

NILS HENRIK ASHEIM

Som ringer i vann

4 slagverkere og tape





som ringer i vann





NB
noter


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Nils Henrik Asheim 1984

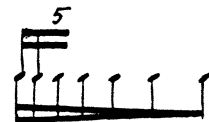
for 4 slagverkere of lydband

 = fast tremolo

 = the mallet is held loosely and rebounds by its own weight when it hits the drumhead.

 = muted

 = damping (cymbal, p. 5)

 = ritardando with indication of start speed

-----> edge = the point where the instrument is hit should move gradually from the ordinary playing spot to the point where the instrument gives the thinnest sound.

THE PRE-RECORDED TAPE

A pre-recorded tape has been made for this piece by the composer. It is a conventional two-track tape, speed 15"/sec (38 cm/sec).

At certain times, it is important that the sound from the tape merges well into the sound of the percussion group. For instance, the first entrance of the tape (p. 7) should almost be covered by the instruments. Therefore, the composer suggests that the loudspeakers be placed behind the musicians (and of course widely apart from each other, for the stereo effect)

Tape events which are clearly recognizable are indicated in the score by means of graphic notation, as cues for the performers. However, as the cues occur quite sparingly, the additional use of a stopwatch or metronome (with light or earphone) is necessary.

Mostly, the texture on tape is so dense and complex that it could not be represented in this score. Occasionally a simple verbal description is placed above the instruments.

The amplifier volume should be set at optimal level from the start of the tape. Fade gradually out during p. 17, as indicated in the score.

The tape was made with analog and digital equipment at Sweelinck Electronic Studio, Sweelinck Conservatorium, Amsterdam, 1984.

IMPORTANT: The performers (I, II, III & IV) should be as separated on stage as the space permits.

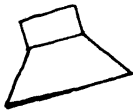
Som ringer i vann
- like rings in water -

for 4 percussionists & pre-recorded tape
Nils Henrik Asheim
Stavanger / Amsterdam, 1984

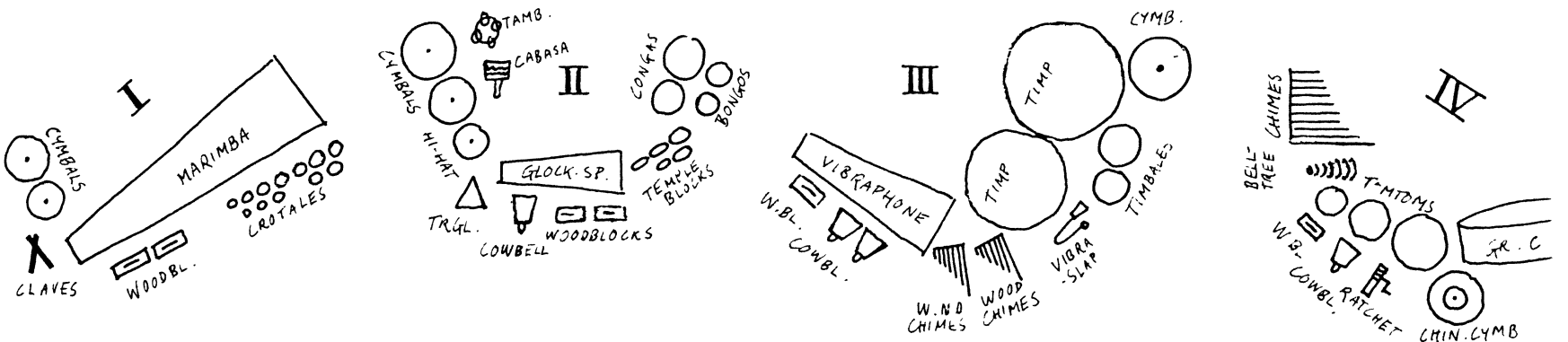
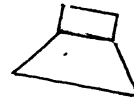
written for the percussion group of Rogaland Musikkonservatorium, Stavanger
revised dec. 1984

- | | | | |
|--|---|---|---|
| <p>I</p> <p>crotales </p> <p>2 cymbals - the higher one suited for "crash" effect</p> <p>claves pitched higher than </p> <p>2 woodblocks </p> <p>marimba</p> | <p>II</p> <p>triangle - high-pitched</p> <p>cowbell  muted</p> <p>high-hat cymbal</p> <p>2 cymbals lower than cymbals of I</p> <p>glockenspiel </p> <p>2 woodblocks </p> <p>5 temple blocks</p> <p>cabasa - metal</p> <p>tambourine</p> <p>2 bongos & 2 congas</p> | <p>III</p> <p>2 cowbells </p> <p>wind chimes - metal</p> <p>cymbal lower than cymbals of II</p> <p>cymbal of great size - to be laid on timpani (p.10)</p> <p>woodblock </p> <p>wood chimes</p> <p>vibra-slap</p> <p>vibraphone</p> <p>2 timbales</p> <p>2 timpani</p> | <p>IV</p> <p>chinese bell-tree</p> <p>ratchet</p> <p>chinese cymbal</p> <p>chimes</p> <p>3 tomtoms - tuned lower than the timbales of II</p> <p>gran cassa</p> <p>cowbell - muted (lower than cowbells of III)</p> <p>woodblock - lower than w.bl. of I (temple block could be used)</p> |
|--|---|---|---|

LOUDSPEAKER LEFT



LOUDSPEAKER RIGHT



$\downarrow = 60$

CLAVES
I \uparrow ff *sempre*

WOODBLOCK high
II mf

CL. 9
I

W.BL. low
II f mp p mf mp

WOODBLOCK
III mf mp

CL. 15
I

WOODB. low 5
II f p pp

GLOCKENSPIEL
II

COWBELL
III muted soft mallet mf p

COWBELL
IV muted soft mallet mp pp

CL. 21
I ff mf

WOODB. low
II f mf

WOODBLOCK
III mf mp

TEMPLE BLOCKS
sn. dr. stick mf

COWBELL trgl. stick
III mp

CHIN. CYMB.
IV on cup hard stick p

25

LAVES
I *ff* *mf*

YMBAL
II *brush* *mf* *p* *WOOD BLOCK high* *mf*

YMB.
III *with handle of stick* *p*

HIN. CYMB.
V *3*

BELL TREE
IV *Wire brush* *p* *L.v.*

1) pull handle of stick upwards against the edge of cymbal.

28

CL.
I *ff* *mf*

W. BL.
II *pp* *BONGOS/CONGAS* *mallets* *mf*

VIBRA-SLAP
III *f* *L.V.!* *mp*

TIMPANI
IV *very hard sticks* *f* *dimm.* *mp*

W. BL.
IV *L.V.* *WOOD BLOCK* *medium mallets* *f* *mp*

31

CL.
I *ff* *f*

BONGOS/CONGAS
II *f* *2 WOOD BLOCKS* *ff*

TIMP.
III *mf* *f* *p L.V. gliss.*

W. BL.
IV *TOITOMS* *mf* *GR.C.* *f*

6

34

CLAVES I *f non dim.*

WOODBLOCKS *f non dim.* → edge

W. BL. I *f* II *mf* III *f* IV *pp*

TIMP. tuned down

GR. C. *pp* soft sticks *pp*

COWBELLS III 1: muted 2: open *f non dim.*

TEMPLE BLOCKS II

38

W. BL. I *f* → edge

MARIMBA I *f* → e.

W. BL. II *f* → e.

T. BL. *f* → edge

CWBL. *f* → edge

CWBL. III *f* → edge

CWBL. IV muted *f*

42

W. BL. I *f non dim.*

MAR. I *f* → e.

W. BL. II 1. *f* → edge (non dim.) 2. *mf*

CWBL. III *f* → edge (ord.)

CWBL. IV *f* → edge

START TAPE →

46 *edge*

I MARIMBA *f > non dim.*

II *f > non dim.*

III CWBL. *f > senza ped.*

IV CHIMES *f > senza ped.*
ordinary chimes mallet and medium hard mallet

1) dotted line indicates gradual movement of pedal

tremolo with one hand (medium hard mallet)

TAPE: Steady pulses of woodblock-like sounds gradually build up a polyphonic texture

50 MAR. I *mf*

II W.BL. *mf* *COWBELL muted*

III VIB. *sim.* *sim.* *PPP* *VIB. ped. ↑*

IV CHIMES *f* *ped. ↓* *PPP*

CYMBAL *f* *on cup*

54 I CYM3. *mf* *mp*

II TRGL. *mf* *mp*

III CWBL. *mf* *mp*

IV CHIN. CYMB. *mf* *mp*
triangle stick on clip

CHIMES *ped. ↑*

III TIMPANI *on shell* *mp*

59

TRGL. II

TIMP. III

CH. CYMB. IV

WOODBLOCKS very fast tremolo

hard mallets: mp

WOODBLOCKS very fast trem. hard mallets mp

64

W. BL. I

W. BL. II

CH. CYMB. IV

TEMPLE BLOCKS

VIBRA-SLAP III

WOODBLOCK IV

hard mallets f

68

R L R L etc.

W. BL. I

WOODBL. II

VIBRA-SL. III

W. BL. IV

BONGOS CONGAS

TIMBALES hard mallets

TOMTOMS

f

Sim.

71

W.B.L.
I

TAPE — general expansion —

BONGI.
CONG.
TUMB.
TOM-TOMS
TIMPANI
GRAN CASSA

74

CONGAS
II

TIMP.
TOMTOMS
GR.C.

78

TIMP.
III

TOMT. deep
GR.C.

TAPE — Pulses become less steady — 27 sec.
— Sounds become more noisy —

time counted from the beginning of the piece .55

6.00

.05

TAPE

Outburst of sounds thrown to left and right

CYMB. high
I ff

CYMB. high
II ff

CYMB. high
III ff

ff play all cymbal staccatos extremely short & powerful

83
CYMB. high low
I

CYMB. low
II

CABASA ff non dim.

HI-HAT ff

III CYMB. CYMB. on TIMP. 2) CYMB.

IV CHIN. CYMB.

- 1) The high-hat cymbal is played with the pedal.
- 2) A cymbal laid upside down on the head of the higher timpani. Strike the cymbal while making use of the timp. pedal.

87
CYMB. ff

CYMB. 3 TAMBOURINE thumb roll 3)
II HI-HAT

CYMB. on TIMP. CYMB. on TIMP.

III

IV CHIN. CYMB. RATCHET

- 3) Rub with thumb of right hand. Thumb of left hand presses the drumhead, resulting in an ascending glissando.

91 - TAPE fades out -

CYMB. ff

CABASA non dim.

II CYMB. CYMB. l.v.

HI-HAT CYMB. l.v.

III CYMB. CYMB. on TIMP. TIMP. 2

IV CHIN. CYMB.

95

CYMB.
I

CONGAS
II
Soft mallets

CYMB. on TIMP
III
L.v.
TIMBALES
Soft mallets

TIMP.
IV

CH. CYMB.
IV

TOMTOMS
Soft mallets

Handwritten musical notation for measures 95-98. Includes dynamic markings (pp, mf, mp, p), accents, and performance instructions like 'L.v.' and 'soft mallets'. Features various rhythmic patterns including triplets and syncopation.

99

CONG.
II

TIMB.
III

TIMP. 2
IV

TOMTOMS
IV

GRAN CASSA
IV

Handwritten musical notation for measures 99-102. Includes dynamic markings (mp, p, pp) and performance instructions like 'soft mallets'. Features rhythmic patterns and accents.

103

TIMP.
III

TOMT.
IV

GR. C.
IV

7.40

TAPE: very low-pitched, soft pulses

Handwritten musical notation for measures 103-106. Includes dynamic markings (pp, p) and performance instructions like 'soft pulses'. Features rhythmic patterns and accents.

.45

.50

.55

107

GR. C.
IV

Handwritten musical notation for measures 107-110. Includes dynamic markings (pp) and performance instructions like 'soft pulses'. Features rhythmic patterns and accents.

8.00 .05 .10 .15

TAPE

extremely high pitch



8.20 .25 .30

TRIANGLE

CROTALES

GLOCKENSP. PP

mp

mf

L.v.

8.35 .40 .45

CROT.

GLSP.

WIND CHIMES

VIBRAPHONE

BELL TREE

CHIMES

mp

mf

pp

p

mp

poco a poco dim.

Con ped.

L.v.

- 1) From here and to the end of the piece, the VIB. is played as following, using thin triangle sticks:
Left hand plays a continuous tremolo sliding rapidly over the 2-3 ♯ bars close below the main note.
Right hand plays the main notes and fills in between, sliding over 2-3 ♯ bars close below main note.
- 2) Extend the "tremolo" with both hands to a greater number of ♯ and ♯ bars. Each time the pitch range is extended downwards. Go back to the original tremolo after each .
- 3) & 4) see next page.

8.50

.55

9.00

TAPE

middle range burst

TRGL.

II

f

GLSP.

II

mf

CROT. I

WIND CHIMES III

VIB. III

ppp

CH. IV

notes to p. 12:

- 3) From here and to the end of the piece, the CHIMES are played as following:
Main notes are played with a triangle stick. The other hand plays a continuous trill with a wire brush on the two # tubes below main note.
- 4) Extend the wire brush trill - each time to a lower pitch. Go back to the original trill after each mf.

9.05

.10

.15

W.B.L. high

5

edge

f

W.B.L. low

5

edge

f

GLSP.

W.B.L.

6

edge

f

W.B.L. low

3

edge

f

TEMPLE BLOCKS II

4 sticks

mf dim.

1)

VIB. III

f

CH. IV

f

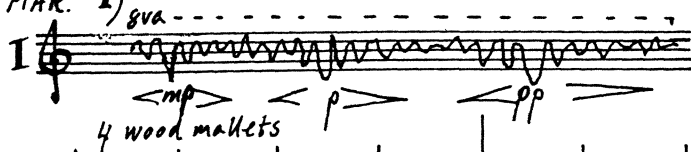
BELL TREE IV

p

- 1) the TEMPLE BLOCKS are played with 4 snare drum sticks in a quite fast roll (keep the sticks independent of each other.)

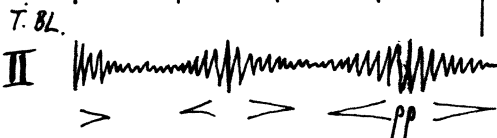
TAPE: Steady pulses begin to grow out -

MAR. 1) *sua*

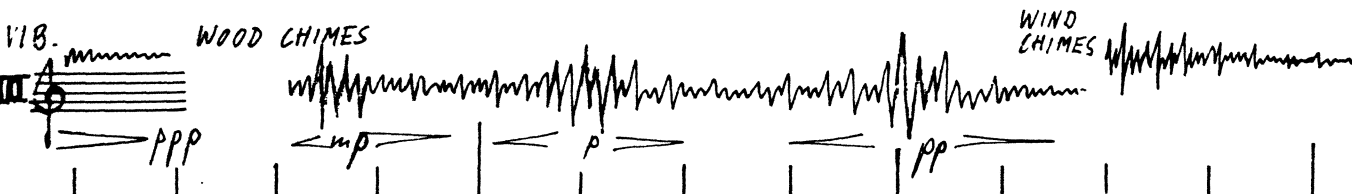
I 

4 wood mallets

T. BL.

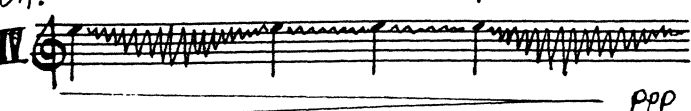
II 

VIB. WOOD CHIMES

III 

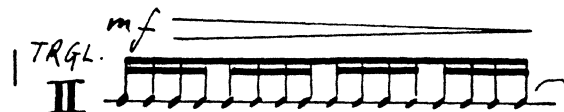
WIND CHIMES

CH.


IV 

ppp

TRGL. *mf*

II 

GLSP. *mf*


II 

1) Play with 4 wooden timpani mallets held loosely - two of them on the f bars and two on the b bars - sliding up and down the keyboard in opposite directions. The result should be a smooth, rattling texture, featuring no definite pitches. Keep within the indicated range.


9.40

- pulses gradually fade out -

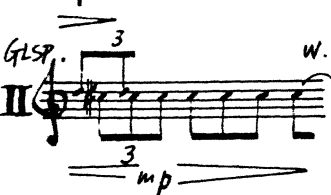
CROT. *mp*

I 

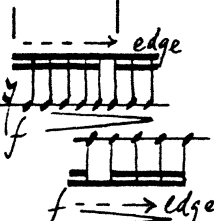
MAR. *sua*

I 


GLSP. *mp*

II 

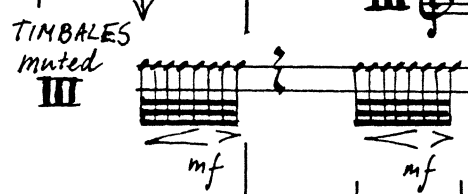
W. BL. *f*

III 

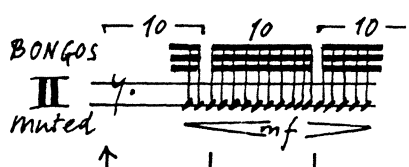
WOOD CHIMES

III 


TIMBALES muted

III 

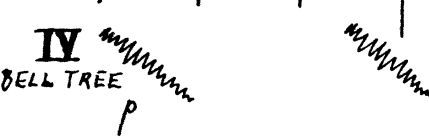
BONGOS

II 

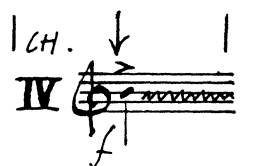
VIB. *f*

III 

BELL TREE

IV 

CH. *f*

IV 

9.45

50

9.55

10.00

.05

TAPE - Steady pulses grow out - gradually building up a polyphonic texture -

MAR. gva
I $\langle mf \rangle$ $\langle mp \rangle$ $\langle mf \rangle$

W.BL. low $f \rightarrow$ edge

VIB. 3 7 ppp

WOOD CHIMES $\langle mf \rangle$ $\langle mp \rangle$

CH. ppp

T.BL. mf dim. pp

WIND CHIMES

TIMB. muted $\langle mf \rangle$

BONG. muted 5 10 $\langle mf \rangle$

TOMTOMS 7 7 $\langle mf \rangle$

IV muted

10.10

15

20



MAR. gva
I $\langle mf \rangle$ $\langle mp \rangle$

TRGL. GLSP. f

W.BL. II $f_6 \rightarrow$ edge

WOOD CH. $\langle mf \rangle$ $\langle mp \rangle$

TIMB. III f

BELL TREE IV mf

TIMB. III muted $\langle f \rangle$

10.25

.30

.35

TAPE

CROT. I *f* *mf*

MAR. I *svz* *f* *mf*

BONGOS II muted *f* *prestissimo*

CONGAS *ff* (muted)

TIMB. III muted *f*

WOOD CHIMES *ff*

WIND CHIMES *ff*

VIB. *ff* *L.v.*

CHIMES *ff*

TRGL. sticks in both hands

TOMTOM IV muted *f*

GRAN CASSA *ff*

10.40

.45

.50

.55



— polyphonic texture gradually thinner —

BONG. II *pp*

CONG. *pp*

T. BL. *mp dim.*

GLSP. *f* *mf*

TRGL. *f*

WOOD CH. *mp* (roll with very soft mallets)

TIMP. 2 III *gliss.*

TOMTOM IV muted *mf*

GR.C. IV *mp* *f*

MAR. I *svz* *mp*

11.00

.05

.10

TAPE: FADE GRADUALLY OUT UNTIL THE END, SO THAT THE LAST SOUNDS WILL SEEM TO COME FROM FAR AWAY

GR.C. IV mp

TIMP. 2 III p

W.B.L. II f edge

WIND CH. III f edge

SROT I f mf

WOOD CH. III

GR.C. IV mf mp

11.15

.20

.25

MAR. sra I p

BELL TR. IV p

CHIMES p trgl. stick & brush

VIB. III p

GLSP II mp pp

GR.C. IV mp p

CH. ped.

VIB. ped.

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11.30

.35

.40

GLSP II p

WOOD CH. III pp

TRGL. II p

WIND CH. III p

GR.C. IV mp secco

FINE

