



TIMES LIKE THESE

For Advanced Front Ensemble & Battery Percussion

Written & Arranged by:
HUNTER W. DAVIS & ZACHARY L. BRUMFIELD

Featuring the Original Words & Music of:
JASON ROSS, JASON POLLOCK, CASEY DANIEL AND GITI KHALSA

Times Like These by Seven Mary Three, arranged by Hunter W. Davis & Zachary L. Brumfield
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OVERVIEW ————— PERFORMANCE NOTES

The musical architecture in this arrangement of Seven Mary Three's "Times Like These" is characterized by a sophisticated and expansive through-composed structure that effectively reinterprets the alternative rock energy of the original track into a fluid, cinematic narrative. By consciously moving away from the more predictable, repetitive constraints of a traditional verse-chorus form, the arrangement allows for a more organic development of musical ideas that breathes with a sense of purposeful evolution. This structural fluidity is maintained through a consistent driving pulse that facilitates a constant manipulation of tension and release, ensuring that the piece functions as a cohesive emotional journey rather than a simple transcription of the source material.

Achieving a professional-level performance of this score requires an extraordinary degree of vertical alignment and rhythmic precision across the entire breadth of the ensemble. With the complex layering of five marimbas, four vibraphones, and a full battery percussion section, performers must cultivate a unified sense of attack that ensures every rhythmic gesture is executed with absolute clarity. This requires the ensemble to look beyond their individual parts and listen collectively across the floor, locking the intricate melodic runs of the front ensemble with the powerful rhythmic foundations of the battery. Only through this level of hyper-focused coordination can the group achieve the sensation of breathing as a single, powerful voice, transforming a dense collection of individual parts into a massive and transparent wall of sound.

Dynamic Precision and Sensitivity

Maintain an exhaustive command over the dynamic spectrum. This requires extreme touch sensitivity from the mallet players to ensure that even the quietest notes possess a clear, bell-like quality.

Sonic Balance and Transparency

Achieve a professional equilibrium by balancing the shimmering resonance of the keyboards against the high-velocity impacts of the battery. The battery must support the melodic clarity of the front ensemble, creating a unified wall of sound that remains transparent enough for intricate inner-voices to be heard.

Graduated Expressive Control

Approach every crescendo and decrescendo as a deliberate movement rather than a sudden shift in volume. These nuanced transitions prevent high-energy passages from becoming abrasive while ensuring that quieter moments retain their underlying intensity and drive throughout the arrangement.

Temporal Flow and Atmospheric Decay

During the final *molto ritardando*, the ensemble must "breathe" as a single entity, allowing time to stretch naturally. Focus on the organic decay of the various metals and cymbals, letting their metallic resonance fade into a poignant silence that echoes the preceding intensity.

Vocal Integration and Support

Respect the strategic "musical gaps" designed for the original vocal performance by functioning as a textured support system. The percussion should underscore the grit and vulnerability of the melody with evocative colors and textures, rather than competing for the listener's primary attention.

OVERVIEW

INSTRUMENTATION

FRONT ENSEMBLE PERCUSSION

- **5 Marimbas (Two 5-Octave & Three 4.5-Octave)**
Four soft, medium-hard, and hard mallets
- **1 Xylophone (3.5-Octave), Glockenspiel (3-Octave) & Crotales (2-Octave) Combo**
Four medium-plastic and medium-dark mallets
- **4 Vibraphones (One 4-Octave & Three 3-Octave)**
Four soft, medium-hard, and hard mallets
- **1 Piano/Keys**
via MainStage/live playback, or acoustic grand piano
- **1 Bass Guitar (Notation & Tablature)**
Four-string, tuning: C-G-C-F
- **4 Timpani (Optional)**
with Optional fifth drum
- **1 Drumset**
Recommended: six-piece kit, or optional four/five-piece drum kit with three to four cymbals & hi-hat
- **1 Auxiliary Percussion**
Triangle, suspended cymbal, sizzle cymbal, finger cymbals, wind chimes, temple blocks, crash cymbals, piccolo snare, splash cymbals, concert bass drum, and tam-tam/gong

BATTERY PERCUSSION

- **3-9 Marching Snare Drums**
- **2-4 Marching Tenor Drums**
Two rubber/puffy mallets and sticks
- **5 Marching Bass Drums**
Two puffy and standard mallets
- **2-3 Marching Cymbals**
Recommended: three cymbal players to cover occasional split parts

A dedicated Sampler Trigger Cues part is included in this arrangement.

We recommend assigning this responsibility to the Piano/Keys player, the Auxiliary Percussion player, a standalone performer, or whichever individual is determined to be the most appropriate fit for the ensemble

from Seven Mary Three's "Rock Crown"

TIMES LIKE THESE

For Advanced Front Ensemble & Battery Percussion

Full Score

featuring the original words and music of:
Jason Ross, Jason Pollock, Casey Daniel, Giti Khalsa

Seven Mary Three
arr. Hunter W. Davis & Zachary L. Brumfield

♩ = 132

2 3 4 5 6 7 8

Marimba #1

Marimba #2

Marimba #3 (Solo)

Marimba #4

Marimba #5

Xylophone, Glockenspiel & Crotales

Glockenspiel
w/ Medium Plastic Mallets

Vibraphone #1

Vibraphone #2

Vibraphone #3

Vibraphone #4

Grand Piano

Bass Guitar

Timpani (Optional)

Drumset

Auxiliary Percussion

Sampler

Snare Drum

Tenor Drums

Bass Drums

Cymbals

Tuning: C-G-C-F

Triangle

VOX01

pp *mp* *p* *pp*

29 30 31 32 33 34 35

Mar. #1 *mf* *mp* *ppp*

Mar. #2 *mf* *SusCym soft* *Sizzle Cymbal mp*

Mar. #3 (Solo) *mf* *pp* *mp* *ppp*

Mar. #4 *mf* *SusCym soft* *Sizzle Cymbal mp*

Mar. #5 *mf* *mp* *ppp*

Xylo., Glock., Croc. *Crotales mf* *Glockenspiel mp* *p* *Crotales mp*

Vibes #1 *mp* *p* *mp*

Vibes #2 *mp* *p* *mp*

Vibes #3 *mp* *p* *mp*

Vibes #4 *mp* *p* *mp*

Piano *mp*

Bass

Timp. *mf* *pp* *mp* *p* *mp* *pp* *mf* *p* *mf* *mp*

Drums *mf* *p* *mf*

Aux. Perc. *mf* *pp* *mp* *pp* *SusCym soft* *Triangle mp*

Sampler *VOX07*

Snare *mf* *p* *mp* *ppp*

Tenors *mf* *p* *mp* *ppp*

Basses

Cym. *siz./suc.*

55 56 57 58 59 60

Mar. #1 *mp* *pp* Sus. Cym. *f*

Mar. #2 *mp* *pp* China Cym.

Mar. #3 (Solo) *mp* Concert Bass Drum *f* BD and Tam Tam

Mar. #4 *mp* *pp* China Cym.

Mar. #5 *mp* *pp* Sus. Cym. *f*

Xylo., Glock., Croc. *mp* *p* *mf* Crotales *f* Sizzle Cymbal Impact Drums

Vibes #1 *mp* *f* Sus. Cym. *f*

Vibes #2 *mp* *f*

Vibes #3 *mp* *f*

Vibes #4 *mp* *f* Sus. Cym. *f*

Piano *mp* *f*

Bass *mp* *f*

Timp. *mp* *mf* *p* *f*

Drums *mp* *f*

Aux. Perc. Triangle *mp* *p* CrCym 18 Viennese *f*

Sampler VOX12

Snare *pp* *f* *pp* *f*

Tenors *pp* *f* *pp* *f*

Basses *pp* *f* *pp* *f*

Cym. *pp* *f*

97 98 99

Mar. #1 *f* *ff* *f* *pp* *ff*

Mar. #2 *f* *ff* *f* *pp* *ff*

Mar. #3 (Solo) *f* *ff* *f* *pp* *ff*

Mar. #4 *f* *ff* *f* *pp* *ff*

Mar. #5 *f* *ff* *f* *pp* *ff*

Xylo., Glock., Croc. *f* *ff* *f* *pp* *ff*

Vibes #1 *pp* *ff*

Vibes #2 *pp* *ff*

Vibes #3 *pp* *ff*

Vibes #4 *pp* *ff*

Piano *pp* *ff*

Bass *p* *ff* *pp* *ff*

Timp. *pp* *ff*

Drums *ff* *pp*

Aux. Perc. *f* *ff*

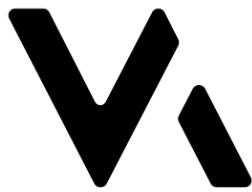
Sampler

Snare *f* *mp* *ff* *p* *ff* *pp* *to center*

Tenors *f* *mp* *ff* *p* *ff* *pp*

Basses *f* *mp* *ff* *p* *ff* *pp*

Cym. *crash-choke* *mp* *ff* *full crash* *crash-choke*



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