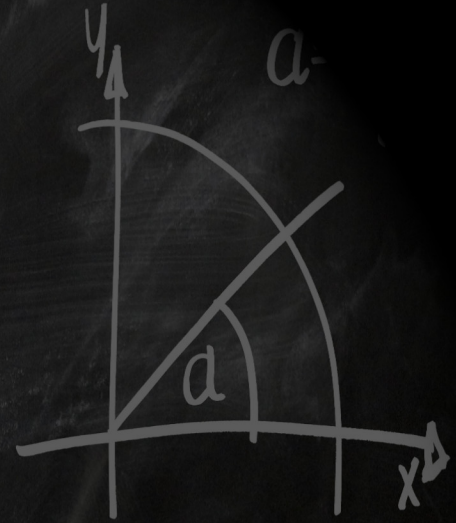


Josh Trentadue

$$x_{1/2} = \frac{-b \pm \sqrt{b^2 - 4ac}}{2a}$$



# MAD EXPERIMENTS

$$x^2 + px + q = 0$$



$$x_{1/2} = -\frac{p}{2} \pm \sqrt{\left(\frac{p}{2}\right)^2 - q}$$

*a sketch for percussion quartet*



$$x = b - 2y$$

$$x + a = b$$

$$f(x) = \tan x$$

$$f(x) = \sin$$

M. O. T. I. F.

MUSIC OF THE INTROSPECTIVE FIELDS





**Josh Trentadue**

# MAD EXPERIMENTS

*A Sketch for a Percussion Quartet*

*(2014/rev. 2019)*

© 2014/2019 Josh Trentadue / M.O.T.I.F. (ASCAP)  
www.joshtrentadue.com | All Rights Reserved.

# INSTRUMENTATION

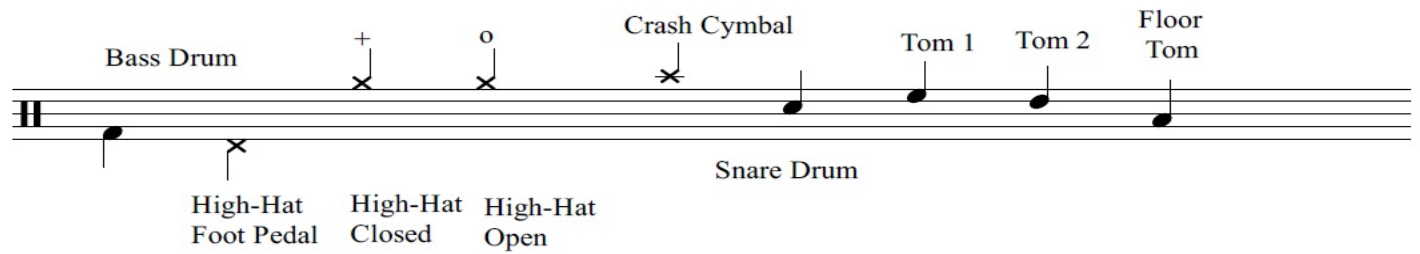
Timpani

Marimba (5.0 octave)

Drum Set [sticks, soft yarn mallets required]

Piano

## Drum Set Key



## PERFORMANCE NOTES

- Drum set may slightly ad lib the part if so desired, EXCEPT from rehearsal H to rehearsal O. If available, the player can also use 2 different-sized crash cymbals.
- Sixteenth notes remain constant throughout the piece. This is especially important for moving between quarter-note and sixteenth-note time signatures, as well as eighth-note and sixteenth-note time signatures.

# PROGRAM NOTES

*Mad Experiments* was the very first piece I composed that began to fuel my desires to become a full-time composer. The first incarnation of this piece was premiered by myself and members of the Michigan State University Percussion Studio five years ago to the date of these revisions. Much of the notational approaches to this work have been largely refined and improved from its predecessor - for example, the chorale which makes up the slower section of this piece has more cued moments devoid of meter. Looking back on it, it's remarkable at how much my artistic goals have changed since this piece's premiere. While I still tend to explore new approaches to rhythm and harmony, that yearning to tell new stories and explore new concepts hasn't really gone away. It's only transformed into something more concrete and new.

This percussion quartet is the first of several sketches I sought to compose. Each of these sketches focuses on a certain emotion, action, or state of mind. This work explores the chaotic nature of creating and perfecting a new idea or material in a mostly positive and comical fashion. The goal in composing this piece was to bring out the natural, percussive qualities of each instrument and "experiment" with them in extravagant and chaotic ways – hence, the title and the instrumentation. The mixture of two keyboards and two drums brought new questions and challenges on how I could achieve the right balance within the quartet, as well as allow for each and every voice to be heard as a result of this. The enthusiasm and energy of the performers, and the opportunities created from such moments, became a driving force and the final ingredient for this particular sketch.

I am immensely grateful to the Michigan State University Percussion Studio for their support of this piece and for giving it a fantastic world premiere.

[www.joshtrentadue.com](http://www.joshtrentadue.com)

PLEASE DIRECT ALL QUERIES TO:

[josh@joshtrentadue.com](mailto:josh@joshtrentadue.com)

(artistic and technical questions, errata submissions, purchasing music, commissions/arranging, submitting performances, additional licensing requests such as for commercial recordings or marching band performances, live and virtual residency/workshop scheduling, saying hello, sending food/drink/music/book/video game recommendations, and more!!)

FOLLOW ME ON SOCIAL MEDIA:

FACEBOOK, TWITTER, INSTAGRAM, SOUNDCLLOUD: [@trentaduemotif](https://www.facebook.com/trentaduemotif)

YOUTUBE: [www.youtube.com/c/JoshTrentadue](http://www.youtube.com/c/JoshTrentadue)

Printed and Engraved in the USA.

First Printing: June 2015

Revised Edition: September 2019

# Mad Experiments

Josh Trentadue

A Sketch for a Percussion Quartet  
(2014/rev. 2019)

Allegretto (♩ = 126)  
hard mallets

Timpani: Bass clef, 4/4 time, starting with a forte (f) dynamic. The notation shows a rhythmic pattern of eighth and sixteenth notes.

Marimba: Treble and bass clefs, 4/4 time, with a whole rest throughout the system.

Drum Set: Drum clef, 4/4 time, starting with a forte (f) dynamic and labeled 'sticks'. The notation shows a rhythmic pattern of eighth notes.

Piano: Treble and bass clefs, 4/4 time, with a whole rest throughout the system.

5  
Timp.: Bass clef, 3/4 time, continuing the rhythmic pattern from the first system.

Mrm.: Treble and bass clefs, 3/4 time, starting with a forte (f) dynamic and labeled 'medium-hard mallets'. The notation shows a rhythmic pattern of eighth notes.

Drs.: Drum clef, 3/4 time, continuing the rhythmic pattern from the first system.

Pno.: Treble and bass clefs, 3/4 time, with a whole rest throughout the system.

9

Timp. *p* *f*

Mrm. *p* *f*

Drs. *p* *f*

Pno. *p* *f*

14 **A**

Timp. *f*

Mrm. *f*

Drs. *f*

Pno. *f*

17

Timp.

Mrm.

Drs.

Pno.

20

Timp.

Mrm.

Drs.

Pno.



23

**B**

Score for measures 23-25. Instruments: Timp., Mrm., Drs., Pno.

Measures 23-25 are in 4/4 time. Dynamics include *mp* and *f*.

26

Score for measures 26-28. Instruments: Timp., Mrm., Drs., Pno.

Measures 26-28 feature a key signature change to 3/4 time. Dynamics include *f*. Measure 27 includes a triplet of sixteenth notes.

29

Timp.

Mrm.

Drs.

Pno.

*p*

34

Timp.

Mrm.

Drs.

Pno.

**C**

*p*

*mp*

*keep at p*

37

Timp.

Mrm.

Drs.

Pno.

*p*

*mf*

40

Timp.

Mrm.

Drs.

Pno.

*pp*

bring out melody

43 *cresc. 2nd time only*

**Timp.** *p*

**Mrm.** *p*

**Drs.** *p*

**Pno.** *p (both hands)*

6/16

46

**Timp.** *fp*

**Mrm.** *f*

**Drs.** *f*

**Pno.** *f*

6/16, 9/16, 7/8, 7/16

50

Timp. *ff*

Mrm. *ff*

Drs. *ff* solo +

Pno. *ff*

56

Timp.

Mrm.

Drs. *fff* *p*

Pno.

D

61

Timp.

Mrm.

Drs.

Pno.

*mf*

*p*

66

Timp.

Mrm.

Drs.

Pno.

soft mallets

*p*

E

70

Timp.

Mrm.

Drs.

Pno.

*mp*

*p*

solo

74

Timp.

Mrm.

Drs.

Pno.

*p*

*p*

79

Timp.

Mrm.

Drs.

Pno.

83

Timp.

Mrm.

Drs.

Pno.



86

Timp.

Mrm.

Drs.

Pno.

89

**F**

Timp.

Mrm.

Drs.

Pno.

*mp* *p* *pp*

*f*

92

hard mallets

Timp. *mp*

Mrm. *mf*

Drs. *mp*

Pno. *p*

95

Timp. *mp*

Mrm. *mp*

Drs. *mp*

Pno. *p both hands* *mp*

98

Score for measures 98-100. The score is in 5/4 time and B-flat major. It features four staves: Timp., Mrm., Drs., and Pno. The Timp. part has a melodic line with a sharp sign. The Mrm. part has a melodic line in the treble clef and rests in the bass clef. The Drs. part has a rhythmic pattern of eighth notes with accents and a snare drum. The Pno. part has a rhythmic pattern of eighth notes with accents.

100

**G**

Score for measures 100-102. The score is in 5/4 time and B-flat major. It features four staves: Timp., Mrm., Drs., and Pno. Measure 100 starts with a 5/4 time signature and a forte (f) dynamic. Measure 101 changes to 4/4 time. Measure 102 continues in 4/4 time. The Timp. part has a melodic line starting in measure 101. The Mrm. part has a melodic line starting in measure 101. The Drs. part has a rhythmic pattern starting in measure 101. The Pno. part has a melodic line starting in measure 101. The score includes annotations: "1st time only" for the Mrm. part, "HH 1st time only" for the Drs. part, and "R.H. 1st time only" for the Pno. part. A dynamic of forte (f) is indicated throughout. A watermark "Score for Percussion Rights Reserved" is visible across the page.

103

Timp.

Mrm.

Drs.

Pno.

bring out, but do not overpower marimba

(8)

106

Timp.

Mrm.

Drs.

Pno.

(8)

109

Timp. *f* *p* 3

Mrm. *f* *p*

Drs. *f* *p*

Pno. *f*

(8)-----

113 **H**

Timp. *f*

Mrm. *f*

Drs. *f*

Pno. *f*

116

Musical score for measures 116-118. The score is in 4/4 time and features four staves: Timp., Mrm., Drs., and Pno. The key signature has two flats. The Timp. part has a melodic line with eighth and sixteenth notes. The Mrm. part has a melodic line in the upper register and a bass line. The Drs. part has a rhythmic pattern with eighth notes and rests. The Pno. part has a bass line with eighth notes and chords.

119

Musical score for measures 119-121. The score is in 4/4 time and features four staves: Timp., Mrm., Drs., and Pno. The key signature has two flats. The Timp. part has a melodic line with eighth notes and rests. The Mrm. part has a melodic line in the upper register and a bass line. The Drs. part has a rhythmic pattern with eighth notes and rests. The Pno. part has a bass line with eighth notes and chords. Measure 121 includes a 3/4 time signature change and a triplet in the Drs. part.

122

Timp.

Mrm.

Drs.

Pno.

124

Timp.

Mrm.

Drs.

Pno.

pesante

Rim Shots

*mf* *ff*

I  
128 Very Freely

127

Timp. *gliss.* *mf* *p*

Mrm. *soft mallets* *p*

Drs. *mf* *p*

Pno. *p*  
*keep at p throughout*

129 F, Ab, Db, D $\sharp$  130

Timp.

Mrm. *soft yarn mallets*

Drs. *p* *<mf>* *p*

Pno. *R.H.: mf* *L.H.: p* *pp*  
*3* *3* *5*



131 ♩=ca. 72-76 soft mallets

Timp. *pp*

Mrm.

Drs.

Pno.

132 **J** Very Freely ♩=ca. 72-76 solo

Timp. *p* 3

Mrm.

Drs.

Pno. R.H.: *mf* L.H.: *p*

133

134 *ca.* 72-76 solo

Timp. *p* *mp*

Mrm.

Drs.

Pno. R.H.: *mf* L.H.: *p*

136

Timp. *pp*

Mrm.

Drs.

Pno.

141 **K** Very Freely

Score for measures 141-144. The score includes parts for Timp., Mrm., Drs., and Pno. The Timp. part features a series of sustained notes with a *ppp* dynamic. The Mrm. part consists of chords with dynamics *p*, *pp*, and *mp*. The Drs. and Pno. parts are mostly silent, with some faint markings in the Pno. part.

Score for measures 142-145. The score includes parts for Timp., Mrm., Drs., and Pno. The Timp. part has a melodic line starting at measure 142 with a *p* dynamic and a triplet of eighth notes. The Mrm. part features sustained chords with a *p* dynamic. The Drs. part has a *p* dynamic. The Pno. part is mostly silent. A tempo marking  $\text{♩} = \text{ca. } 72-76$  is present. A key signature change is indicated:  $D\flat$  to  $B\flat$  and  $D\sharp$  to  $D\flat$ .

143 **L** In Strict Time (♩ = ca. 72-76)

Score for Timp., Mrm., Drs., and Pno. from measure 143 to 149. The score includes dynamic markings such as *pp*, *mp*, and *mf*, and performance instructions like *gliss.* and *ss.*

Score for Timp., Mrm., Drs., and Pno. from measure 150 to 154. This section includes an *accel.* marking and dynamic markings such as *mf*, *fp*, *p*, and *(mf)*.

155 **M** Religioso (♩ = 112)

Timp. *f* warm, not harsh *p* *f*

Mrm. 2nd time only medium-hard mallets *mf*

Drs. *f* *p* *f* *p < f*

Pno. *f*

161

Timp. *p* *f*

Mrm. *f*

Drs. *p* *f*

Pno.

165

Musical score for measures 165-170. The score is for four instruments: Timp., Mrm., Drs., and Pno. The key signature is two flats (B-flat and E-flat). The time signature changes from 3/4 to 4/4 at measure 166. The Timp. part starts with a *mp* dynamic and increases to *f* by measure 167. The Pno. part features a complex texture with chords and moving lines. The Mrm. and Drs. parts are mostly rests, with some activity in the later measures.

170

Musical score for measures 170-175. The score is for four instruments: Timp., Mrm., Drs., and Pno. The key signature is two flats (B-flat and E-flat). The time signature changes from 4/4 to 5/4 at measure 170. The Timp. part starts with a *p* dynamic and increases to *ff* by measure 171. The Mrm. part features a melodic line that becomes *ff* in measure 171. The Drs. part starts with a *f* dynamic and becomes *p* in measure 171, then *ff* in measure 172. The Pno. part features a complex texture with chords and moving lines, becoming *fff* in measure 171. The instruction "sticks" is written above the Drs. part in measure 172.

molto rit. . . . .

175

Timp. *ff* *mf* *fp*

Mrm. *ff* *mf* *fp*

Drs. *ff* *mf* *fp*

Pno. *ff* *mf* *fp*

**N** Vivace (♩ = 144) G, B♭, D, F♯

179

Timp. *ff* *mp*

Mrm. *ff* *p*

Drs. dampen! *ff* *mf*

Pno. *ff* *mp*

184

Timp.

Mrm.

Drs.

Pno.

*mp*

187

Timp.

Mrm.

Drs.

Pno.

hard mallets

*f*

*f* *p*

*ff* *f*

*mf* *p* *mf*

3 3



191 O

Timp.

Mrm. *bring out*  
*mp*

Drs. *emphasize hi-hat foot pedal as much as possible*  
*mp*

Pno. *mp*

195

Timp. *mp*

Mrm.

Drs.

Pno.

199

Score for measures 199-200. The score includes parts for Timp., Mrm., Drs., and Pno. The music is in a key with two flats and a 3/4 time signature. The dynamic marking is *mf*. The Timp. part features a rhythmic pattern of eighth notes. The Mrm. part has a complex rhythmic pattern with many sixteenth notes. The Drs. part consists of a series of chords with a rhythmic pattern. The Pno. part has a rhythmic pattern of eighth notes.

201

Score for measures 201-202. The score includes parts for Timp., Mrm., Drs., and Pno. The music is in a key with two flats and a 3/4 time signature. The dynamic marking is *mf*. The Timp. part features a rhythmic pattern of eighth notes. The Mrm. part has a complex rhythmic pattern with many sixteenth notes. The Drs. part consists of a series of chords with a rhythmic pattern. The Pno. part has a rhythmic pattern of eighth notes.

203

Musical score for measures 203-205. The score is for four instruments: Timp., Mrm., Drs., and Pno. The key signature is two flats (B-flat and E-flat). The time signature starts as 6/8 and changes to 6/16 and 9/16. The dynamic marking is *f* (forte). The Timp. part has a simple rhythmic pattern. The Mrm. part has a complex rhythmic pattern with many sixteenth notes. The Drs. part has a rhythmic pattern with accents. The Pno. part has a rhythmic pattern with many sixteenth notes.

206

*molto rit.*

Musical score for measures 206-208. The score is for four instruments: Timp., Mrm., Drs., and Pno. The key signature is two flats (B-flat and E-flat). The time signature starts as 9/16 and changes to 6/4, 3/4, and 4/4. The dynamic marking is *ff* (fortissimo) for most parts, and *p* (piano) for the final measure of the Drs. part. The Timp. part has a simple rhythmic pattern. The Mrm. part has a complex rhythmic pattern with many sixteenth notes. The Drs. part has a rhythmic pattern with accents and a triplet. The Pno. part has a rhythmic pattern with many sixteenth notes.

209 **P** Much Faster (♩ = 160-164)

209

Timp. *f*

Mrm. *f* hard or rubber mallets

Drs. *ff*

Pno. *f*

8<sup>va</sup>

213

Timp. *fff f*

Mrm. *f*

Drs. *f* *fff f*

Pno. *fff f*

(8)

217

Timp.

Mrm.

Drs.

Pno.

*fff ff*

(8)

220

Timp.

Mrm.

Drs.

Pno.

223

Timp. *p*

Mrm. *p*

Drs. *p*

Pno. *mf*

225

Timp. *f p ff p ff p ff p ff* G.P.

Mrm. *ff p ff p ff p ff p ff*

Drs. *fp* *cresc. 2nd time only* *ff*

Pno. *f p ff p ff p ff p ff*

228  $\text{♩} = 32$

Timp. *ppp*

Mrm.

Drs. *ppp*

Pno. *ppp*

8<sup>vb</sup>

230  $\text{♩} = 160$

solo

Timp. *p* *f* *fff*

Mrm. *f*

Drs. *f*

Pno. *f*

233

Musical score for measures 233-236. The instruments are Timp., Mrm., Drs., and Pno. The time signature is 3/8. The key signature has two flats. The Timp. part consists of quarter notes. The Mrm. part consists of chords. The Drs. part consists of eighth notes. The Pno. part consists of chords.

237

Musical score for measures 237-240. The instruments are Timp., Mrm., Drs., and Pno. The time signature is 4/4. The key signature has two flats. The Timp. part has dynamic markings *f* and *ff*. The Mrm. part has dynamic markings *pp*, *f*, and *ff*. The Drs. part has dynamic markings *f* and *ff*. The Pno. part has dynamic markings *f* and *ff*.



Score for Perusal Only  
All Rights Reserved.