SCORE

Nicholas DEYOE

wir aber sind schon anders

percussion quartet

2009

commande du festival
USINESONORE

pour

Julien Annoni

© Nicholas Deyoe
all rights reserved

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

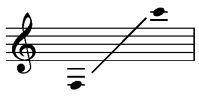
- Nicholas Deyoe

Instruments needed:

I.

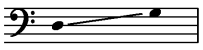
vibraphone (with working motor)
low tom drum (tuned very low, if possible, identical to the tom drum in sets III and IV.)

II.

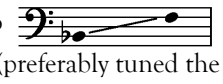
glockenspiel 

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.

Half mute: This should dampen a great deal of the sound, but should still allow some resonance.

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)

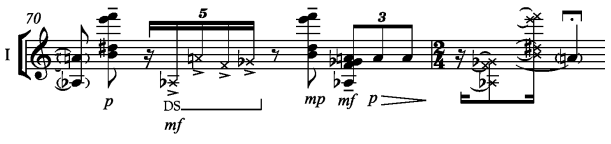
Tremolo:

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

Techniques (part specific):

I.

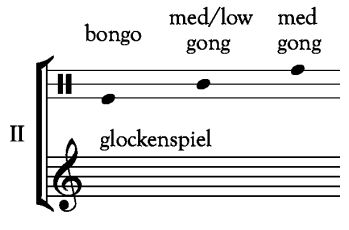
vibraphone muting:
"x" noteheads with a "DS" below indicate a dead strokes. An "x" notehead with no "DS" that has a tie preceding it is an idication to dampen an already ringing note.



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.

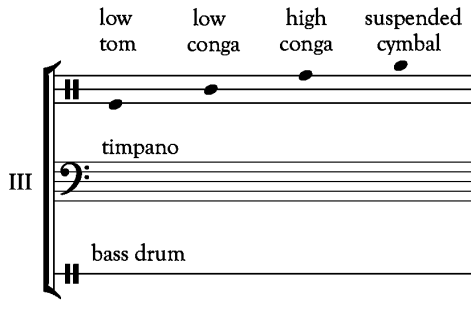


Beginning in measure 37, the glockenpiel must be played with soft yarn mallets. The intent here is for the sound of the instrument frame to be as prominant as the resulting pitch (if not more).

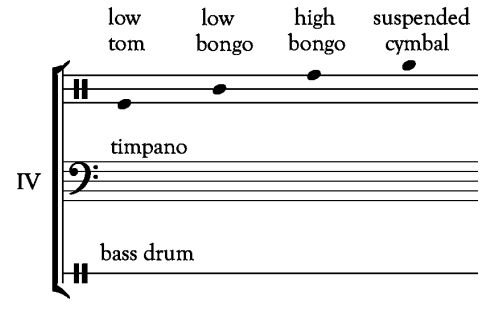
Beginning in measure 93, square noteheads appear on the gong lines. This specifies the technique of very slowly and very quietly dragging a triangle beater around the edge of the gong. The sound should be a subtle color in the overall sound rather than a prominent element.

III/IV.

The role of these parts is one of propulsion, punctuaion, and resonace. 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 created 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 desire 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

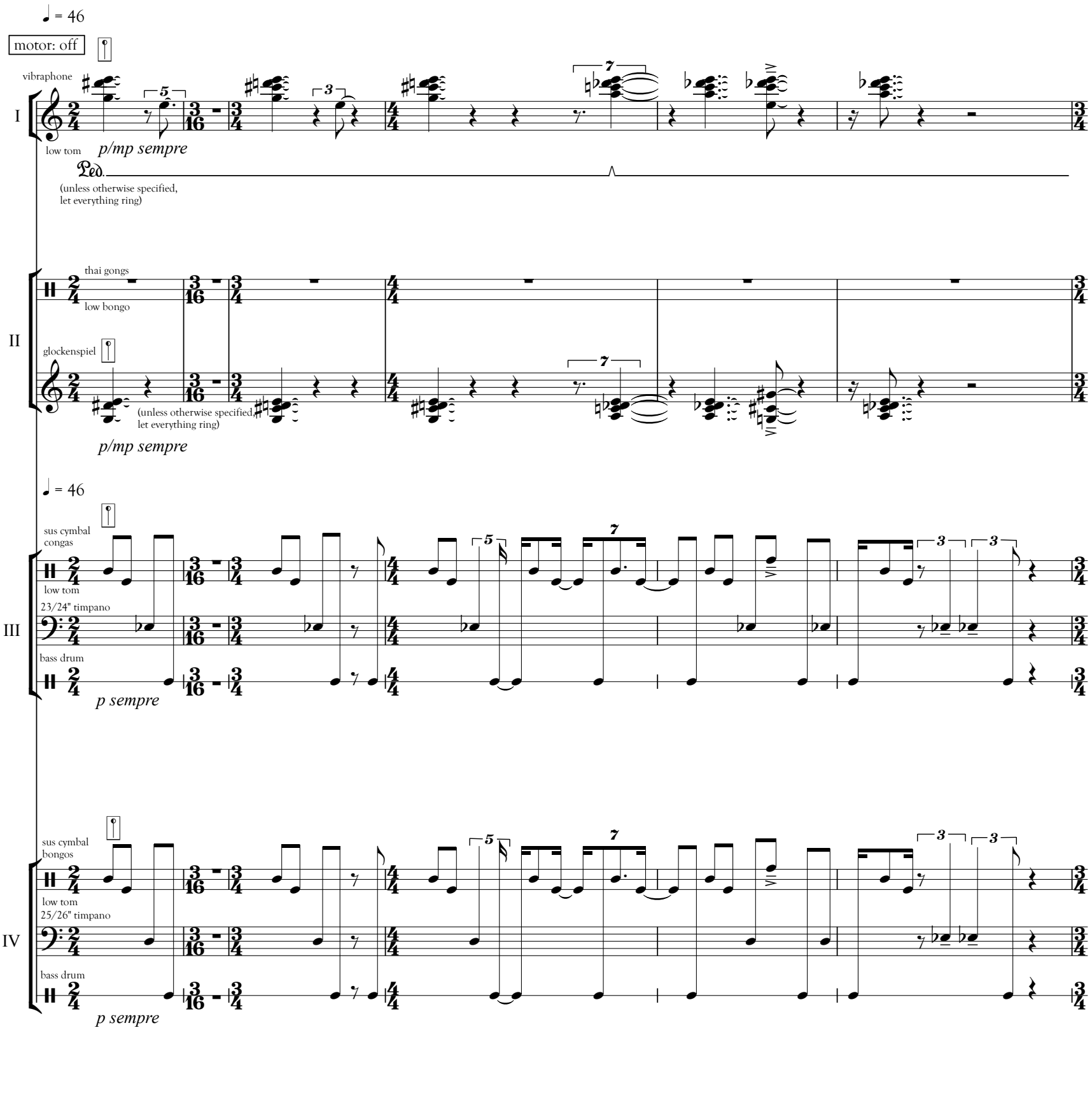
(audience)

Duration: c. 10 minutes

wir aber sind schon anders

percussion quartet

Nicholas DEYOE



© Nicholas DEYOE, 2009, all rights reserved

(♩ = 46)

7

I

(p/mp sempre)
(Ped.)

Ped.

II

III

IV

12

I

pp

p sempre

II

[knuckle]

(p)

p sempre

III

ppp

mp sempre

IV

ppp

mp sempre

© Nicholas DEYOE, 2009, all rights reserved

17

I

(tom)

(tom)

(Ped.)

II

III

p

mp p

mp p

IV

mp p

mp p

22

I

(Ped.)

DS

(Ped.)

(tom) p

II

III

mp p

mp p

mp p

mp pp

p

IV

mp p

mp p

mp p

mp pp

p

© Nicholas DEYOE, 2009, all rights reserved

(♩ = 46)

10

28

I

(Ped.)

DS

(tom)

(Ped.)

pp

II

p

III

mp

p

IV

mp

p

A

33

I

DS

mp

p

DS

(tom)

DS

(Ped.)

II

(gongs)

(bongo)

A

III

(cymbal)

mp

mf

(cymbal)

IV

sfz

© Nicholas DEYOE, 2009, all rights reserved

37

I

(Ped.)

Ped.

mf

II

("box" noise should be as prominent as the pitch)

mf / f

III

IV

tip cymbal cry, as pure as possible

pp poss. sempre

41

I

[mandolin roll]

B

p mf mp

(Ped.) (Ped.) Ped.

["mandolin" roll]

pp

II

mp

1/2

'f' mp

'f'

III

pp bell

mp

B

tip cymbal scream, as pure as possible

(along the cymbal grooves)

pp poss. sempre

IV

(along the cymbal grooves)

(pp poss. sempre)

© Nicholas DEYOE, 2009, all rights reserved

(♩ = 46)

12

45

I

1/2 1/2 1/4

f

(Ped.) Ped. Ped.

II

3 6

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

III

pp poss. sempre

f

IV

mf *pp poss.*

f

("mandolin" roll)

48

I

1/4

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

Ped. Ped.

II

mp *mf ff* *f*

III

mp *pp poss.* *pp poss.*

ff

IV

(superball)

mp

mp

© Nicholas DEYOE, 2009, all rights reserved

C

52

1/2

1/4

Motor: slow

I

II

III

IV

(Ped.)

p mp ff mf ff

mp

pp

ff p p

mf mf mp mf poco p p

mp

pp

C

mp p

pp poco p

56

Motor: slowest possible

(Ped.)

p p/mp

mp p [finger]

mp

mf p p mp p

© Nicholas DEYOE, 2009, all rights reserved

62

Turn paddles flat

Motor: OFF

D slightly faster ♩ = 48-52, flexible

I

II

III

IV

(Ped.)

67

p sempre

© Nicholas DEYOE, 2009, all rights reserved

70

I

II

III

IV

(Ped.)

DS

73

(Ped.)

p sempre

pp sempre

Ped

© Nicholas DEYOE, 2009, all rights reserved

(♩ = 48-50)

77

I

pp

pp

DS

mp

(pp)

DS

mp

(pp)

ppp

(Ped.)

II

pp

4

5

p

III

ppp

pp

IV

ppp

pp

81

I

7

pp

mf

mp

(irregular)

8:6

mp

p

mf

5

p

pp

p

Ped.

II

p

mp

5

p

pp

pp

f

III

ppp

p 5

5

mf

IV

ppp

[edge]

ppp

[edge]

ppp

pppp

© Nicholas DEYOE, 2009, all rights reserved

86

I

(p) (p) pp p mp

(Ped.)

II

pp mp pp f mf mp

III

p pp p mp

IV

mf pp sempre mp pp p

89

I

p mp pp mp pp p pp sempre

(Ped.)

II

p mf

III

mp p pp ppp p pp sempre

IV

pp p mp

© Nicholas DEYOE, 2009, all rights reserved

(♩ = 48-50)

92

I

mp

9

3

pp

["mandolin" roll]

1/4 1/2 1/2

3

ppp pp ppp pp

p

(Ped.)

Ped.

II

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

ppp sempre

mp

5

'mf'

5 5

III

[fingers]

ppp

[fingers]

ppp

IV

ppp pp ppp pp ppp pp

96

I

3

pp

5

p pp

5

p mp

6

p 3 mp

(Ped.)

Ped.

II

[finger]

5

[knuckle]

3

'f'

p

pp

ppp sempre

III

ppp

IV

ppp

© Nicholas DEYOE, 2009, all rights reserved

99

I

II

III

IV

Turn paddles verticle

p ppp pp p mp pp sempre

(Ped.)

2

p sempre

pp sempre

[finger]

mp

p pp fpp ppp p

102

mp

pp p

f

DS

mp

(Ped.)

mf

mp f

mp

f

mp/mf

f

© Nicholas DEYOE, 2009, all rights reserved

(♩ = 48-50)

20

105

I

II

III

IV

(Ped.)

Ped.

f pp p pp mp mf

sfz mf

mf pp p mf

mp

mp p mf

mf/f

107

p sempre pp p sempre

ppp

p

p

© Nicholas DEYOE, 2009, all rights reserved

110

I

pp p p sempre

(Ped.)

II

pppp pp

III

[finger] [finger] [finger] [finger]

p

ppp

IV

[finger] [finger] [finger] [finger]

p

ppp

E slower ♩ = 44, even

114 Motor On: slowest possible

I

1/2

p/mp mp (Ped.)

(p sempre)
(Ped.)

II

1/2

mp p

E slower ♩ = 44, even

III

(timpano): high
mid
low

mf mp mf f mf

IV

(timpano): high
mid
low

(timp. only)

mp mf mp mf mp p

© Nicholas DEYOE, 2009, all rights reserved

(♩ = 44)

119

I

mp

DS

p

1/4

p

["mandolin" roll]

1/2

1/4

3

p

(Ped.)

II

(edge)

ppp sempre

III

p

(timp. only)

p

IV

mf

mf

mf

p

mp

122

I

5

5

5

mp

(Ped.)

[finger]

II

p

3

mf

mp f p

III

(timpano)

1/2

3/4

1/2

mf

IV

(timpano)

mf

p

© Nicholas DEYOE, 2009, all rights reserved

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

125

I

II

III

IV

(Ped.)

(timpano)

DS

129

Ped.

© Nicholas DEYOE, 2009, all rights reserved

19 November 2009
San Diego, CA