

Frank A. Wallace

# Enfin

*for percussion and guitar, op. 84*

commissioned by the Harmonic Music Foundation

*written for Marshall Willner  
dedicated to Infinity Willner*

Gyre Publications

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this edition created on 5/27/15

## NOTES

Percussion instruments are as follows; substitutions are acceptable and variations of each sound encouraged, for example, the high shake could be various rattles; triangle could be various sizes, etc.

Cymbals: triangle, small splash, small gong, chinese cymbal [high]

Drums: high and low timbale, low and medium bata, high/low bongo, deep "tumba"

[djembe or conga]

Rattles: sheker high shake

Miscellaneous: rain stick or wood blocks

The image displays musical notation for two percussion parts, C (Cymbals) and P (Drums), across three measures. The notation uses red stems and dots on a five-line staff to represent specific sounds. The C part includes triangle, crash, small gong, and tam-tam. The P part includes shekere high shake, high timbale rim, low timbale rim, high bata, medium bata, low bata, high bata dead stroke, and super tumba bass tone. The notation is color-coded: triangle, crash, small gong, and tam-tam are in green; shekere high shake, high timbale rim, low timbale rim, high bata, medium bata, low bata, high bata dead stroke, and super tumba bass tone are in blue; and china cymbal and high bongo are in red.

Measure	C (Cymbals)	P (Drums)
1	triangle, crash, small gong	shekere high shake, high timbale rim, low timbale rim
2	china cymbal, tam-tam	high bata, medium bata, high bongo
3		low bata, high bata dead stroke, super tumba bass tone

for Marshall Willner  
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# Enfin

Frank A. Wallace, op. 84

**Larghetto** ♩ = 60

Cymbals

Percussion

Guitar

C

P

*f*

*p*

*mp*

*mf*

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Score

10

C

P

*p*

*mp*

13

C

P

*f*

16

C

P

*p*

*f*

19

C

P

*mf*

*p*

*f*

22

C

*mp*

*p*

P

22

*mf*

*mf*

*mf*

*mf*

26

C

P

26

*mf*

*mf*

*mf*

*f*

30

C

*f*

*mp*

P

*f*

*mf*

30

*mp*

33

C

P

33

*mf*

33

④ 9

④ 7

⑤ 7

⑤ 5

⑥ 5

36 **tempo primo**

C

P

36

39

41

43

l.h.

**a tempo**

45

l.h.

*p* *mf* *simile*

47

49

*f* *p* *f*

51

*f* *p* *f*

II II

53

C

P

*p* *f* *mp*

53

8

*p* *f* *mf*

3

55

C

P

*mp* *mf*

55

8

*mp* *mf*

3

4/2

57

C

P

*mp*

57

8

*mp*

1 4 0 2

59

C

P

*f* *mp* *mp* *C V*

59

8

*f* *mp*

4 2 0 1 2 1 0 5

1 0 4 3



63

C

P

8

*mp*

*mp*

*mp*

*mf*

67

C

P

8

*p*

*p*

*p*

*pp*

71

**Andante** ♩ = 76

C

P

8

*p*

*mf* laissez vibrer

*sfz*

*mf*

*mf*

8va

②/6/25

81

**Moderato** ♩ = 92

C

P

8

(8va)

*f*

*cantabile*

⑤

④

90

C

P

90

8

*p*

l.h.

*mp*

97

C

P

97

8

④ 19

② 12

*crescendo*

101

C

P

101

8

2

2

2

4

4

⑤

④

*f*

107

C

P

107

8

⑤

⑥

113

C

P

113

*mf*

117

C

P

*mf*

*mp*

*f*

*mp*

117

*f*

*sfz*

*mp*

*f*

*mp*

120

C

P

*f*

120

*f*

123

C

P

*f*

*mp*

*p*

123

C VI

*p*

*p*

*mf* l.h.

127

C

P

130

C

P

poco a poco piu lento

133

C

P

C VI

C V

137

C

P

*mf*

*mf*

*repicco* is a style of rasgueado played with i and m; see website for demo

144 **Andante** ♩ = 76 *rit.*

C

P

144

8

0

④

pp

mp

gradually build rasgueado

149 **Allegro** ♩ = 112

C

P

149

8

mf

repicco

mf

③

153

C

P

153

8

ff

decrecendo

ff

decrecendo

158

C

P

158

8

2

4

3

1

2

4

3

1

163 *molto rit.* **Moderato** ♩ = 92

C

P

*ff* *mf*

163 *end repicco* *p* *rasg.* *mp* *p i m a i* *mf* *6* *6* *6* *6* *4* *1* *3*

167 *soft mallet* *mp* *mp* *soft mallet* *mf* *f*

*rattle* *p* *3* *5* *tr* *3* *tr*

171 *mp* *pp* *mp* *tr* *3* *tr* *2*

175 *molto ritardando* *soft mallet* *mp* *f* *pp* *ppp* *p* *mp* *tr* *6* *6* *5* *6* *19* *p* *pp* *ppp*