first staff has a vertical bar line at the start. Measures 105-106 show eighth-note patterns with dynamics *mf* and *mp*. Measure 107 shows eighth-note patterns with dynamics *mf* and *p*. Measures 108-109 show eighth-note patterns with dynamics *mf* and *p*. Measure 110 ends with a dynamic *pp*.

**percussion stones**

A musical score for one staff of percussion stones. It shows a vertical bar line at the start, followed by a single eighth note with a dynamic *p*.

*reached*

*pl 1.: play all the notes with one hand,  
+ = dampen bar with other hand*

*away*

A musical score for marimba. It shows a vertical bar line at the start, followed by measures 105-110. Measure 105 has a dynamic *pp*. Measures 106-109 show sustained notes with dynamics *mf*, *p*, and *pp*. Measure 110 shows sustained notes with dynamics *p* and *pp*.

*tuning: D-C-Bb-G*

A musical score for marimba. It shows a vertical bar line at the start, followed by a single eighth note with a dynamic *p*.

A musical score for marimba. It shows a vertical bar line at the start, followed by measures 105-110. Measure 105 has a dynamic *pp*. Measures 106-109 show sustained notes with dynamics *p*, *mf*, and *pp*. Measure 110 shows sustained notes with dynamics *p* and *pp*.

A musical score for marimba. It shows a vertical bar line at the start, followed by a single eighth note with a dynamic *p*.

K

*III*

su1

su2

su3

su4

percussion stones

su5

f ————— p

*III* >

f

hard vibra mallets

Vib.

Mrb.

T.B.

Timp.

Acc. 1

thunderplate  
with brushes/switches >

Acc. 2

3 mf

Perc. 1

splash cymb.

Perc. 2

mf

B. Dr.

*III*

w. triangle sticks

sizzle cymb.

susp. cymb.  
w. drumsticks

mf

p ————— f

susp. cymb.  
on cup

f

swipe w. brush or switch

< mf

## Pangea to Proxima

24

*w. rubber mallet*

*mf*

*w. rubber mallet*

*mf*

*percussion stones*

*f* *p*

*to setup*

*p*

*p*

*Vib.*

*Mrb.*

*T.B.*

*Timp.*

*Acc. 1*

*Acc. 2*

*f*

*Perc. 1*

*p* *f*

*splash cymb.*

*Perc. 2*

*B. Dr.*

*mf*

*on rim*

*mf* *p* *mf*

*on rim*

*mf*

*f*

*Lithophone*

*p* *f*

*>*

*p*

*Acc. 2*

*Perc. 1*

*Perc. 2*

*B. Dr.*

*mf*

122

sul      su2      su3      su4      su5      su6      Vib.      Mrb.      T.B.      Timp.      Acc. 1      Acc. 2      Perc. 1      Perc. 2      B. Dr.

normal beaters

strike pole,in upright position,down on the ground

claves

*p*

*mf*

*pl. 3 walk back to percussion part*

*f*

*triad*

*sizzle cymb.*

*susp*

*splash cymb.*

*p*

*mf*

*normal beaters*



135

sul      *f* *sfz*      *sfz*

su2      *f* *sfz*      *sfz*

su3      *f*      *ff*

su4      *f*      *f*

su5      *f*      *ff*

135      *f*      *ff*

Vib.

Mrb.

T.B.

135

Timp.

Acc. 1      *two*  
              *(or ot)*      *sc*

Acc. 2      *f*

Perc. 1      *f*

Perc. 2      *sc*

B. Dr.

et

first time *tacet*

*f*

141

su1

su2

su3

su4

su5

su6

Vib.

Mrb.

T.B.

Timp.

Acc. 1

Acc. 2

Perc. 1

Perc. 2

B. Dr.

N

141

*tuning: Eb-D-C-F*

*triangle (i know.. switch as fast as possible)*

*go to marimba, quickly!*

*f*



153

su1

su2

su3

su4

su5

su6

Vib.

Mrb.

T.B.

Timp.

Acc. 1

Acc. 2

Perc. 1

Perc. 2

B. Dr.

*Bb to C*

*to C*



## Pangea to Proxima

32

164

su1

su2

su3

su4

su5

su6

Vib.

Mrb.

T.B.

Timp.

Acc. 1

Acc. 2

Perc. 1

Perc. 2

B. Dr.

*p*

*cresc.*

*p cresc.*

*cresc.*

*f*

*mf*

*mf*

*sec.*

*cresc.*

169

su1

su2

su3

*mp*      *cresc.*

su4

*mp*      *cresc.*

su5

*mf*      *cresc.*

169

su6

*mf*      *cresc.*

Vib.      *cresc.*

Mrb.

T.B.

*cresc.*

169

Timp.

*mf*

triangle

Acc. 1

*mf*      *cresc.*

Acc. 2

*cresc.*

Perc. 1

Perc. 2

B. Dr.

*mf*      *cresc.*