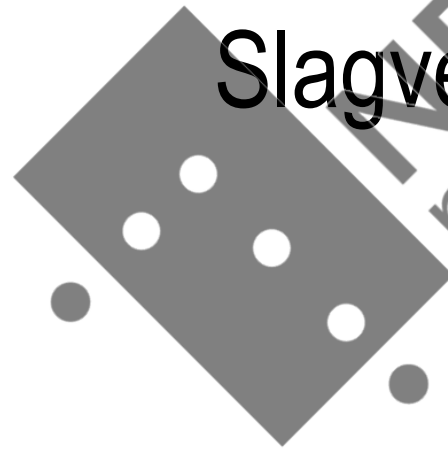


DAVID STEPHEN GRANT

The Shadow of a ...

Slagverk solo



MB
notes

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NB
noter

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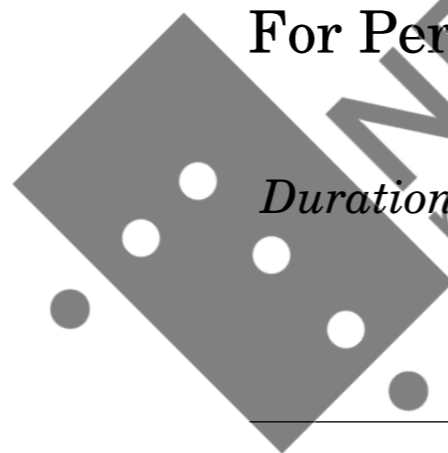
David Stephen Grant

- FOR ANDERS KREGNES HANSEN

The Shadow of a ...

For Percussion Solo

Duration: Approx. 5'00"



2010



NB
noter

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- FOR ANDERS KREGNES HANSEN
The Shadow of a ...
 For Percussion Solo

David Stephen Grant

Instrumentation

The score consists of nine staves. The first staff is for the Metal Bar. The second and third staves are for 4 Almglocken and 4 Metal Pipes respectively. The fourth staff is for the Oil Drum, with notes marked 'Pedal' and 'Stamp foot'. The fifth and sixth staves are for the Tambourine and Wood Block. The seventh and eighth staves are for 4 Congas, with notes marked 'Skins' and 'Shells'. The ninth staff is for the Tomtom and Bass Drum, with notes marked 'Pedal' and 'Stamp foot'.

Explanation

Metal Bar: Should be dampened as much as possible. Only the sound of the attack is of interest.

Almglocken: The four almglocken should be pitched evenly, yet tonal chords are undesirable. Should be considerably dampened so as to be clearly less resonant than the metal pipes, though care should be taken not to affect the clarity of the pitches or richness of tone.

Metal Pipes: The four metal pipes should be allowed to resonate freely and the pitches be matched as closely as possible to the almglocken, thus creating resonant and dry pitch pairs.

Some notes are written with both up and down stems. This is merely to enhance legibility and should have no affect on the performance.

Oil Drum: An empty oil drum laid on its side and played with a bass drum pedal. May require damping. Cross note heads indicate stamping one's foot on the floor.

Tambourine: Mounted orchestral tambourine.

Wood Block: Not too shrill; should speak well with the congas.

Congas: Four evenly 'pitched' congas. Bongos may replace the two highest pitches, but in any case it is essential that the four instruments speak well together and are well balanced within the group.

Playing positions on the skin are indicated by ⊗ (centre) and ⊙ (edge). Arrows between these positions indicate gradual transitions.

Cross note heads indicate striking the drum shell. This can also be performed on the extreme edge of the skin, directly over the rim.

Tomtom: Floor tomtom with slackened skins, so as to enhance the attack and reduce the sustain of the drum.

Bass Drum: Pedal bass drum. Cross note heads indicate stamping one's foot on the floor.

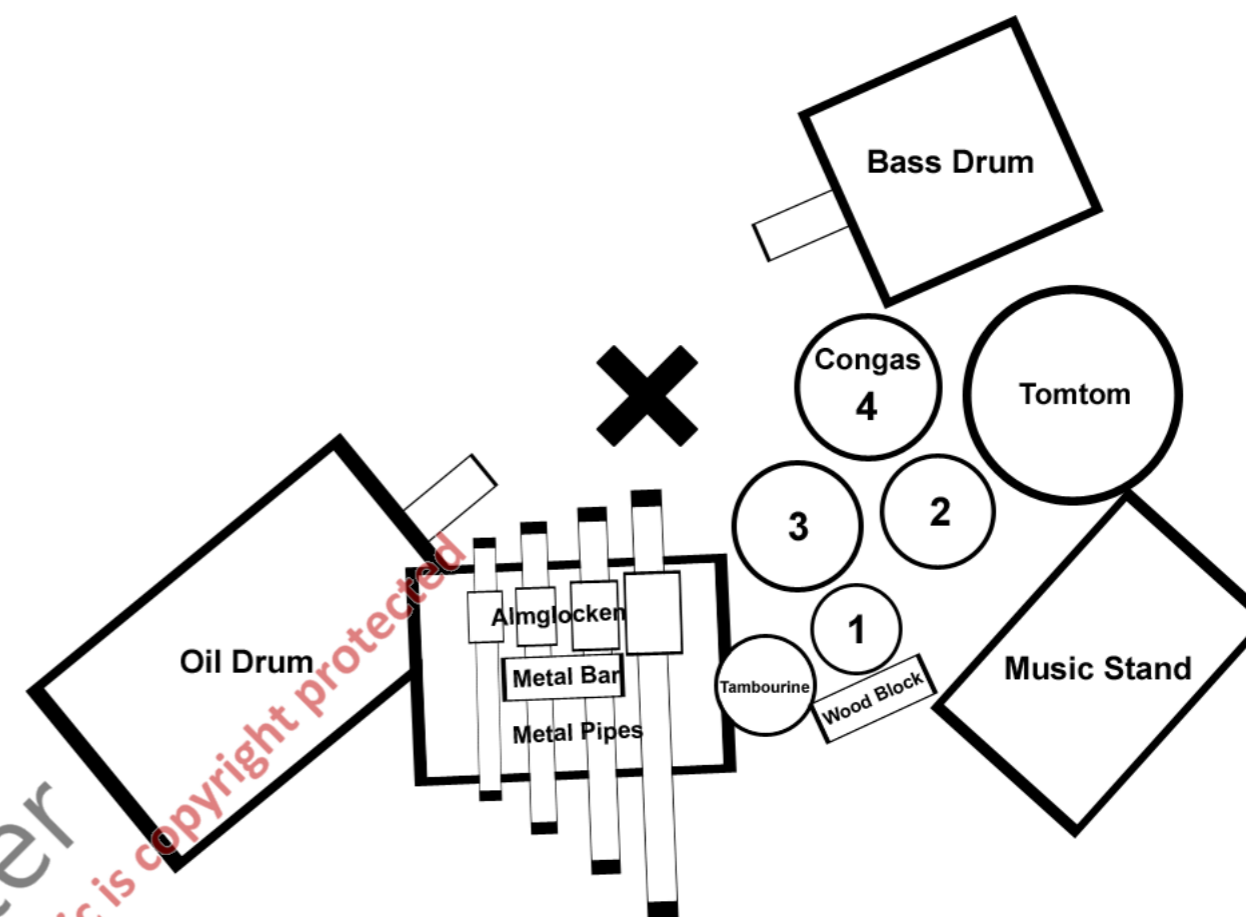
Mallets: Hard mallets are recommended, giving a crisp attack. The metal instruments should however not sound too thin.

⏏ : Strike with handles.

⏏ : Strike with heads.

Suggested setup layout

Here is a diagram of the setup layout as used by Anders Kregnes Hansen for the premiere performance at the Norwegian Academy of Music, Oslo, January 9, 2011.





- FOR ANDERS KREGNES HANSEN
The Shadow of a ...
For Percussion Solo

David Stephen Grant

Very fast ♩ = 280+

8

8

8

8

Metal Bar

Almglocken
Metal Pipes

Oil Drum

Tambourine
Wood Block

Congas

Tomtom
Bass Drum

Congas

Tomt.
B. D.

23

Congas

Tomt.
B. D.

molto rit. ad lib.

$\frac{3}{4}$

$\frac{9}{16}$ $\text{♩} = 90$

$\frac{7}{16}$

$\frac{9}{16}$

$\frac{11}{16}$

$\frac{7}{16}$

$\frac{9}{16}$

35

Tamb. W. B.

Congas

Tomt. B. D.

ff *f* *mp* *sfz* *p* *mp* *sfz* *mp sub.* *sfz*

ff *sfz*

$\frac{9}{16}$

$\frac{3}{4}$

$\frac{7}{16}$

$\frac{9}{16}$

$\frac{7}{16}$

$\frac{2}{4}$

$\frac{9}{16}$

$\frac{7}{16}$

$\frac{9}{16}$

$\frac{7}{16}$

$\frac{9}{16}$

$\frac{7}{16}$

$\frac{9}{16}$

46

Tamb. W. B.

Congas

Tomt. B. D.

p *p* *ord.* *p*

molto Stamp *f*

accel. $\frac{9}{16}$

$\frac{7}{16}$

$\frac{8}{8}$ $\text{♩} = 280+$

rit. $\frac{4}{4}$ $\text{♩} = 90$

Met. B.

Alm. Met. Pipes

Oil D.

Tamb. W. B.

Congas

Tomt. B. D.

ff *ff* *mf* *p* *pp* *pp sub.* *ff sub.*

cresc. Stamp *ff* *ord.* Stamp *f*

2/4 4/4

73

Met. B.

Alm.
Met. Pipes

Oil D.

p sub. *pp* *mp* *pp* *f sub* *mp* *ff* *p sub.* Stamp

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

2/4 4/4

80

Met. B.

Alm.
Met. Pipes

Oil D.

p *mf* *pp* *mf* *p* *mf* *mp* *f* ord.

3/4 9/16 6/16

87

Met. B.

Alm.
Met. Pipes

Oil D.

Tamb.
W. B.

mp *sfz* *p* *sf* *pp* *f* *p sub.* *f sub.* *ff* *ff*

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

5:3

95 $\frac{6}{16}$ = 120

$\frac{3}{8}$

$\frac{7}{16}$

$\frac{8}{16}$

poco accel. $\frac{13}{16}$

$\frac{15}{16}$

= 280+ $\frac{7}{8}$

Alm. Met. Pipes

Oil D.

Tamb. W. B.

Congas

Tomt. B. D.

fff

mp

p Stamp

pp

p sempre

p

mp cresc.

mp

mf cresc.

Alm. Met. Pipes

Oil D.

Tamb. W. B.

Congas

Tomt. B. D.

mp

f

mp

ff

pp sub.

cresc.

ff

ff

ff

f Stamp

f

$\frac{9}{16}$ $\frac{10}{16}$ $\frac{9}{16}$ $\frac{10}{16}$ $\frac{12}{16}$ $\frac{7}{8}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{7}{8}$ $\frac{6}{8}$ $\frac{10}{16}$

Met. B.

Alm. Met. Pipes

Oil D.

Tamb. W. B.

Congas

Tomt. B. D.

f

ff

pp sub.

cresc.

f

ff

pp sub.

ff

f Stamp

ord.

f

f

10/16 9/16 10/16 3/4 2/4 7/8 9/16 11/16 12/16 13/16

Met. B. 140

Alm. Met. Pipes

Tamb. W. B.

Congas

ff *p* *pp*

13/16 7/8 3/4 2/4 3/4 2/4 7/8 3/4

Alm. Met. Pipes 151

Tamb. W. B.

Congas

mf *molto* *mf* *mf*

pp sub. *mf* *p sub.* *ff sub.* *mp*

Poco meno mosso ad lib.

3/4 7/8 7/8 6/8 6/8 7/8 = 280+

Repeat 3-5 times to create a smooth transition.

Gradual cresc. and accel. to as loud and fast as possible. Repeat as required.

Met. B. 161

Alm. Met. Pipes

Oil D.

Tamb. W. B.

Congas

Tomt. B. D.

f *mf* *ff* *mp* *fff poss.* *fff poss.*

f *f* *ff* *fff poss.* *fff poss.*

Stamp ord.

fff *fff poss.*