

SCORE

Nicholas DEYOE

wir aber sind schon anders

percussion quartet

2009

commande du festival
USINESONORE

pour

Julien Annoni

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www.nicholasdeyoe.com
nicholasdeyoe@gmail.com
+1.858.699.6544

Wir wissen nicht, was wir verbringen: siehe,
Benanntes ist vorbei und jedes Sein
erfindet sich im letzten Augenblick
und will nichts hören / Wink von Zeichen, kaum
ein Blatt verkehrts: wir aber sind schon anders,
verleugnen, lächeln, kennen schon nicht mehr,
was gestern Glück war. Und die Guottin selbst
schwankt über uns.

- Rainer Maria Rilke

what is seemingly
new is
really more of
the same

what seems
familiar
is
already something
different

everything
and nothing
is learned in hindsight

longing for something that
will never exist again

- Nicholas Deyoe

Instruments needed:

I.

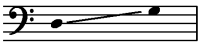
vibraphone (with working motor)
low tom drum (tuned very low, if possible, identical to the tom drum in sets III and IV.)

II.

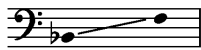
glockenspiel 

1 low bongo
2 thai gongs (medium, mediu/low)
(preferably, gongs with the most complex timbres should be used)

III.



1 large suspended cymbal (as thin as possible)
2 congas
1 low tom dum (tune very low, preferably identical to the tom in sets I and IV)
23"/24" timpano 
large bass drum (preferably tuned the same as the bass drum in set IV)

IV.






1 large suspended cymbal (as thin as possible)
2 bongos
1 low tom dum (tune very low, preferably identical to the tom in sets I and III)
25"/26" timpano 
large bass drum (preferably tuned the same as the bass drum in set III)

Mallets/beaters:








I.

 soft yarn
 medium yarn
[finger] fingers

II.

 very hard rubber
 soft yarn
 medium yarn
[finger(s)] / [knuckle]
 soft gong beaters
 2 triangle beaters

III / IV. (identical sets)

 1 snare drum stick (with a small tip)
 wooden timpani sticks
 soft yarn (or felt)
 medium yarn (or felt)
 medium/soft bass drum beater
 medium/hard bass drum beater
 superball

Techniques (general):

Dampening/Muting:


All dampening symbols apply only to what they appear above unless a bracket is extended beyond it or an arrow is indicating the gradual change to another variety of dampening.

- ◆ Full mute: As much resonance as possible should be dampened.
- $\frac{1}{2}$ ◆ Half mute: This should dampen a great deal of the sound, but should still allow some resonance.
- $\frac{1}{4}$ ◆ Quarter mute: This should only slightly dampen the resonance.
- No Mute: This symbol cancels any dampening.

Friction:

a "square" notehead in any part indicates friction playing. In this piece, this notehead will specify using a superball, cymbal cries, and dragging a triangle beater on the gongs. (These are described more specifically on the next page)

Tremolo:

 All tremolo markings should be played as fast as possible. NOT measured.

Techniques (part specific):

I.

vibraphone muting:

"x" noteheads with a "DS" below indicate a dead strokes. An "x" notehead with no "DS" that has a tie preceding it is an indication to dampen an already ringing note.



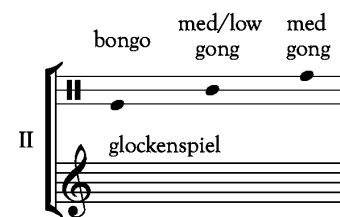
The tom drum is notated on the same staff as the vibraphone. It will always appear below the staff (with no ledger lines) with the following notehead:



II.

The role of the glockenspiel in this piece is to extend the sound of the vibraphone. At times, it is meant to sound as similar as possible, and at other times will add new elements to the vibraphone sound.

Beginning in measure 37, the glockenspiel must be played with soft yarn mallets. The intent here is for the sound of the instrument frame to be as prominent as the resulting pitch (if not more).

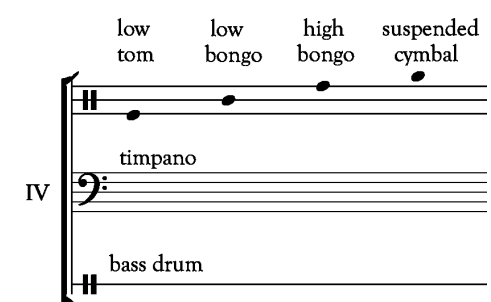
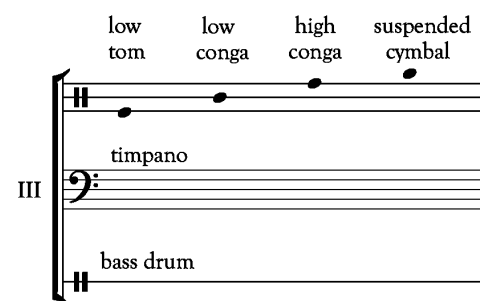


Beginning in measure 93, square noteheads appear on the gong lines. This specifies the technique of very slowly and very quietly dragging a triangle beater around the edge of the gong. The sound should be a subtle color in the overall sound rather than a prominent element.

III/IV.

The role of these parts is one of propulsion, punctuation, and resonance. During the second half of the piece, the harmonies created in the timpani are meant to act as an extension of the low end of the vibraphone.

Square notesheads: When used for the bass drums and timpani, this indicates using a superball to create a "moaning" sound. When used on the suspended cymbal, it is indicating a cymbal cry with the tip of the snare drum stick. When these appear in the score, they are meant to be continuous for relatively long periods of time. The best way to achieve the right sound for the desired amount of time is as follows: Hold the drum stick near the tip (I find that holding it as one would hold a pencil works well) and drag the around the edge of cymbal (with the grooves) will continuously spinning the cymbal with the other hand by "walking" the fingers along the bell of the cymbal. VERY LITTLE PRESSURE is required from the drum stick to produce the desired sound and dynamic (the sound should be as pure as possible). If one presses the stick too firmly against the cymbal, an undesired sound will result.



A downward pointing arrow notehead in the timpani parts means to play the lowest timpani pitch.

Please feel free to contact me with any questions about the piece or techniques within:
nicholasdeyoe@gmail.com

Arrangement:

II I
III IV

(audience)

Duration: c. 10 minutes

wir aber sind schon anders
percussion quartet

Nicholas DEYOE

$\text{♩} = 46$

motor: off

I
vibraphone
low tom *p/mp sempre*
Ped.
(unless otherwise specified,
let everything ring)

II
thai gongs
low bongo
glockenspiel
(unless otherwise specified,
let everything ring)
p/mp sempre

$\text{♩} = 46$

III
sus cymbal
congas
low tom
23/24" timpano
bass drum
p sempre

IV
sus cymbal
bongos
low tom
25/26" timpano
bass drum
p sempre

I
 (p/mp sempre)
 (Ped.)

II

III

IV



I
 pp
 p sempre

II
 [knuckle]
 (p)
 p sempre

III
 mp sempre

IV
 mp sempre

Musical score for measures 17-21. The score is arranged in four systems (I, II, III, IV). System I is the right-hand piano part, System II is the left-hand piano part, System III is the right-hand drum set part, and System IV is the left-hand drum set part. The time signature changes from 4/4 to 3/4 at measure 18. Measure 17 includes a 5-measure rest in the piano parts and a tom-tom hit. Measure 21 includes a 3-measure rest in the piano parts. Dynamics include *mp* and *p*. Pedal markings are present in systems I and II.



Musical score for measures 22-26. The score is arranged in four systems (I, II, III, IV). System I is the right-hand piano part, System II is the left-hand piano part, System III is the right-hand drum set part, and System IV is the left-hand drum set part. The time signature changes from 3/4 to 4/4 at measure 23. Measure 22 includes a 3-measure rest in the piano parts and a tom-tom hit. Measure 23 includes a 7-measure rest in the piano parts and a double bass drum hit. Measure 26 includes a 5-measure rest in the piano parts. Dynamics include *mp*, *p*, and *pp*. Pedal markings are present in systems I and II.

Musical score for measures 28-32. The score is written for piano and drums. The piano part (I, II, III, IV) features complex rhythmic patterns with triplets and quintuplets. The drum part (II, III, IV) includes a bass drum line and a snare line. The key signature is B-flat major. The time signature changes from 9/16 to 3/4 to 2/4 to 7/16 to 3/4. Dynamics include *pp*, *p*, *mp*, and *p*. Pedal markings are present in measures 28 and 30. Drum markings include DS and (tom).



A

Musical score for measures 33-37, marked with a section separator. The score is written for piano and percussion. The piano part (I, III, IV) features complex rhythmic patterns with triplets and quintuplets. The percussion part (II, III, IV) includes a gong/bongo line, a cymbal line, and a snare line. The key signature is B-flat major. The time signature is 3/4. Dynamics include *p*, *mp*, *mf*, and *sfz*. Pedal markings are present in measure 33. Percussion markings include (gongs), (bongo), (cymbal), DS, and (tom).

37

I (Ped.) *mf*

II ("box" noise should be as prominent as the pitch) *mf/f*

III

IV *pp poss. sempre*

tip cymbal cry, as pure as possible



41

I [mandolin roll] **B** *p* *mf* *mp* *pp* ["mandolin" roll]

II *mp* *f* *mp* *f*

III *pp* bell **B** *mp* tip cymbal scream, as pure as possible (along the cymbal grooves) *pp poss. sempre*

IV (along the cymbal grooves) *(pp poss. sempre)*

(♩ = 46)

12

I

45

f

(Ped.)

f

f

II

p *f* *ffp* *f* *sempre* *ff*

III

f *pp* *poss. sempre*

IV

mf *pp* *poss.* *f*

48

I

("mandolin" roll)

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

Ped.

II

mp *mf* *ff* *f* *f*

III

mp *pp* *poss.* *pp* *poss.* *ff*

IV

mp *mp* *mp*

(superball)

52 $\frac{1}{2}$ $\frac{1}{4}$ Motor: slow

I (Ped.) *ff* *p* *p*

II *p mp* *ff* *mf* *ff*

III *mp* *pp* *poco* *p*

IV *mf* *mf* *mp* *mf* *poco* *p*

pp *mp*

C

56 Motor: slowest possible

I (Ped.) *p* *p/mp*

II *mp* *p* *mp* *p* [finger]

III *mp*

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

C

Turn paddles flat
Motor: OFF

D slightly faster
♩ = 48-52, flexible

62

Staff I: *mp*, *mf*, *p*, *mp*, *p*. Includes a *(Ped.)* marking.

Staff II: *mp*, *p*. Includes a *(Ped.)* marking.

Staff III: *p*, *mp*, *mf*, *mp/mf*, *pp*, *mp*, *mp/mf*. Includes triplets and a 5-measure phrase.

Staff IV: *mp*, *mf*, *mp*, *mf*, *mp*, *p*, *mp*, *p*, *pp*. Includes 7-measure phrases.

D slightly faster
♩ = 48-52, flexible



67

Staff I: *pp*, *mp*, *pp*, *p*, *pp sfz*. Includes a *(Ped.)* marking and a *p sempre* instruction.

Staff II: *mp*, *p*, *f*, *p*, *fp*. Includes a *(Ped.)* marking.

Staff III: *pp*, *mf*, *p*, *ppp*, *p*. Includes triplets.

Staff IV: *p*, *pp*, *mf*, *mp*, *p*.

70

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

(Ped.)

II *mp* *p* *mf*

III *mp* *p* *pp* *pp* *mp*

IV *p* *mp*



73

I *p* *(p)* *mf* *mp* *p* *mp* *p* *mp* *p sempre*

(Ped.) *pp sempre* *Ped*

II *f* *pp* *pp* *pp* *pp* *mp* *p* *mp* *p*

III *mp* *pp* *p* *p* *mp* *p 5 pp*

IV *pp* *p* *mp* *p* *p 5 pp*

Musical score for measures 77-80. The score is written for four staves (I, II, III, IV). Staff I (Treble clef) contains the main melodic line with dynamic markings *pp*, *mp*, *pp*, and *ppp*. It includes a *Ped.* (pedal) line and various articulation marks like accents and slurs. Staff II (Treble clef) has dynamic markings *pp* and *p*. Staff III (Bass clef) and Staff IV (Bass clef) feature long, sustained notes with dynamic markings *ppp* and *pp*. The time signature changes from 2/4 to 3/4 and back to 2/4.



Musical score for measures 81-84. The score is written for four staves (I, II, III, IV). Staff I (Treble clef) features complex rhythmic patterns with dynamic markings *pp*, *mf*, *mp*, *mp*, *p*, *pp*, and *p*. It includes a *Ped.* (pedal) line and an *(irregular) 8:6* marking. Staff II (Treble clef) has dynamic markings *p*, *mp*, *p*, *pp*, and *ppp*. Staff III (Bass clef) has dynamic markings *ppp* and *mf*. Staff IV (Bass clef) has dynamic markings *ppp* and *pppp*. The time signature changes from 4/4 to 3/4, 5/4, and back to 4/4. There are also markings for *[edge]* and *5*.

86

(p) (p) pp p mp

(Ped.)

pp mp fmf mp

p p

mf pp sempre mp p



89

pp mp pp sempre p

(Ped.)

p mf

mp p pp

pp sempre

pp p mp

["mandolin" roll]

1/4 1/2 1/2

I *mp* *pp* *ppp* *pp* *ppp* *pp* *p*
(Ped.) *Ped.*

II *mp* *ppp sempre* *'mf'*

III [fingers] *ppp* [fingers] *ppp*

IV *ppp* *pp* *ppp* *pp* *ppp* *pp*

[slowly and evenly, drag the triangle beater around the edge of the gong.]



I *pp* *p* *pp* *p* *mp* *p* *3* *mp*
(Ped.) *Ped.*

II [knuckle] *p* [finger] *pp* *ppp sempre*

III *ppp*

IV *ppp*

Turn paddles
verticle

99

I *p ppp pp p mp pp sempre*
(Ped.)

II *p sempre pp sempre* [finger] *mp*

III *p pp fpp ppp p*

IV *p pp fpp ppp p*



102

I *mp pp p f DS mp*
(Ped.)

II *mf mp f*

III *mp mp/mf f*

IV

Musical score for measures 105-110. The score consists of four staves labeled I, II, III, and IV. Staff I (treble clef) begins at measure 105 with a common time signature (C) and a 6/4 time signature. It features a complex rhythmic pattern with triplets and quintuplets, and dynamic markings including *f*, *pp*, *p*, *pp*, *mp*, and *mf*. A pedal point is indicated with "(Ped.)" and "Ped." markings. Staff II (treble clef) starts with a 5/4 time signature and includes a *sfz* marking. Staff III (bass clef) starts with a 5/4 time signature and includes *mf*, *p*, and *mp* markings. Staff IV (bass clef) starts with a 5/4 time signature and includes *mp*, *p*, and *mf* markings. The piece concludes at measure 110 with a 6/4 time signature.



Musical score for measures 107-110. The score consists of four staves labeled I, II, III, and IV. Staff I (treble clef) begins at measure 107 with a 6/4 time signature and includes *p sempre* and *pp* markings. A pedal point is indicated with "Ped." markings. Staff II (treble clef) starts with a 6/4 time signature and includes a *ppp* marking. Staff III (bass clef) starts with a 6/4 time signature and includes a *p* marking. Staff IV (bass clef) starts with a 6/4 time signature and includes a *p* marking. The piece concludes at measure 110 with a 4/4 time signature.

["mandolin" roll]

119

mp *DS* *p* *p*

ppp sempre (edge)

p (timp. only)

mf *mf*

mf *p*

1/4 ϕ $\frac{1}{2} \rightarrow \frac{1}{4}$

3



122

mp 5 5

p [finger] *mf* *mp f p*

(timp.)

mf $\frac{1}{2}$ $\frac{3}{4}$ $\frac{1}{2}$

(timp.) *mf* *p*

[until the end of the piece, use two soft mallets and two medium mallets. Assign them to notes as you wish, but make a slight change with every new attack]

125

I
p *mp* *f* *p* *mf* *mp*
(Ped.)

II
mp *p* *mp* *mf*

III (timpano)
p *f*

IV (timpano)
mf *f*



129

I
p *mp* *mf* *p*
Ped.

II
pp *p* *pp* *p* *pp*
mp *mp* *mp* *pp*

III (timpano)
mf *f* *mf* *mf*

IV
mf *f* *mf* *mf*