

# That's it

for one percussionist

by  
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## NOTES:

1. Both the voice and percussion parts are to be performed by one player.

2. **Instrumentation:** *That's it* is written for a small set-up consisting of 5 drums, one small, high-pitched metallic-sounding instrument and one high, resonant woodblock. Besides the woodblock and the metal instrument (which are marked in the score respectively with a diamond-shaped note and an "x"), the percussionist is free to choose the 5 drums on which he/she will play, taking into consideration the following:

*The drums should have a beautiful, warm sound preferably with a natural skin, e.g. middle-eastern clay drums, bodhran, zarb, doumbek, tabla.*

*The player should choose drums which match or go well with the timbre of his/her own voice. In other words, the voice and percussion parts should timbrally create a homogenous whole.*

*The drums are to be played only with the hands/fingers.*

3. **Text:** The text is from Samuel Beckett's novel *Mercier and Camier*.

The rhythm of the vocal part has been composed to sound just like normal speech.

The audience must at no time have the sense that the text is being performed "rhythmically". It should sound completely natural.

As far as intonation and theatricality is concerned, the performer should know that the text is not merely meant to be recited. It should be played just as an actor plays his/her text. At the same time, the audience should have the sense that they are being directly spoken to by the performer in a very down-to-earth way. The performer should also take care not to be at all melodramatic; remember that Beckett was, if anything, a writer of comedy.

# That's it

♩ = 60

Voice

That's it.

high woodblock with fingernails

Percussion

*p (sounding pppp)*

2 Perc.

3 Perc.

4 Perc.

5 Perc.

6 Perc.

7 Perc.

♩ = ♩

9 Perc.

10 Perc.

♩ = ♩

11 Perc.

♩ = ♩

16

Perc.

21

Perc.

31

Perc.

48

Perc.

57

Perc.

**A**

67

Voice 

Perc.

*mp*

69

Voice 

Perc.

72

Voice 

Perc.

73  
 Voice in - gest - ing, ex - cret - ing, un - dres - sing up dos - sing down,  
 Perc. *cresc.*

74  
 Voice and all the oth - er things too ted - i - ous to en - um - er - ate,  
 Perc. *mf*

75  
 Voice in the long run too ted-i-ous, re qui(e)r-ing to be done and suf-fered.  
 Perc. *dim.* *mp*

78  
 Voice No dan-ger of los-ing int-erest un-der these con-di-tions. You  
 Perc. *sub.f*

80 **energico**  
 Voice cul - tiv - ate your mem - or - y till it's pas - sab - le,  
 Perc. *mf*

81  
 Voice a trea-sure bin, stroll in your crypt,  
 Perc.

82

Voice un - lit, re - turn to the scenes, call back the

Perc.

83

Voice old sounds, till you have the lot off pat and

Perc.

84

Voice you all at a loss, head, nose, ears

Perc.

85

Voice and the rest, what re - mains to snuff up,

Perc.

86

Voice they all smell e - qual - ly sweet, what old jing - les to play back. Pret - ty be - yond!

Perc.

**B**

90

Voice whispered mem - or - y un lit

Perc.

*ppp*

92

Voice: re turn old and

Perc.:

94

Voice: loss what re-mains

Perc.:

96

Voice: jin-gles be-yond!

Perc.:

**C** 99 normale

Voice: And all that can still hap-pen to you! Such things!

Perc.:

100 *mp* *f*

Voice: Such ad - ven - tures! You think you have done with it

Perc.:

*sub. pp*

101

Voice: all and then one fine day, bang!

Perc.:

*cresc.*

102  
Voice  
full in the eye. Or in the arse, or in the balls, or in the

Perc.  
*f cresc.* 6

103  
Voice  
cunt, no lack of tar-gets, ab-ove all

Perc.  
*ff* 3 3 3 6 *dim.*

104  
Voice  
be-low the waist. And they talk of stiffs be-ing bored! It's wear-ing natu-ral-ly,

Perc.  
*pp* *f*

107  
Voice  
all - ab sor - bing, no time left for put-ting a shine on the soul,

Perc.  
*mf* *f* 5 *mf* *f* 3 3

111  
Voice  
but you can't have ev' - ry - thing, the bo - dy in bits,

Perc.  
5 3 3

112  
Voice  
the mind flayed a - live and the ar - che-us (in the stom-ach)

Perc.  
5 3 3



113  
Voice as in the days of in - no - cen - cy, be - fore the flop,

Perc.

114  
Voice yes, it's a fact, no time left for e-ter-ni-ty. **D** whispered all

Perc. *cresc.* *sub. ppp*

117  
Voice a... no time left for

Perc.

120  
Voice shine on but you

Perc.

121  
Voice the soul

Perc.

122  
Voice of i... yes it's a

Perc.

124  
Voice no  
Perc. *sub. f*

127 **E** normale  
Voice But one black beast is hard to keep at bay,  
Perc. *sub. p f*

128  
Voice the wait-ing for the night that makes it all plain at last,  
Perc.

129  
Voice for it is not ev'-ry night po-sse-sses this pro-per-ty.  
Perc.

130  
Voice This can drag on for months, the be - twixt and be - tween, the  
Perc. *cresc.*

131  
Voice long dull maw - kish mud-dle of re-grets, the dead and  
Perc. *ff* *sub. mf*

132  
Voice *bu-ried with the un - dy-ing, you've been through it all a thou -*

Perc. *cresc.*

133  
Voice *sand times, the old joke that has ceased to a - muse,*

Perc. *sub. mf cresc..*

134  
Voice *the smile un-smil-a-ble smiled a thou - sand times. It's night, fore-night,*

Perc. *sub. p f > mp*

136  
Voice *and there are no more se - da - tives.*

Perc. *f*

137  
Voice *For - tu-nate-ly it does not al-ways last for-e-ver, a few months do the*

Perc. *mf cresc.*

138  
Voice *trick asa rule, a few years, sud-den ends have e-ven been ob-served,*

Perc. *ff*

141  
Voice in warm cli-mates par - tic - u - lar - ly.

Perc.

144  
Voice Noris it of nec-ess i-ty un re-mit-ting, brief breaks for rec-re-a-tion are per-mit-ted,

Perc.

146  
Voice with the il-lu-sion of life they some-times give, while they last, of time in mo-tion, of a

Perc.

148  
Voice de tail yet for the drain. **F** whispered mo-tion tail for the drain

Perc. *ppp*

152 normale  
Voice Then there are the pret-ty col-ours, ex-pi - (e)-ring greens and yel-lows

Perc.

153 *sub. pp*  
Voice va-guely speak-ing, they pale to pal-er still but on-ly the bet-ter to pierce you,

Perc.

154

Voice will they e - ver die, yes, they

Perc.

156

Voice will.

Perc. *p* (sounding *pppp*)

158

Perc.

160

Perc.

161

Voice And to fol- low? That will be all, thank you. The bill.

Perc.