

# blocks (or bricks)

*for Michael Schelle and Scott Comanzo*

Brooks Frederickson

blocks (or, bricks)

Instrumentation:

- 4 frying pans (or similar semi-resonant metal) arranged High to Low
- 3 toms (dampened slightly)

I find myself noticing the overlapping patterns made by blocks or bricks in masonry work. What catches my attention is when two different sized bricks are stacked on top of each other. I start counting them, figuring out how many of one it takes to line up again with the other.

The rhythmic make-up of this piece is based off of that. Each hand is playing a cycling crescendo-decrescendo. For the majority of the piece, the two hands are cycling at different rates, only sometimes are they on the same cycle, but never together.



37 *p* < *f* > *p* D *p* < *f* > *p* *p* < *f* > *p*

Metals

*p* < *f* > *p* *p* < *f* > *p* *p* < *f* > *p* *p* < *f* > *p*

E *p* < *f* > *p* *p* < *f* > *p* F *p* < *f* > *p*

Metals

> *p* *p* < *f* > *p* *p* < *f* > *p* *p* < *f* > *p* *p* < *f* > *p*

43 *p* < *f* > *p* G *p* < *f* > *p* *p* < *f* > *p*

Metals

> *p* *p* < *f* > *p* *p* < *f* > *p* *p* < *f* > *p* *p* < *f* > *p*

48 *p* < *f* > *p* *p* < *f* > *p* *p* < *f* > *p* *p* < *f* > *p*

Metals

< *f* *p* < *f* > *p* *p* < *f* > *p* *p* < *f* > *p* *p* < *f* > *p* *p* < *f* > *p*

53 *p* H *p* < *f* > *p* *p* < *f* > *p* *p* < *f* > *p*

Metals

< *f* *p* < *f* > *p* *p* < *f* > *p* *p* < *f* > *p* *p* < *f* > *p* *p* < *f* > *p*

58 *p* < *f* > *p* *p* < *f* > *p* *p* < *f* > *p* *p* < *f* > *p*

Metals

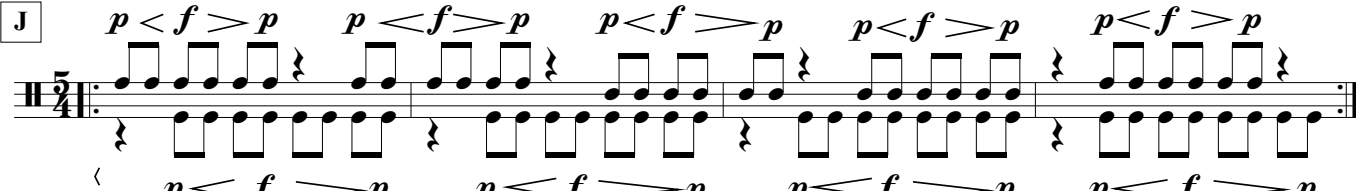
< *f* *p* < *f* > *p* *p* < *f* > *p* *p* < *f* > *p* *p* < *f* > *p*

63 *p* *p* < *f* > *p* I *p* < *f* > *p* *p* < *f* > *p*

Metals


< *f* *p* < *f* > *p* *p* < *f* > *p* *p* < *f* > *p* *p* < *f* > *p*

**J** *p* < *f* > *p*   *p* < *f* > *p*   *p* < *f* > *p*   *p* < *f* > *p*   *p* < *f* > *p*

Metals 

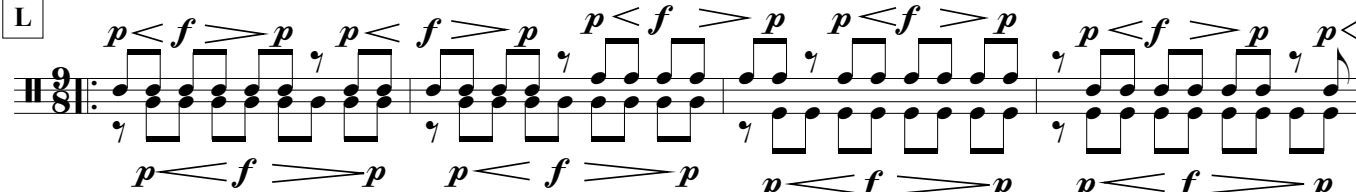
*p* < *f* > *p*   *p* < *f* > *p*   *p* < *f* > *p*   *p* < *f* > *p*

**K** *p* < *f* > *p*   *p* < *f* > *p*   *p* < *f* > *p*   *p* < *f* > *p*   *p* < *f* > *p*

Metals 

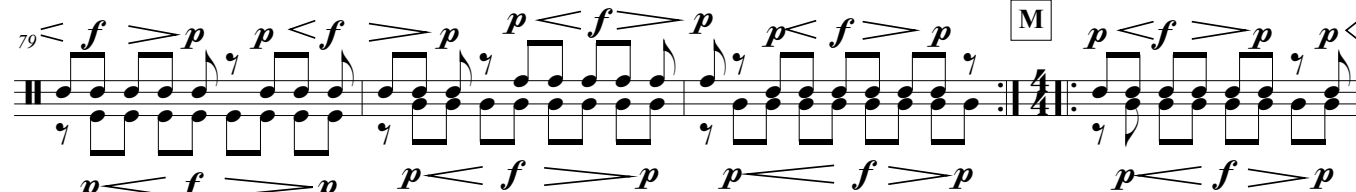
*p* < *f* > *p*   *p* < *f* > *p*   *p* < *f* > *p*   *p* < *f* > *p*

**L** *p* < *f* > *p*   *p* < *f* > *p*   *p* < *f* > *p*   *p* < *f* > *p*   *p* < *f* > *p*   *p* <

Metals 

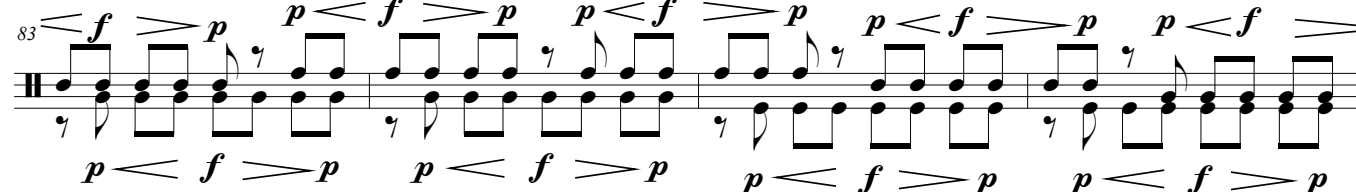
*p* < *f* > *p*   *p* < *f* > *p*   *p* < *f* > *p*   *p* < *f* > *p*

79 *f* > *p*   *p* < *f* > *p*   *p* < *f* > *p*   *p* < *f* > *p*   *p* < *f* > *p*   **M** *p* < *f* > *p*   *p* <

Metals 

*p* < *f* > *p*   *p* < *f* > *p*   *p* < *f* > *p*   *p* < *f* > *p*

83 *f* > *p*   *p* < *f* > *p*   *p* < *f* > *p*   *p* < *f* > *p*   *p* < *f* > *p*

Metals 

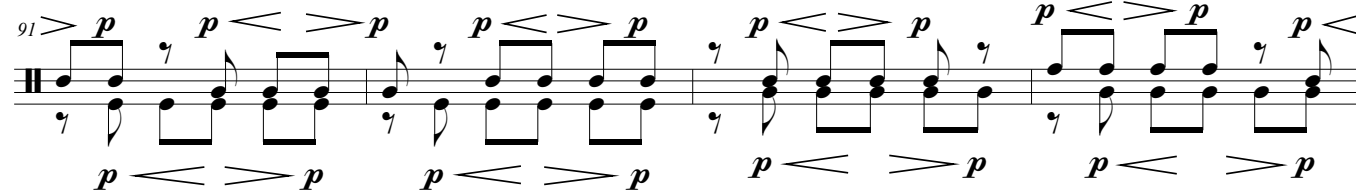
*p* < *f* > *p*   *p* < *f* > *p*   *p* < *f* > *p*   *p* < *f* > *p*

87 *p*   *p* < *f* > *p*   *p* < *f* > *p*   **N** *p* < > *p*   *p* < > *p*   *p* < >

Metals 

*p* < > *p*   *p* < > *p*   *p* < > *p*   *p* < > *p*

91 > *p*   *p* < > *p*   *p* < > *p*   *p* < > *p*   *p* < > *p*   *p* <

Metals 

*p* < > *p*   *p* < > *p*   *p* < > *p*   *p* < > *p*

Metals

Metals

Metals

Toms

Toms

Toms

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