Performance Note:

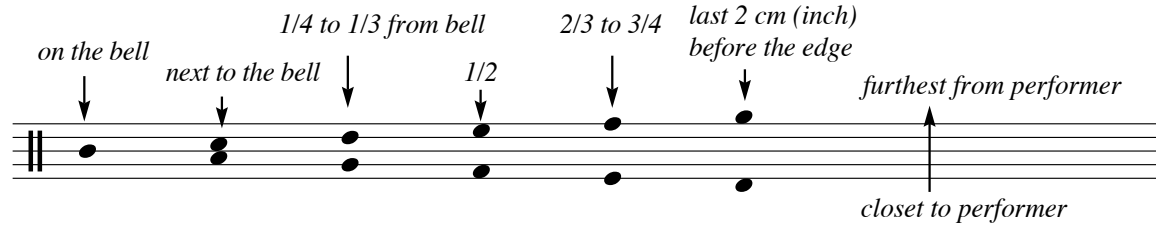
1. Allow the cymbal to ring at all times, except for the *dead strokes* at phrase 29.
2. Dotted barlines indicate the ends of phrases; double barlines indicate the ends of sections. Fermatas indicate pauses.

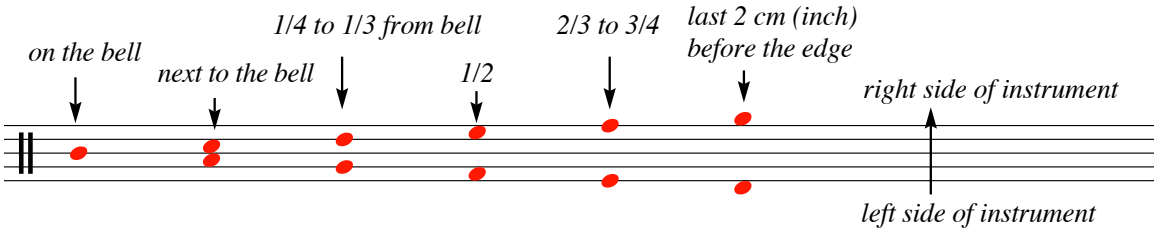
Mallets

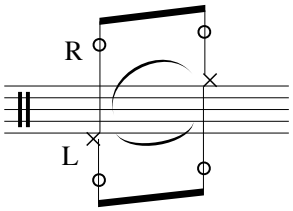
Right hand: cymbal mallet
Left hand: blue yarn marimba mallet

Notation

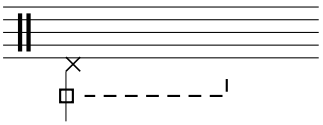
Map out the cymbal from the edge closest to the performer to the edge furthest from the performer (black notes) and from the edge furthest to the left to the edge furthest to the right (red notes). The proportions indicated below are approximate – the performer should find a place on the cymbal where there is a distinctive shift of relative pitch near the indicated area.



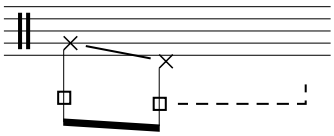




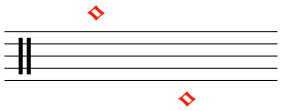
Circle damp: with both mallets, starting at the bottom edge, move the mallets quickly around the outer edge of the cymbal. This will filter out only some of the sound.



Damp under the cymbal at the outer edge. The RH rhythmic pattern occurs directly over the LH mallet.



Gliss damp: LH mallet under the cymbal. Move smoothly to the outer edge. Maintain the damping for the duration indicated by the dotted line.



Bell-like sounds. Use the side of the wooden part of the mallet. Hold the mallet in in a vertical manner, with mallet heads up. Strike the outer edge of the cymbal. Aim for the pure, bell-like tones.

for Dame Evelyn Glennie

littoral / liminal

for suspended crash cymbal

Allan Gordon Bell

R ♩ = c 72 — c 3" — molto rit. — c 2" — repeat complete pattern — molto rit. — sim. — molto rit.

L ♩ = c 60 — ♩ = c 72 — ♩ = c 60

4 — 7 — 10 — 13 — 15 — 17 — 20 — 23 — 26 — 29 — 32 — 35

(emerge from within the previous sound) — *(as before)* — *non dim.* — *non cresc.*

(circle damp) — *rit..* — *a tempo* — *L gliss. damp under cymbal, hold* — *sim.*

Dead strokes — ord. — press down — *non cresc.* — *damp under cym. at edge*

wood, side near hand — *wood, as before* — *11: ad lib., slowly, no pulse* — *7: ad lib., slowly, no pulse* — *5: ad lib., slowly, no pulse* — *mallets*

with mallets: R *only to end* — *molto rit....*

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