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**Title**

Snake Oil

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*for Dave Hall and the UNL Percussion Ensemble*

GREG SIMON (2019)

# SNAKE OIL

for seven percussionists

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# SNAKE OIL

## INSTRUMENTATION

### **Percussion 1**

Floor Tom  
Vibraphone (Stage Left)  
Concert Bass Drum (shared)  
Marimba (shared)

### **Percussion 2**

Mid Tom  
Vibraphone (Stage Left)  
3 Metal Mixing Bowls (shared - Perc. 3)  
Water Cymbal (w/ Perc. 5)  
Chekere  
Police Whistle

### **Percussion 3**

Swishknocker Block  
Tuned Gongs (shared)  
Trash Cymbal Stack  
Brake Drum  
Kick Drum  
Mark Tree  
3 Metal Mixing Bowls (shared - Perc. 2)

### **Percussion 4**

Impact Drum  
Concert Bass Drum (shared)  
Marimba (shared)  
3 Wood Slabs

### **Percussion 5**

Swishknocker Block  
3 Metal Mixing Bowls  
Suspended Cymbal  
2 Concert Toms (shared)

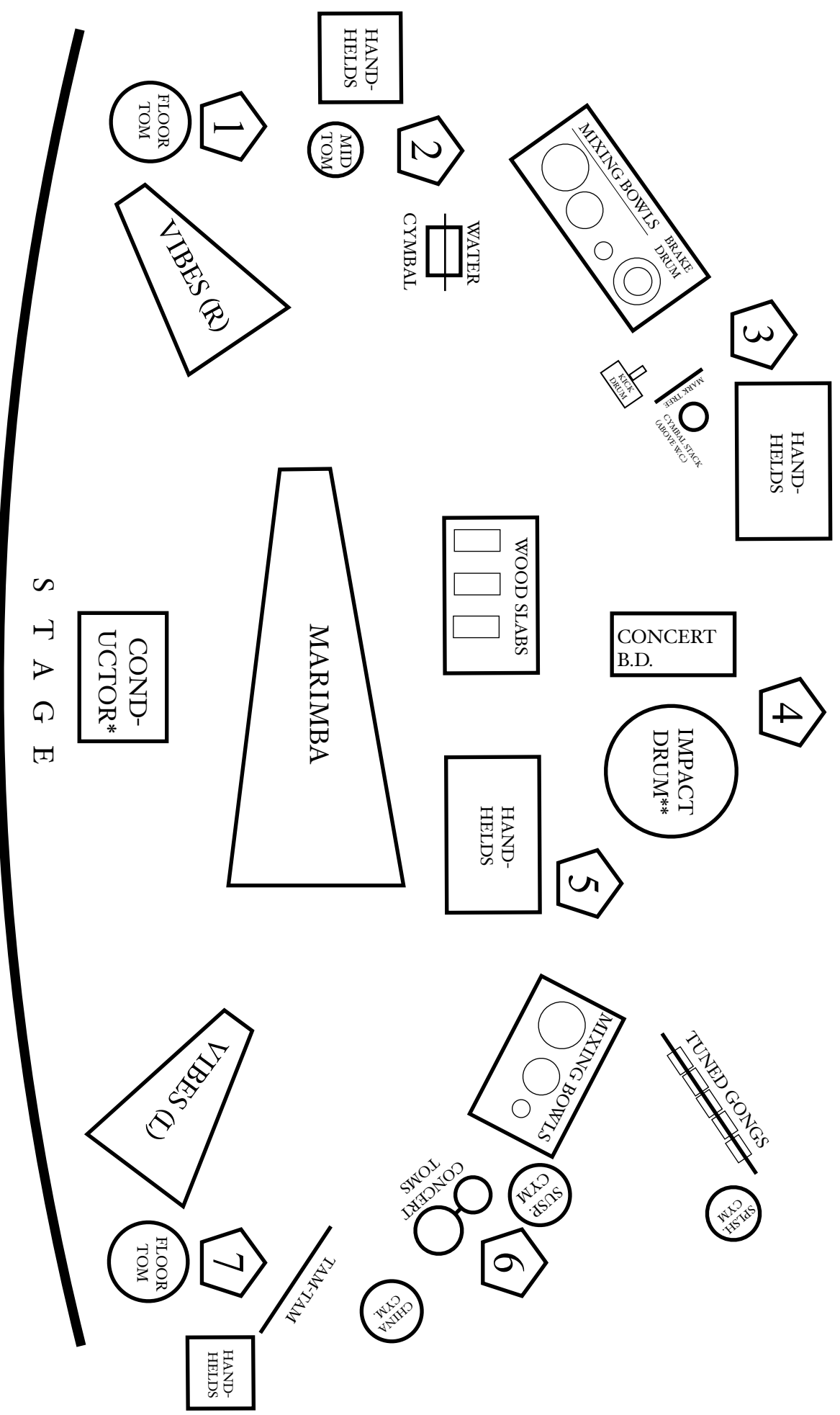
### **Percussion 6**

2 Concert Toms (shared)  
Vibraphone (Stage Right)  
China Cymbal  
Marimba (shared)  
Tuned Gongs (shared)  
Splash Cymbal

### **Percussion 7**

Floor Tom  
Vibraphone (Stage Right)  
Tam-tam  
Large Shaker

# SUGGESTED STAGE LAYOUT



\*\*If no impact drum is available, use the Concert Bass Drum tilted on its side for the entire piece.

Numbers indicate starting positions for each performer.  
\*Use of a conductor is optional.

# **SNAKE OIL**

## **PERFORMANCE NOTES**

The metal mixing bowls in Percussion 3 and 5 should sound metallic and cutting, but with distinct pitches. The premiere performance used rubber-bottom bowls struck with rubber mallets.

A wide variety of toms should be used, with a broad range of pitches represented.

The shout-singing beginning at mm. 188 sounds 8vb from written. The entire ensemble should sing in unison. The objective isn't to sound like "trained singers," but to create the feeling of a crazed, taunting dance ritual.

The scream in Percussion 2, mm. 230, should be shrill and terrifying, like something from a horror movie. Either a male or female voice is acceptable as long as it cuts through the ensemble. If no member of the group has the right voice, a loud, piercing police whistle may be used instead.

## **PROGRAM NOTES**

Since as early as the 1700s, "snake oil" had been sold as a cure-all or panacea for all sorts of conditions, ranging from the nuisance to the life-threatening. Almost invariably, the oils being sold were essentially solutions of herbs like camphor, useful for only a few minor conditions and often harmful for those battling others. Following consumer protection laws passed in the early 20th century, snake oil fell out of favor; but the use of medicine to prey on our fears of disease, aging, and weakness was not going anywhere.

During the time I was working on this piece, revelations began coming on a daily basis about the opioid crisis and the role of pharmaceutical companies in proliferating drugs that are addictive and lethal, often when those companies were fully aware of the risk. This is hardly an isolated example of modern medicine being used as a weapon, of course; the cases of Martin Shkreli and Novo Nordisk's insulin prices are still fresh in memory, too. I was thinking about this predatory side of the medical world when I began writing a piece for the University of Nebraska-Lincoln's percussion ensemble, directed by my great friend and colleague Dave Hall, to take to their second consecutive performance at the Percussive Arts Society International Convention (PASIC) 2019. The use of drums as a healing instrument transcends culture, and after some conversations with Dave about his ensemble, I became obsessed with the idea of "a healing dance that doesn't work:" heavy grooves and prayer-like chorales that get more and more desperate, until finally — maliciously — the healing dance is revealed as a fraud.

The working title of this piece was *Abrakadabra*, after a Roman ritual to fight malaria. When several people convinced me that title would have too many "magical" connotations, it was a short journey to find another concept that conveyed a similar story, one of a cure offered by a greedy entity but which does nothing as the disease continues to ravage. Thus, the piece became *Snake Oil*.

## ACKNOWLEDGEMENTS

*Snake Oil* is a composition written by a community. Dave Hall, associate professor of percussion at UNL and my close friend and collaborator, was the impulse behind the project and an invaluable guide in defining its focus and direction. Louis Raymond-Kolker, an MM student in percussion and composition, took it upon himself to spruce up early drafts of the marimba parts and make the music more percussionist-friendly; he also became the informal “quarterback” of the premiering ensemble. The UNL Percussion Ensemble members who premiered the piece in Fall 2019 were fearless in their tackling of this piece, with all its challenges, theatrics, and problems in need of solutions. Over six weeks of rehearsal the piece evolved into something bigger and more special than I’d thought possible from a 7-minute percussion work, all because of these musicians’ relentless drive to make it shine. Adam Arslan, Ryan Kimball, Anthony McIntosh, Jonah Payne, Louis Raymond-Kolker, Colton Reddoch, Conner Viets, and Alex Richard (whose scream was an amazing last-minute addition to the music): you’re awesome. Thanks.

Dedicated to Dave Hall and Louis Raymond-Kolker

Score

# SNAKE OIL

for seven percussionists

Greg Simon

**♩=114 Maniacal**

**Floor Tom**

Percussion 1

**Mid Tom**

Percussion 2

Percussion 3

**Impact Drum**

Percussion 4

Percussion 5

**Concert Toms**

Percussion 6

**Floor Tom**

Percussion 7

**ff**

5

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Perc. 7

# SNAKE OIL

2

7

to Vibraphone L (white-key side)

Perc. 1

to Vibraphone L (black-key side)

Perc. 2

Swishknocker Block Sticks

Perc. 3

*mp* whispering

(on shell)

Perc. 4

*mf*

Bass Drum

Swishknocker Block Sticks

Perc. 5

*sub. p*

*mp* whispering

Perc. 6

to Vibraphone R (white-key side)

Perc. 7

to Vibraphone R (black-key side)

Perc. 1

Vibraphone L Bowed

*pp* ghostly

Perc. 2

Vibraphone L Bowed

*pp* ghostly

Perc. 3

Perc. 4

*p*

Perc. 5

Perc. 6

Vibraphone R Bowed

*p* ghostly

Vibraphone R Bowed

Perc. 7

*p* ghostly



SNAKE OIL

15

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Perc. 7

*pp*

*pp*

*pp*

*mp*

*pp*

*mp*

19

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Perc. 7

*mp*

*mp*

*p*

*mf*

*pp*

*mp*

*p*

SNAKE OIL

24

23

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Perc. 7

Drum Shell

Drum Head

27

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Perc. 7

cresc.

cresc.

SNAKE OIL

29

Perc. 1 *mf* *p* *f*

Perc. 2 *mf* *p* *f*

Perc. 3 *mf*

Perc. 4 *mf*

Perc. 5 *mf*

Perc. 6 *p* *f* *p*

Perc. 7 *p* *f* *p*

33

Perc. 1 *p* *f* *pp*

Perc. 2 *p* *f* *pp*

Perc. 3 *cresc.*

Perc. 4 to Marimba

Perc. 5 *cresc.*

Perc. 6 *f* *p* *f* to China Cymbal

Perc. 7 *f* *p* *f* to Tam-tam

# SNAKE OIL

(♩=♩)

40 to Concert Bass Drum

38

Perc. 1 *ff* to Concert Bass Drum

Perc. 2 *ff* to Metal Mixing Bowls

Perc. 3 *ff* solo to Tuned Gongs

Perc. 4 *f* to Metal Mixing Bowls

Perc. 5 *ff* to Metal Mixing Bowls

Perc. 6 *p* to Concert Toms

Perc. 7 *mf* Tam-tam Mallets

Marimba Crisp, Articulate Attack

Medium China Cymbal Mallets

41

Perc. 1 *p* Concert Bass Drum

Perc. 4 *f*

Perc. 7 *f* Scraped w/ Triangle Beater

bow ready

SNAKE OIL

45

Perc. 1 *mp*

Perc. 2 **Tuned Gongs Soft Mallets**

Perc. 3 *mf*

Perc. 4

Perc. 5

Perc. 6 **Concert Toms Brushes** *mf* **Bowed** to Sticks

Perc. 7 **Struck w/ Triangle Beater** *f*

48

Perc. 1

Perc. 2 **Metal Mixing Bowls Metallic Attack** *f*

Perc. 3

Perc. 4

Perc. 5 **Metal Mixing Bowls Metallic Attack** *f*

Perc. 6 **Sticks** *sfz* to Floor Tom

Perc. 7 **Floor Tom** *sfz*

SNAKE OIL

(on shell w/ mallet shoulder)

51

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Perc. 7

54

57 to Floor Tom

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Perc. 7

Trash Cymbal Stack (LH)  
Brake Drum (RH)  
Kick Drum

SNAKE OIL

58

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Perc. 7

*f*

*sub. p*

*sfz*

*f*

*f*

*f*

61

Floor Tom

Wood Slabs Hard Rubber

to Tam-Tam  
Large Shaker ready

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Perc. 7

*f*

*f*

*f*

*f*

# SNAKE OIL

64

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Perc. 7

Tam-tam Triangle Beater

*ff*

*ff*

*ff*

*f*

67

to Marimba (high)

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Perc. 7

Large Shaker

to Floor Tom

*f*

*f*

*ff*

*f*

*ff*



# SNAKE OIL

70

72 **Marimba Hard, Aggressive Attack**

*f* diabolical

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Perc. 7

73

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Perc. 7

SNAKE OIL

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Perc. 7

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Perc. 7

*ff*

*mf cresc.*

SNAKE OIL

82

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Perc. 7

take second stick

*f*

85

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Perc. 7

# SNAKE OIL

88 89 ♩=152 **In a daze** (  )

Perc. 1 

Perc. 2  *ff*

Perc. 3  *ff*

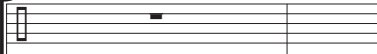
Perc. 4 Bass Drum  *ff* to Marimba


Perc. 5  *ff* to Water Cymbal w/ Percussion 2


Perc. 6 

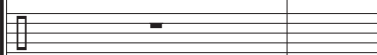
Perc. 7  *ff* Tam-Tam Triangle Beater *mp* *echoing*


92


Perc. 1 

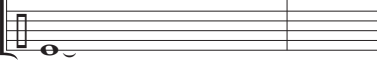
Perc. 2 

Perc. 3  *stacc. sim.*

Perc. 4 

Perc. 5 

Perc. 6 Tuned Gongs  *p* ♩=130-138

Perc. 7  *pp* *mp* *pp*

SNAKE OIL

96

Motor On Fast

99 Vibraphone bowed

Perc. 1

Perc. 2

Mark Tree  
sempre *pp*

Perc. 3

Marimba Softer Attack

Perc. 4

*fp*

Perc. 5

continue in random order

Perc. 6

Perc. 7

bow ready

bowed

100

Perc. 1

*mf*

Perc. 2

Perc. 3

Perc. 4

*fp*

Perc. 5

Perc. 6

Perc. 7

to Triangle Beater

Struck w/ Triangle Beater

*mf*

*mp*

*pp*

*mp*

105

Perc. 1 *p*

Water Cymbal

Perc. 2 *p*

Perc. 3

Perc. 4 *n*

Water Cymbal

Perc. 5

Perc. 6

Perc. 7 *pp*

109

Perc. 1

Perc. 2 *n* *mf*

Perc. 3

Perc. 4 *fp*

Perc. 5

Perc. 6

Perc. 7 *mp* *pp*

SNAKE OIL

113

Perc. 1 *p*

Perc. 2 *n*

Perc. 3 *kick drum cresc.*

Perc. 4 *fp*

Perc. 5

Perc. 6 *poco a poco cresc.*

Perc. 7 *mp* *pp* *to Floor Tom*

118

117

Perc. 1 *mp* *mf*

Perc. 2 *pp* *mf*

Perc. 3 *(pp)* *mp*

Perc. 4 *fp* *f* *pp*

Perc. 5

Perc. 6 *Floor Tom Rute Rods*

Perc. 7 *sempre p*

121

Perc. 1 *p* *mf*

Perc. 2 *n*

Perc. 3

Perc. 4 *mp* *f*

Perc. 5 to Concert Toms

Perc. 6

Perc. 7

125

Perc. 1 *p* *mf*

Perc. 2 (non roll) *mp*

Perc. 3 *kick drum cresc.*

Perc. 4 *ff* *pp*

Perc. 5

Perc. 6

Perc. 7



105

Perc. 1 *p*

Water Cymbal

Perc. 2 *p*

Perc. 3

Perc. 4 *n*

Water Cymbal

Perc. 5

Perc. 6

Perc. 7 *pp*

109

Perc. 1

Perc. 2 *n* *mf*

Perc. 3

Perc. 4 *fp*

Perc. 5

Perc. 6

Perc. 7 *mp* *pp*

SNAKE OIL

113

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Perc. 7

*p*

*n*

*kick drum cresc.*

*fp*

*poco a poco cresc.*

to Floor Tom

*mp*

*pp*

118

117

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Perc. 7

*mp*

*mf*

*pp*

*mf*

*(pp)*

*mp*

*fp*

*f*

*pp*

Floor Tom Rute Rods

*sempre p*

SNAKE OIL

129

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Perc. 7

*p* *mf*

*fp* *mf*

Concert Toms Sticks

*p molto secco* *cresc.*

*cresc.*

133

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Perc. 7

*f*

*mp*

*(pp)* *mf*

*f*

SNAKE OIL

113

Perc. 1 *p*

Perc. 2 *n*

Perc. 3 *kick drum cresc.*

Perc. 4 *fp*

Perc. 5

Perc. 6 *poco a poco cresc.*

Perc. 7 *mp* *pp* *to Floor Tom*

118

Perc. 1 *mp* *mf*

Perc. 2 *pp* *mf*

Perc. 3 *(pp)* *mp*

Perc. 4 *fp* *f* *pp*

Perc. 5

Perc. 6 **Floor Tom Rute Rods**

Perc. 7 *sempre p*

Musical score for Percussion 1-7, measures 137-141. The score is in 4/4 time and consists of seven staves. Percussion 1 (Perc. 1) uses a treble clef and plays a melodic line with a dynamic of *f*. Percussion 2 (Perc. 2) uses a snare drum icon and plays a melodic line with a dynamic of *mf*. Percussion 3 (Perc. 3) uses a snare drum icon and plays a melodic line with a dynamic of *f*. Percussion 4 (Perc. 4) uses a treble clef and plays a triplet-based rhythmic pattern with a dynamic of *fp*. Percussion 5 (Perc. 5) uses a snare drum icon and plays a triplet-based rhythmic pattern with a dynamic of *f*. Percussion 6 (Perc. 6) uses a treble clef and plays a triplet-based rhythmic pattern with a dynamic of *f*. Percussion 7 (Perc. 7) uses a snare drum icon and plays a triplet-based rhythmic pattern with a dynamic of *f*. The score is divided into three measures by vertical bar lines. Measure 137 starts with a treble clef and a key signature of one flat. Measure 141 has a 4/4 time signature. Dynamics include *f*, *mf*, and *fp*. Percussion 6 has a thick black arrow pointing to the right across the first two measures.

SNAKE OIL

140

142  $\text{♩} = 114$  **Thrashing** ( $\text{♪} = \text{♪♪}$ )

Perc. 1 *ff*

Perc. 2 *f*

Perc. 3

Perc. 4

Perc. 5 *ff*

Perc. 6

Perc. 7 *ff*

SNAKE OIL

143 to Marimba

Perc. 1

Perc. 2 to Chekere

Perc. 3 Brake Drum/Cymbal Stack ready

Perc. 4 to Impact Drum

Perc. 5 *mp driving*

Perc. 6 to Splash Cymbal

Perc. 7

147

Perc. 1

Perc. 2 **Chekere**

Perc. 3 *mf driving* to Mixing Bowls **Metal Mixing Bowls Heavy, Sharp Attack** soli w/ Toms

Perc. 4 **Impact Drum** (hit rim w/ mallet shoulder) *mf molto secco*

Perc. 5 soli w/ Floor Tom *f* 3 5

Perc. 6 **Splash Cymbal Heavy Stick** choked

Perc. 7 soli w/ Concert Toms *f* 3 5

# SNAKE OIL

151

Perc. 1: 3/4, 2/4, 4/4

Perc. 2: 3/4, 2/4, 4/4

Perc. 3: 3/4, 2/4, 4/4

Perc. 4: 3/4, 2/4, 4/4  
accent quarter notes sim.

Perc. 5: 3/4, 2/4, 4/4

Perc. 6: 3/4, 2/4, 4/4  
choked

Perc. 7: 3/4, 2/4, 4/4

Measures 151-154 show a complex rhythmic pattern with multiple time signatures (3/4, 2/4, 4/4) and various percussion parts. Percussion 1 is mostly silent. Percussion 2 has a steady eighth-note pattern. Percussion 3 has a more complex pattern with accents and triplets. Percussion 4 has quarter notes with accents. Percussion 5 has eighth notes with accents and triplets. Percussion 6 has quarter notes with accents and a 'choked' section. Percussion 7 has eighth notes with accents and triplets.

155

Marimba Bright, Sharp Attack

Perc. 1: 4/4, 3/4, 3/4

Perc. 2: 4/4, 3/4, 3/4

Perc. 3: 4/4, 3/4, 3/4

Perc. 4: 4/4, 3/4, 3/4

Perc. 5: 4/4, 3/4, 3/4

Perc. 6: 4/4, 3/4, 3/4

Perc. 7: 4/4, 3/4, 3/4

Measures 155-158 show a complex rhythmic pattern with multiple time signatures (4/4, 3/4) and various percussion parts. Percussion 1 has a melodic line with a 'mf' dynamic and a 'cresc.' marking. Percussion 2 has a steady eighth-note pattern. Percussion 3 has quarter notes with accents and quintuplets. Percussion 4 has quarter notes. Percussion 5 has eighth notes with accents and quintuplets. Percussion 6 has quarter notes with accents. Percussion 7 has quarter notes with accents and quintuplets.



# SNAKE OIL

158

Perc. 1 *f*

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6 **Marimba Bright, Sharp Attack**

Perc. 7

161

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Perc. 7

SNAKE OIL

164

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Perc. 7

166

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Perc. 7

*ff*

170

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Perc. 7

to Tam-tam

Trash Cymbal Stack (LH)  
Brake Drum (RH)  
Kick Drum

ff

ff

ff

3 3

173

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Perc. 7

ff

ff

ff

2 2

ff

Tam-tam quick to Vibes

Vibraphone motor off, hard attack

SNAKE OIL

177

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Perc. 7

181

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Perc. 7

The score consists of seven percussion parts (Perc. 1-7) and a vocal line for all percussionists. Perc. 1 is in treble clef with a key signature of one flat and a time signature of 18/5. Perc. 2-5 are in alto clef. Perc. 6 is in treble clef. Perc. 7 is in bass clef. The vocal line is in bass clef. The score is divided into two systems. The first system covers measures 185-187, and the second system covers measures 188-190. Perc. 5 has triplet markings in measures 186 and 187. Perc. 6 has a fermata in measure 189. The vocal line has a fermata in measure 189 and a dynamic marking of *ff* in measure 190.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Perc. 7

Shout-Sing  
(all percussionists)

AH →

*ff*

The musical score for 'Snake Oil' is arranged for a percussion ensemble and a vocal group. It consists of eight staves:

- Perc. 1:** Treble clef, starting with a dynamic marking of *rfz*. It features a melodic line with eighth and sixteenth notes, including a triplet of eighth notes in the first measure.
- Perc. 2:** Treble clef, playing a steady eighth-note accompaniment.
- Perc. 3:** Treble clef, playing a simple rhythmic pattern with a triplet of eighth notes in the first measure.
- Perc. 4:** Treble clef, playing a steady eighth-note accompaniment.
- Perc. 5:** Treble clef, playing a steady eighth-note accompaniment.
- Perc. 6:** Treble clef, playing a melodic line with eighth and sixteenth notes, including a triplet of eighth notes in the first measure.
- Perc. 7:** Treble clef, playing a simple rhythmic pattern with a triplet of eighth notes in the first measure.
- Sing (all):** Treble clef, featuring a vocal line with a triplet of eighth notes in the first measure and a long note in the second measure.

The score is divided into three measures by vertical bar lines. The first measure contains the initial rhythmic and melodic motifs, the second measure continues these patterns, and the third measure concludes the section with sustained notes in Perc. 6 and Sing (all).

192

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Perc. 7

Sing (all)

This musical score page contains seven staves for percussion and one staff for singing. The music is in 4/4 time and B-flat major. Percussion 1 (Perc. 1) is written in treble clef with a key signature of one flat. Percussion 2 (Perc. 2) through Percussion 5 (Perc. 5) are written in bass clef. Percussion 6 (Perc. 6) and Percussion 7 (Perc. 7) are written in treble clef. The singing part (Sing (all)) is written in treble clef. The score is divided into four measures by vertical bar lines. Measure 192 starts with a treble clef and a key signature of one flat. Percussion 1 has a complex rhythmic pattern of eighth and sixteenth notes. Percussion 2 has a steady eighth-note pattern. Percussion 3 has a dotted quarter note followed by a quarter note. Percussion 4 has a steady eighth-note pattern. Percussion 5 has a steady eighth-note pattern. Percussion 6 has a complex rhythmic pattern of eighth and sixteenth notes. Percussion 7 has a dotted quarter note followed by a quarter note. The singing part has a dotted quarter note followed by a quarter note. The score ends with a double bar line at the end of measure 195.

195

The musical score consists of eight staves. Perc. 1 is in treble clef with a 6/8 time signature, playing a sequence of eighth notes with various articulations. Perc. 2, 4, and 5 are in alto clef with a 6/8 time signature, playing eighth-note patterns. Perc. 3 is in alto clef with a 6/8 time signature, playing a sparse pattern of notes. Perc. 6 is in treble clef with a 6/8 time signature, playing a complex eighth-note pattern. Perc. 7 is in treble clef with a 7/8 time signature, playing a sequence of notes with slurs and accents. Sing (all) is in treble clef with a 7/8 time signature, playing a melodic line with slurs and accents. The score is divided into four measures by vertical bar lines.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Perc. 7

Sing (all)



Musical score for 'Snake Oil' featuring Percussion 1-7 and Sing (all). The score is divided into three measures. Percussion 1 (Perc. 1) is in treble clef, starting at measure 198. Percussion 2 (Perc. 2) is in bass clef. Percussion 3 (Perc. 3) is in bass clef. Percussion 4 (Perc. 4) is in bass clef. Percussion 5 (Perc. 5) is in bass clef. Percussion 6 (Perc. 6) is in treble clef. Percussion 7 (Perc. 7) is in treble clef. Sing (all) is in treble clef. The score includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Some notes are marked with a '2' and a slur, indicating a doublet or a specific articulation. The Perc. 6 part features a complex rhythmic pattern with many beamed notes. The Perc. 7 and Sing (all) parts have a similar rhythmic pattern with a '2' and a slur under the notes.

201

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Perc. 7

Sing (all)

voices out

Detailed description of the musical score: The score is for measures 201-203. Perc. 1 (snare drum) plays a pattern of eighth notes with accents. Perc. 2 (hi-hat) plays a steady eighth-note pattern with accents. Perc. 3 (tom) plays a pattern with a double bar line and a '2' below it, indicating a two-measure rest. Perc. 4 (snare) plays a pattern with accents. Perc. 5 (hi-hat) plays a pattern with accents. Perc. 6 (bass drum) plays a pattern with accents. Perc. 7 (bass drum) plays a pattern with accents. Sing (all) has a melodic line with a slur and a fermata, ending with the instruction 'voices out'.

# SNAKE OIL

*accel. poco a poco*

203

Perc. 1 *fp* *ff* to Floor Tom

Perc. 2 *fp* to Mid Tom  
Police Whistle ready (opt.)

Perc. 3 *fp cresc.*

Perc. 4 *fp cresc.*

Perc. 5 *fp cresc.*

Perc. 6 to Concert Toms

Perc. 7 to Floor Tom

207

Perc. 1

Perc. 2

Perc. 3 *f cresc.*

Perc. 4 *f cresc.*

Perc. 5 *f cresc.*

Perc. 6 *f cresc.* Concert Toms Sticks

Perc. 7 *f cresc.* Floor Tom

211

Floor Tom

Mid Tom

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Perc. 7

215

218

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Perc. 7

219

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Perc. 7

Detailed description: This block contains the musical notation for seven percussion parts (Perc. 1 through Perc. 7) from measure 219 to 223. Each part is written on a single staff. Perc. 1 and Perc. 2 play a continuous eighth-note pattern. Perc. 3 plays a pattern of eighth notes with rests. Perc. 4, Perc. 5, Perc. 6, and Perc. 7 play eighth-note patterns with varying rhythmic values. Accents (^) are placed above the first note of each measure in every part.

224 ♩=128 No mercy!

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Perc. 7

Detailed description: This block contains the musical notation for seven percussion parts (Perc. 1 through Perc. 7) from measure 224 to 228. Measure 224 is marked with a tempo of 128 bpm and the dynamic *fff*. Perc. 1, Perc. 2, Perc. 4, Perc. 5, Perc. 6, and Perc. 7 continue with eighth-note patterns, some with accents and dynamic markings (>). Perc. 3 has a change in rhythm, playing a pattern of eighth notes with rests and accents. The dynamic *fff* is written below the Perc. 3 staff in measure 224. The score ends with repeat signs at the end of each staff in measure 228.

227

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Perc. 7

Scream\*/ opt. Police Whistle

231

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Perc. 7

shout

HA!

*f poss.*

shout

HA!

*f poss.*

shout

HA!

*f poss.*

shout

HA!

*f poss.*

shout

HA!

*f poss.*

shout

HA!

*f poss.*

\*See performance notes.