RASUREN

(2015)
version August15

Hans Roels

for ensemble

General Remarks

- *Rasuren* is conceived as an 'intermezzo' in between the performance of two Diabelli Variations (van Beethoven). There are two possible versions, both should start by playing a short fragment (1 to 3 seconds)(fragment [1] in the score) of a loud Diabelli variation (a.e. Variation 1, 9, 19, 21, 28, etc.). Version 1 (pages 1, 2, 3, 4a in the *Rasuren* score) ends when the pianist starts playing a *soft* Diabelli variation (a.e. 3, 8, 10, 11, 12, etc.). Version 2 (pages 1, 2, 3, 4b) ends when this performer starts playing a *loud* variation.
- Fragments that start together with a note/attack of the percussion player are indicated by a full line with an arrow. The end of fragments should also be synchronized with notes in the percussion part, the fragments should **abruptly** stop. The stopping cue is indicated by a full line with an arrow labeled 'STOP'.
- In general the duration of the fragments is slightly too long, the extra duration acts as a 'safety buffer' in case the fragment is played too fast or the percussion player plays too slow.
- A few pianissimo (*ppp*) fragments (such as [3a] or [9a]) start while a fortissimo fragment is being played. In these cases the synchronisation is not very strict because these pianissimo fragments are only audible when the fortissimo fragment suddenly stops. These (less strict) cues are indicated by a dotted brace and line with an arrow.
- To clarify the synchronisation of all parts and fragments, a synchronisation score is added.
- The very soft *ppp* fragments should sound **extremely soft and muted**, the audience should barely hear them. In general the string players play con sordine in these *ppp* fragments and the clarinet with a subtone/sotto voce.

Percussion

- Each of the three letters represents a group of similar percussion sounds, chosen by the performer: L = low drum sounds (a.e. bass drum, floor tom, timpani, etc.), T = drum sound which is not low (tom, bongo, conga, etc.) and W = wooden instruments (wood block, temple block, etc.). The letters in uppercase are played fortissimo, the ones in lowercase piano. In general **choose short, dry sounds with a (very) short decay**. If necessary mute the (decay of the) instrument while playing or in advance.
- In general the percussion plays a solo part in a free rhythm. **One horizontal system corresponds to ca. 36 seconds.** In general the percussion player does not participate in the performance of the fragments (of the other ensemble instruments) but there are four exceptions (fragment [1], [7], [10] and [20]/[31]). In these cases the percussion part is notated twice in the score although it only needs to be performed once (identical notes are connected by a dotted line, in the main percussion part the identical notes are placed between brackets). In fragment [2] the drums consist of a bass (kick) drum, snare drum and crash cymbal, in fragment [20]/[31] bass (kick) drum, snare drum and hi-hat. Fragment [10] requires a marimba.
- The percussion player is free to add embellishments to the part notated in free rhythm, i.e. acciaccaturas (one or two fast notes) before the actual notes. Take care that the dynamics and the instrument group (indicated with the letters L,T and W) of the acciaccaturas are the same as the main note.

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Hans Roels

Perc. (L) (W) L T T T T L T T T T T T L t L t W T T L L T L T T T L

A

[BEETHOVEN] ***STOP***

ff Pno

[1]

L ♩. = 120 W

drums

Perc

ff electric guitar

Gtr

[2]

[RAGTIME]

♩. = 72-76 ***STOP***

Cl ***ppp***

Vlc

[3a] *pizz.*

STOP

Cl ***ppp***

Vlc

[3b] *pizz.*

[VIOLA CONCERTO]

♩ = 104 flute ***STOP***

Fl ***f***

Cl ***f***

Pno ***f***

Vla ***ff***

Vlc ***f***

[4] *arco*

Perc. LL T L L L L T L T T L L L L T L T T T L t L W L T T t t

♩. = 120 [BOOGIE] ***STOP***

ff Pno

[5]

♩. = 54 [BACH] ***STOP***

Fl ***ff***

Gtr ***f*** classic guitar

Vla ***f***

Vlc

[6a]

STOP

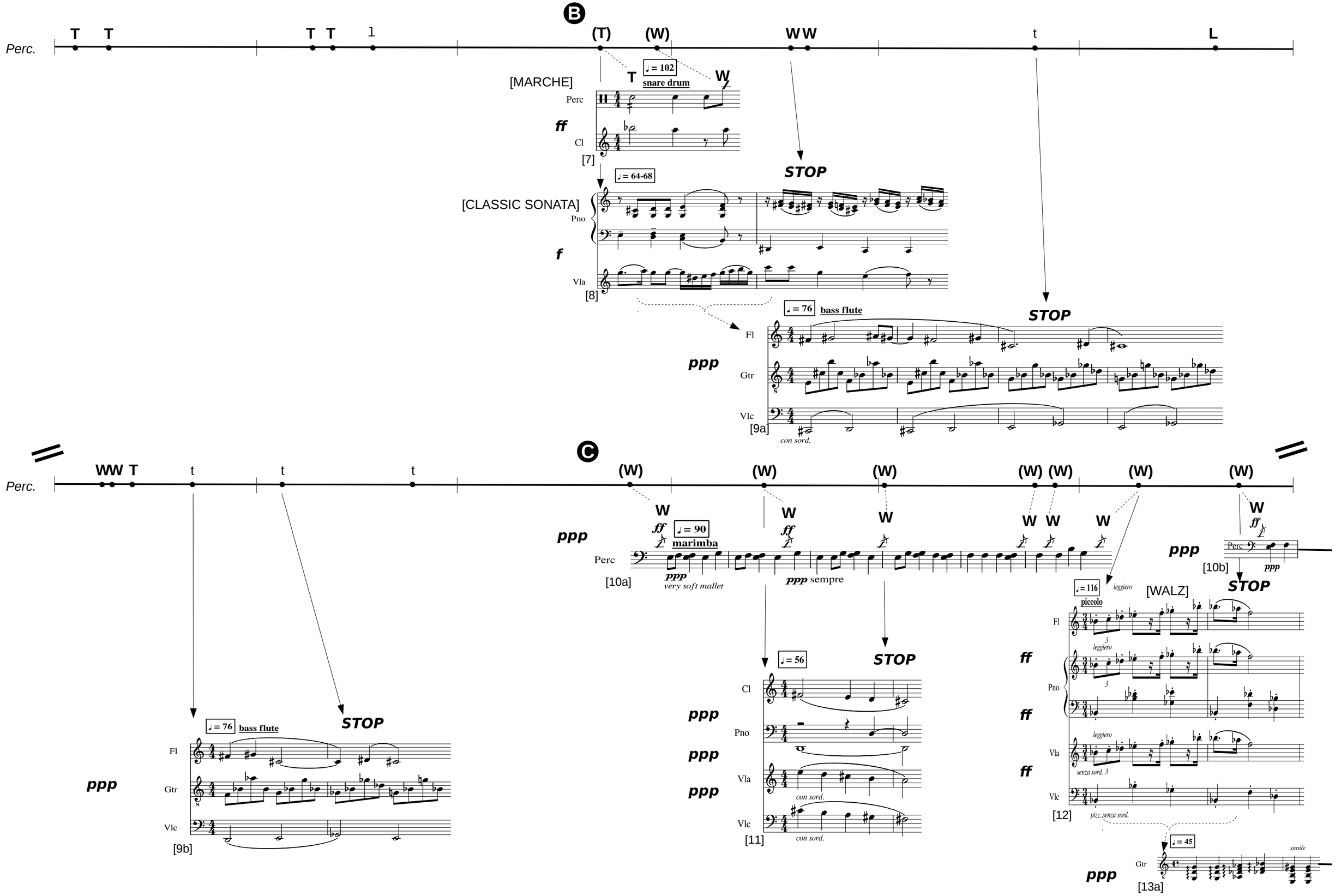
Fl ***ff***

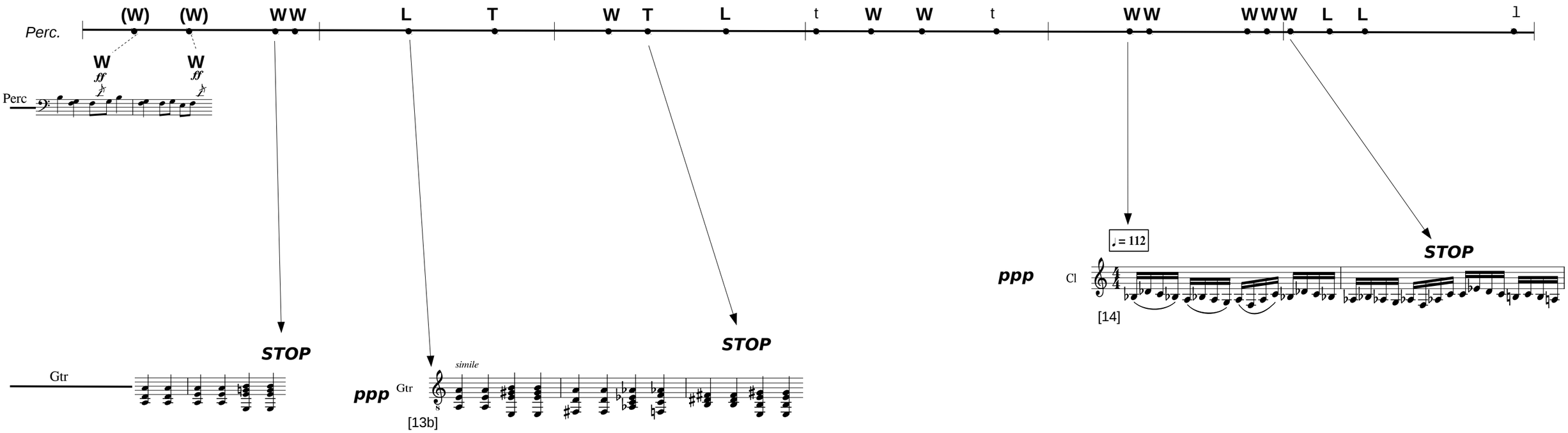
Gtr ***f***

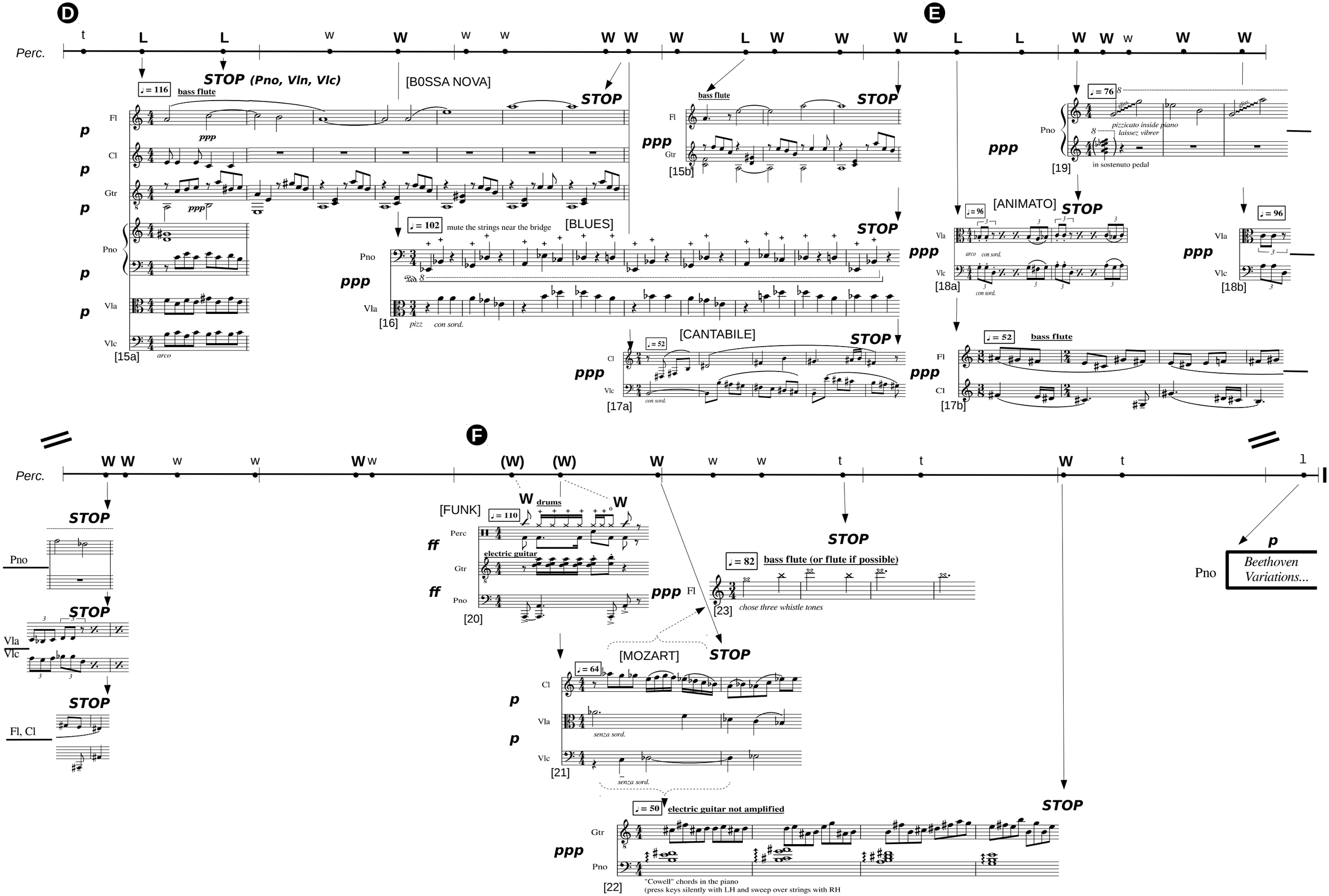
Vla ***f***

Vlc

[6b]


B
Perc.
T T T T l (T) (W) WW t L
[MARCHE]
♩= 102
snare drum
Perc
ff
Cl
[7]
STOP
♩= 64-68
[CLASSIC SONATA]
Pno
f
Vla
[8]
♩= 76
bass flute
STOP
Fl
ppp
Gtr
Vlc
[9a]
con sord.
C
Perc.
WW T t t t (W) (W) (W) (W) (W) (W) (W)
W W W W W W W
ff
♩= 90
marimba
ppp
Perc
[10a]
ppp
very soft mallet
ppp sempre
ppp
[10b]
STOP
♩= 116
piccolo
leggiero
[WALZ]
Fl
ff
Pno
ff
Vla
ff
Vlc
[12]
senza sord.
pizz. senza sord.
♩= 56
STOP
Cl
ppp
Pno
ppp
Vla
ppp
Vlc
[11]
con sord.
con sord.
♩= 76
bass flute
STOP
Fl
ppp
Gtr
Vlc
[9b]
♩= 45
simile
Gtr
ppp
[13a]


Perc.
(W) (W) WW L T W T L t W W t WW WWW L L l
W W
ff ff
Perc
STOP
Gtr
STOP
ppp Gtr simile
[13b]
♩ = 112
ppp Cl
STOP
[14]


D
E
F
Perc.
STOP (Pno, Vln, Vlc)
[B0SSA NOVA]
bass flute
Fl
Cl
Gtr
Pno
Vla
Vlc
arco
[15a]
[BLUES]
mute the strings near the bridge
pizz
con sord.
[16]
[15b]
[CANTABILE]
[17a]
[ANIMATO]
pizzicato inside piano
laissez vibrer
in sostenuto pedal
[19]
[18a]
[18b]
[17b]
[FUNK]
drums
electric guitar
[20]
bass flute (or flute if possible)
chose three whistle tones
[23]
[MOZART]
senza sord.
[21]
electric guitar not amplified
"Cowell" chords in the piano
(press keys silently with LH and sweep over strings with RH
[22]
Beethoven Variations...
Fl, Cl

D

Perc. T L L W W W W W W W W L W W W L W W

♩ = 66 STOP (Pno, Vln, Vlc) STOP

Cl ff

Pno ff

Vla ff

Vlc ff

suddenly ppp on low tom sound of percussion

[25]

ppp

♩ = 96 STOP

Vla

Vlc

con sord.

[29a]

♩ = 52 bass flute [CANTABILE] STOP

Fl ppp

Cl

[28]

♩ = 96 [ANIMATO] STOP

Vla ppp

Vlc

con sord.

[29b]

STOP

♩ = 116 bass flute [B0SSA NOVA] STOP

Fl ppp

Gtr

[26]

♩ = 76

ppp Pno

gliss.

pizzicato inside piano

laissez vibrer

in sostenuto pedal

[27]

E

Perc. W (W) (W) (W) L

♩ = 110 W drums [FUNK] W W

Perc ff

electric guitar

Gtr

[31]

[ROMANTIC] STOP

♩ = 96 bass flute

Fl ff

Cl

Pno ff

Vla ff

senza sord.

Vlc ff

senza sord.

[30a]

STOP

Fl ff

Cl

Pno ff

Vla ff

Vlc ff

[30b]

Pno ff

Beethoven Variations...

SYNCHRONISATION SCORE *RASUREN*

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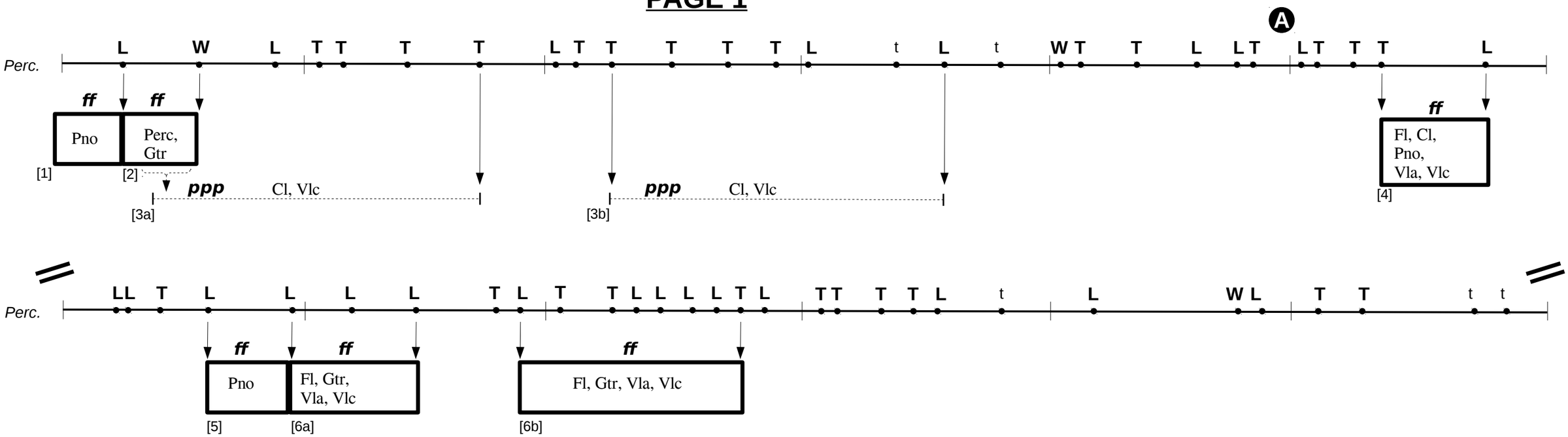

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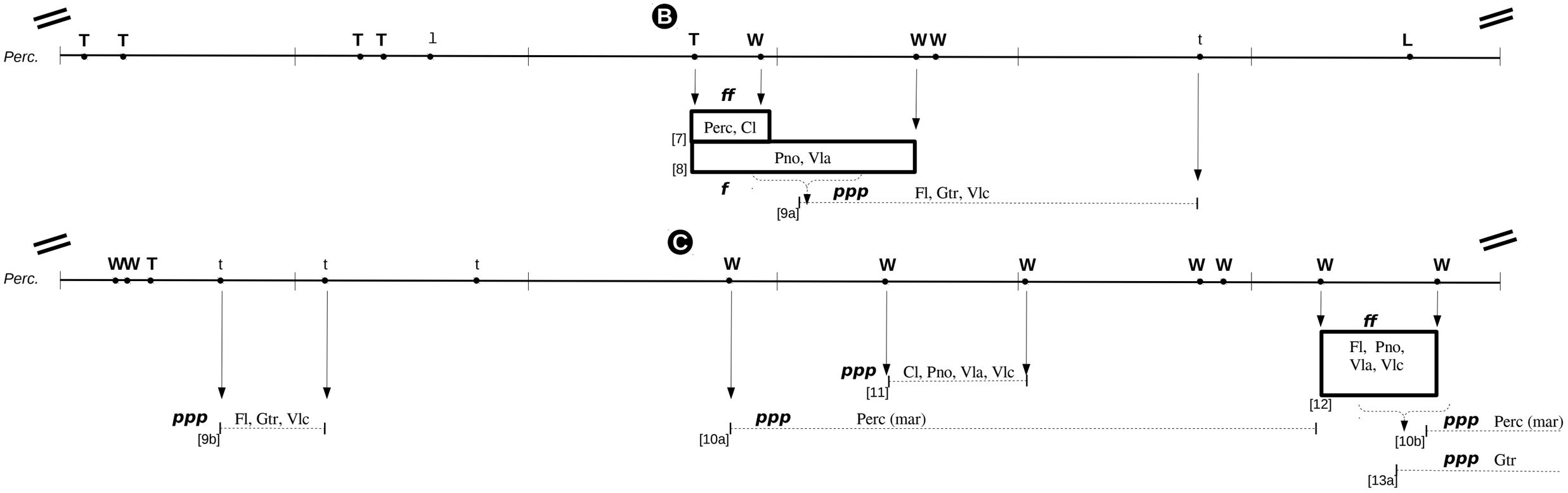

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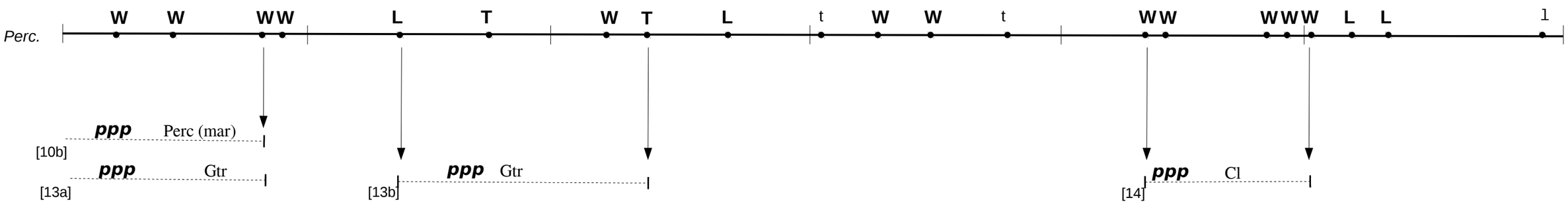
Perc.
W W WW L T W T L t W W t WW WWW L L l
ppp Perc (mar)
[10b]
ppp Gtr
[13a]
ppp Gtr
[13b]
ppp Cl
[14]

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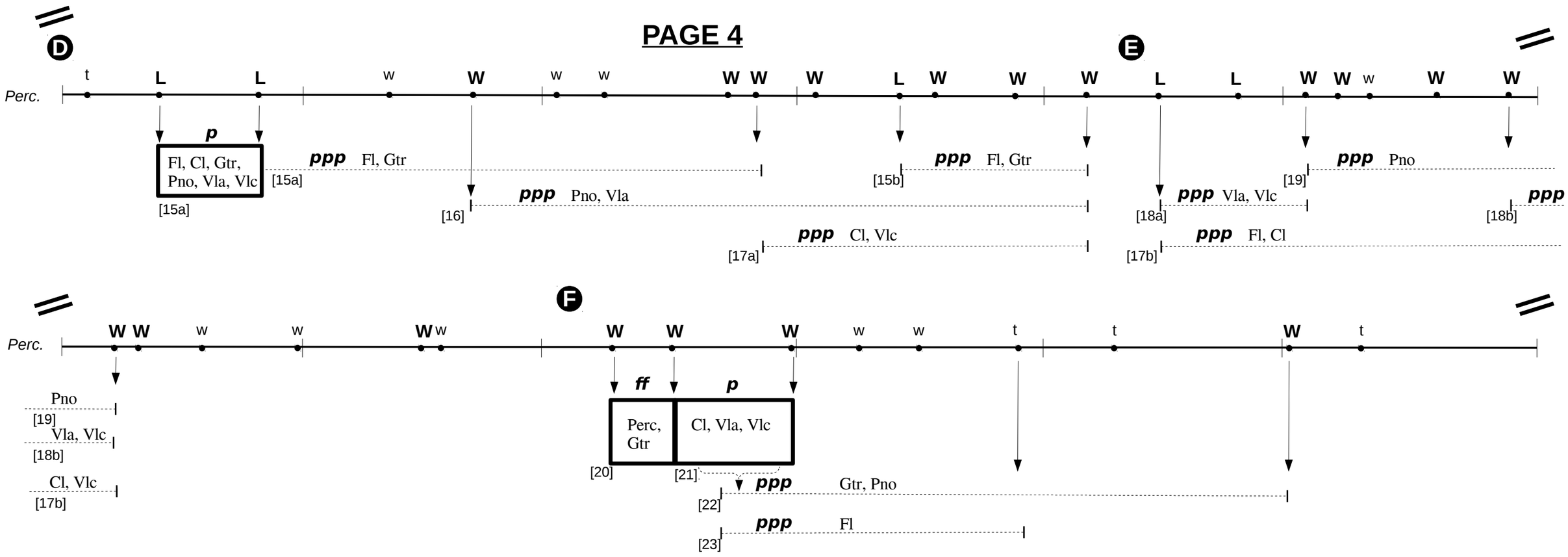
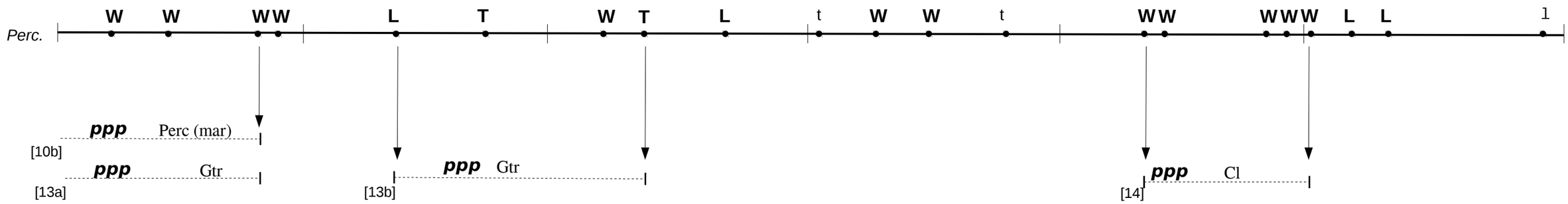
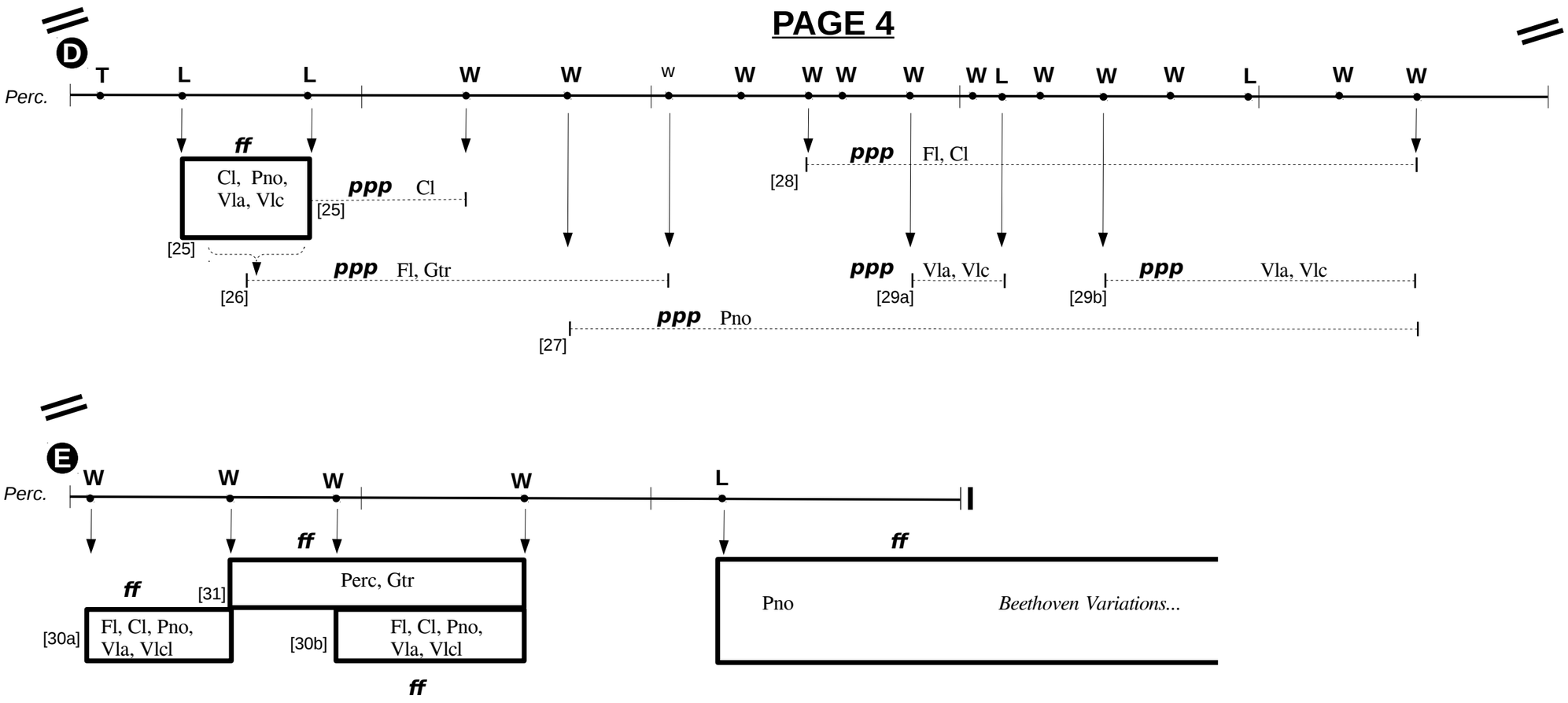

D
E
Perc.
t L L w W w w W W W L W W L L W W w W W
p
Fl, Cl, Gtr, Pno, Vla, Vlc
[15a]
ppp Fl, Gtr
[15a]
ppp Fl, Gtr
[15b]
ppp Pno
[19]
ppp Pno, Vla
[16]
ppp Vla, Vlc
[18a]
ppp
[18b]
ppp Cl, Vlc
[17a]
ppp Fl, Cl
[17b]
F
Perc.
W W w w WW W W W w w t t W t
Pno
[19]
Vla, Vlc
[18b]
Cl, Vlc
[17b]
ff p
Perc, Gtr
Cl, Vla, Vlc
[20]
[21]
ppp Gtr, Pno
[22]
ppp Fl
[23]
Perc.
l
p
Pno
Beethoven Variations...

PAGE 3


Perc.
W W WW L T W T L t W W t WW WWW L L l
ppp Perc (mar)
[10b]
ppp Gtr
[13a]
ppp Gtr
[13b]
ppp Cl
[14]

PAGE 4


D
Perc.
T L L W W w W W W W W L W W W L W W
ff
Cl, Pno, Vla, Vlc
[25]
ppp Cl
[25]
ppp Fl, Gtr
[26]
ppp Fl, Cl
[28]
ppp Vla, Vlc
[29a]
ppp Vla, Vlc
[29b]
ppp Pno
[27]
E
Perc.
W W W W L
ff
ff
Perc, Gtr
[31]
[30a] Fl, Cl, Pno, Vla, Vlcl
[30b] Fl, Cl, Pno, Vla, Vlcl
ff
ff
Pno
Beethoven Variations...