

# ALMOST BEYOND

for Katie

Nathan Daughtrey  
(ASCAP)

♩ = 104 (♩ = 52)

*accel.*-----*rit.*-----

♩ = 96

**Bells**  
Crotales to Bells  
*mp* *p* *mp*

**Vibraphone 1**  
*mp* *p* *mp*

**Vibraphone 2**  
*mp* *p* *mp*

**Chimes**  
Xylophone  
*mp*

**Marimba 1**  
(4.3-octave)  
heavy, medium soft yarn mallets  
*mp* *mf* *mp*

**Marimba 2**  
(5-octave)  
heavy, soft yarn mallets  
*mp* *mf* *mp*

**Timpani**  
*p* *mf* *mp*

**Optional Percussion 1**  
Susp. Cym.  
scrape w/ triangle beater  
*mp*

**Optional Percussion 2**  
Concert Bass Drum  
Bass Drum  
Tam-Tam  
*mp* *p* *mp* *p*

♩ = 104 *accel.* *rit.* ♩ = 96

6

Bells  
Crot. Crotales to Bells Bells

Vib. 1

Vib. 2

Chm.  
Xylo.

Mar. 1

Mar. 2

Timp.

Perc. 1 Susp. Cym.  
scrape

Perc. 2

*mp* *mp* *mp* *mp* *p* *mp* *mf* *mp* *p* *p* *mp* *mf* *mp* *mf* *mp* *p*

*3* *3* *3* *3*

ALMOST BEYOND

12

16 ♩ = 60

Crot.

The musical score is arranged in a grand staff format with the following parts from top to bottom:

- Bells Crot.:** Treble clef, starting with a triplet of eighth notes (*mp*), followed by rests, and then a single note (*p*) in the final measure.
- Vib. 1:** Treble clef, starting with a triplet of eighth notes (*mp*), followed by a series of triplets of eighth notes (*p*), and then a melodic line (*mp*) in the final measure.
- Vib. 2:** Treble clef, starting with a triplet of eighth notes (*mp*), followed by a melodic line (*p*), and then a sustained chord (*mp*) in the final measure.
- Chm. Xylo.:** Treble clef, starting with rests, followed by a melodic line (*mp*) in the final measure.
- Mar. 1:** Treble clef, playing sustained chords (*p*) that transition to a melodic line (*mf*) in the final measure.
- Mar. 2:** Bass clef, playing sustained chords (*p*) that transition to a melodic line (*mf*) in the final measure.
- Timp.:** Bass clef, playing sustained chords (*p*) that transition to a melodic line (*mp*) in the final measure.
- Perc. 1:** Percussion staff, starting with rests, followed by a melodic line (*p*) that transitions to (*mf*) in the final measure.
- Perc. 2:** Percussion staff, starting with rests, followed by a melodic line (*p*) that transitions to (*mp*) in the final measure.

Additional markings include "not rolled" for the Timp. part and "w/ yarn" for Perc. 1.

ALMOST BEYOND

18

Bells  
Crot.

Vib. 1

Vib. 2

Chm.  
Xylo.

Mar. 1

Mar. 2

Timp.

Perc. 1

Perc. 2

*p* *mf*

*mf*

5 5 5 3

Detailed description: This page of a musical score, numbered 4 and 20, contains percussion parts for measures 18-21. The instruments are Bells/Crotchet, Vibraphone 1, Vibraphone 2, Chimes/Xylophone, Maracas 1, Maracas 2, Tom-toms, Percussion 1, and Percussion 2. The score is in 4/4 time. Vib. 1 plays a continuous eighth-note pattern. Vib. 2 has a sustained chord in measures 18-19 and a similar chord in measure 20. Chm. Xylo. has a melodic line with a slur across measures 18-20. Mar. 1 has a complex rhythmic pattern starting in measure 20, featuring quintuplets and triplets. Mar. 2 has a melodic line with a slur across measures 18-20. Timp. has a steady quarter-note pulse. Perc. 1 has a dynamic crescendo from *p* to *mf* in measures 19-20. Perc. 2 has a simple quarter-note pattern.

22

to Bells

Bells

Bells  
 Vib. 1  
 Vib. 2  
 Chm.  
 Xylo.  
 Mar. 1  
 Mar. 2  
 Timp.  
 Perc. 1  
 Perc. 2

*mf* *f* *mp*  
*f* *f*  
*f*  
*f*  
*f*  
*f*  
*mf*  
*mp* *f*  
*mf* *p*

Quickly to Xylophone

25

Bells  
Crot. *mf*

Vib. 1 *mf*

Vib. 2 *mf*

Chm.  
Xylo. *mf*

Mar. 1 *mp*

Mar. 2 *mp*

Timp.

Perc. 1

Perc. 2

Detailed description: This page of a musical score, numbered 6 and 25, features a multi-staff arrangement for percussion. The top staff is for Bells and Crotales, marked *mf*, with a melodic line of eighth notes and a triplet of eighth notes. The second staff is for Vibraphone 1, also marked *mf*, with chords and a triplet. The third staff is for Vibraphone 2, marked *mf*, with a continuous eighth-note pattern. The fourth staff is for Chimes and Xylophone, marked *mf*, with a melodic line and a 'Xylophone' label. The fifth and sixth staves are for Maracas 1 and 2, both marked *mp*, with sustained chords. The seventh staff is for Timpani, and the eighth and ninth staves are for Percussion 1 and 2, which are currently silent.

28 *rit.* ..... 29 ♩ = 132

**Bells Crot.** *f*

**Vib. 1** *f* *ff*

**Vib. 2** *f* *ff*

**Chm. Xylo.** *f* *f* *Chimes*

**Mar. 1** *ff* *f* 3 3

**Mar. 2** *ff* *f* 3 3

**Timp.** *mf* *f*

**Perc. 1** *mp* *f* *choke*

**Perc. 2** *mf* *f* *dampen*

ALMOST BEYOND

33

Bells

Bells  
Crot.

Vib. 1

Vib. 2

Chm.  
Xylo.

Mar. 1

Mar. 2

Timp.

Perc. 1

Perc. 2

The musical score is arranged in a grand staff format with ten staves. The top staff is for Bells and Crotonal (Crot.), marked with a box containing the number 33 and a 'Bells' label. It features a melodic line with accents and a forte (f) dynamic. The second staff is for Vibraphone 1 (Vib. 1), also marked with a forte (f) dynamic. The third staff is for Vibraphone 2 (Vib. 2), marked with a forte (f) dynamic. The fourth staff is for Chimes and Xylophone (Chm. Xylo.), showing sustained notes with accents. The fifth and sixth staves are for Maracas 1 (Mar. 1) and Maracas 2 (Mar. 2), both featuring triplet patterns with accents. The seventh staff is for Tom-toms (Timp.), with sustained notes and accents. The eighth and ninth staves are for Percussion 1 (Perc. 1) and Percussion 2 (Perc. 2), with Perc. 1 being mostly silent and Perc. 2 having a simple rhythmic pattern with accents.



41

39

Bells  
Crot.

Vib. 1

Vib. 2

Chm.  
Xylo.

Mar. 1

Mar. 2

Timp.

Perc. 1

Perc. 2

*ff*

*mf*

*ff*

*mf*

*ff*

*ff*

*mf*

*ff*

*mf*

*ff*

*mf*

*ff*

*mf*

*ff*

*mf*

*ff*

*mp*

*f*

*mf*

*f*

*mf*

*mf*

*f*

*mf*

*f*

*mf*

Bells

Crotales

Bells

choke

Wind Chimes

S.C.

45 Crotales 47

**Bells**  
Crot. *mf* *ff* *mf*

**Vib. 1**  
*mp*

**Vib. 2**  
*f* *ff* *mp*

**Chm. Xylo.**  
*mf* *ff* *mf* *mp*

**Mar. 1**  
*f* *ff* *mf* *mp*

**Mar. 2**  
*f* *ff* *mf* *mp*

**Timp.**  
*mf* *ff* *mf* *mp*

**Perc. 1**  
W.Chm. *mf*

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