

33 **E** center

fade in L.H. /fade out R.H.

fade in R.H. /fade out L.H.

SNARE *f* R r

QUADS *f* R r

BASS *f*

fade in L.H. spock/fade out R.H.

fade in R.H. /fade out L.H.

(hugadicks plus quarters)

fp *f*

43 **F**

SNARE *f* R r r L I I R r r r L I I R I r I

QUADS *ff* B I I R L I B L B I

BASS *ff*

ff *mp* *ff* *mp* *f* *ff* *mp* *ff* *mf*

53 **G** edge 1/2 way edge split unison center **H**

SNARE *ff* *pp* *mf* *pp* *mp* *mf* *mp* *ff* *mf* *ff* *mf*

QUADS *ff* *mp* *f* *pp* *mf* *f* *pp* *ff* *pp* *mf*

BASS *ff* *pp* *mp* *f* *p* *ff* *pp* *ff* *f* *p* *mp*

93

SNARE

QUADS

BASS

99 **K**

SNARE

QUADS

BASS

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

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

ff *ff* *f* *ff* *ff* *mp* *fff*

edge center

SNARE

RELATIVE REBOUNDS

ETUDE NO. 3 FOR DRUMLINE

DAVE HALL
2019

A $\text{♩} = 168$

f R r L l L l L l L l L l L l L l L l

8 **B**

R R l r r l l R l r r l l R l r r l l R l r r l l R l r r l l R l r r l l

13

L l R l r r l l R l r r l l R r r l l l R l r r l l R l

C

f R L R l r r L R l r r L R L R r r l R r r l R r r l R L R l r r L R

23 **D**

R L R L R r r L l l R r r L r L r r r

V.S.

28

L l l r L l l r L l l r L R r r l R r r l R L r l R r r L l l *ff* s.c. edge *p*

E center

fade in L.H. /fade out R.H.

R r *f* L l

39

fade in R.H. /fade out L.H.

R r L R l l r r L r l r R r r L l l R r r l l R l l *f*

F

R l r r R l r r R l r r L r l l L r l l r L r l l L r l l r L r l l R l r r L R r l l *f*

51

G

edge 1/2 way edge

L l l R l l l R l l l R L r r r L r r L r r *ff* *pp* *mf* *pp* *mp*

56

split unison

5 5 center 5

R L r r r r l R l r r l R l r r l R r L R l *mf* *mp* *ff*

H

mf RLr l

68

f Rlrrll RIIRII RIlrrLRlIrrLRlIIRII

73

p *f* center

80

f

86 (cresc. R.H)

mp *f*

J

f R l L r R l R l

RELATIVE REBOUNDS

ETUDE NO. 3 FOR DRUMLINE

DAVE HALL
2019

A $\text{♩} = 168$ *sim.*

f *f*

8 **B**

R RL Rl rrl Rl rrl Rl rrl RL Ll

14 **C**

Rl rrl RL Rl rrl LRl rrl R L

20

R rrl Rr rrl Rr rrl R L Rl rrl LRl rrl RL L

D *sim.*

R L Rr rrl Ll rrl Ll rrl Ll rrl Ll rrl L Rr rrl Rr rrl RL Rr rrl Ll

69

p *f*

R l r r l l l R l r l r l r R R l r l l R L L R

75

p *f*

R r R r L R L R L R r L l R L R L R

82

p *f* (cresc. R.H.) *mp*

L l l R l r l r l R l r L R l r l R r l R l R l R

87

R R L l l R l R l r L l R l

J

f

R l R L r R l R l

95

R l R L r L R L R L R L R L R L

K

The musical score consists of a single melodic line on a five-line staff. It begins with a double bar line and a key signature of one flat. The first measure contains a quarter note with a dynamic marking of *ff* and a fingering of 'R'. The second measure features a triplet of eighth notes with a dynamic of *ff* and a fingering of 'RL'. The third measure has a dynamic of *ff* and a fingering of 'f'. The fourth measure contains a triplet of eighth notes with a dynamic of *f* and a fingering of 'r r L R l r r L R'. The fifth measure is a whole rest. The sixth measure is in 4/4 time and contains a quarter note with a dynamic of *ff* and a fingering of 'L R l R'. The seventh measure has a dynamic of *p* and a fingering of 'r l'. The eighth measure has a dynamic of *fff* and a fingering of 'r r l r L R'. The piece concludes with a double bar line.

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

R RL r r L R l r r L R L R l R r l r r l r L R

BASS

RELATIVE REBOUNDS

ETUDE NO. 3 FOR DRUMLINE

DAVE HALL
2019

A ♩ = 168

f

6

B

16

C

mp *f*

20

R | r r L

V.S.

D

f *mp* *ff*

31

E

ff *p* *f*

37

fp *f*

43

F

ff *mp* *ff*

48

mp *f* *ff* *mp* *ff* *mf*

G

ff *pp* *mp* *f* *p* *ff*

60

pp *ff* *f* *p* *mp* *ff*

R l r r l R l r r l

5 5 5 H 2

68

mp *ff* *mp* *ff* *mf* *f*

3 3 3 3 9 9 9 9

R l r r L R l r r L

73

mp *ff* *mp* *ff* *mf* *f*

9 9 3 6 6

R R L

78

ff *mp*

3 9

81

mf *ff* *mp* *ff*

3 3

87

ff *mp*

9 3 3 9

R l R r R L R L

J

ff *f*

9 3 9 9

95

ff *f*

9 9 9 9

K

ff *ff* *f*

9 3 3 9 3 3 3 3 3 6

103

ff *mp* *fff*

9 9