

(f1)ASH

(2012-14)

Hans Roels

for percussion and ensemble

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(version August 2014)

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General Remarks

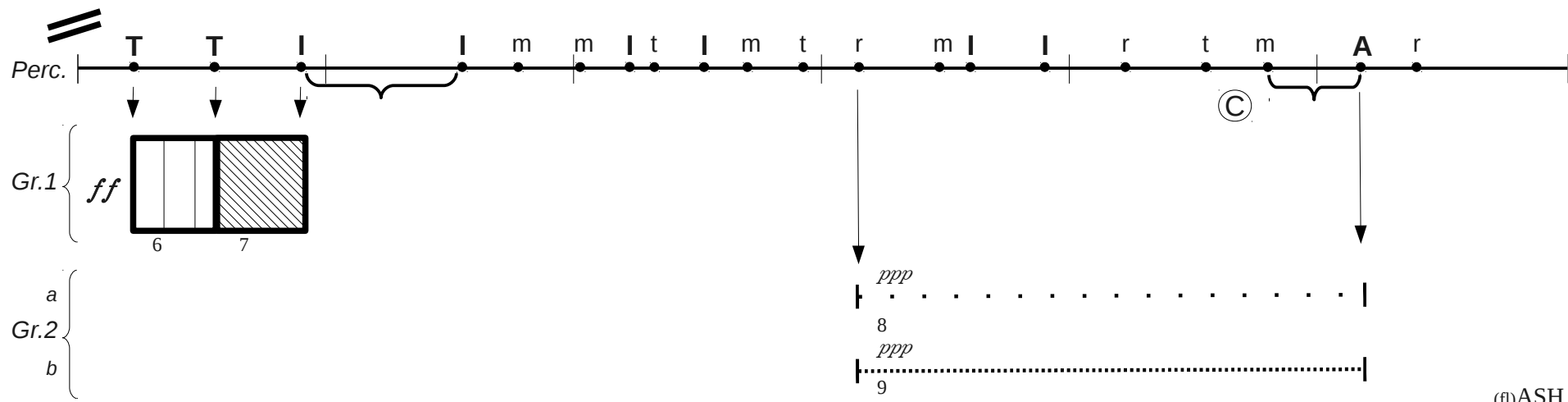
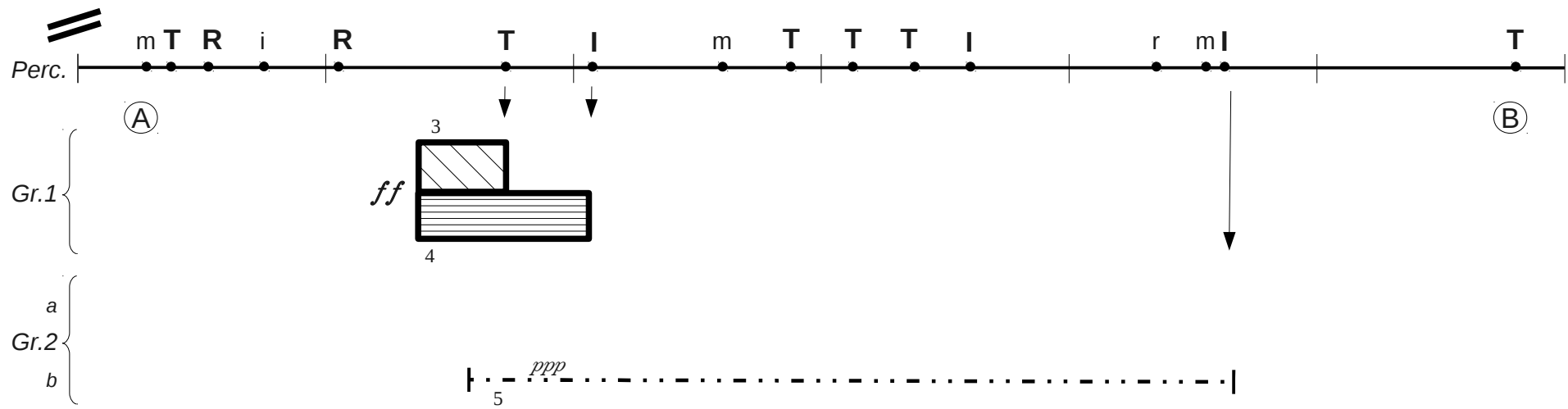
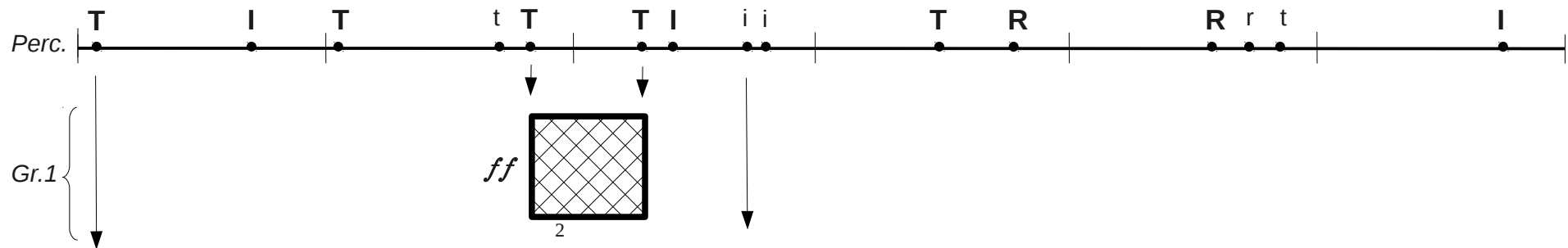
- The percussion player and Group 1 are located on the stage. Group 2 plays off-stage, close to the audience. Group 2 is divided in a minimum of two subgroups, each on a different location (*e.g. to the left and the right of the audience*).
- Group 1: minimum 6 players, Group 2: minimum 4 players. Try to have a diverse set of instruments. (Some of) the instruments in Group 2 should be able to switch from a very soft, muted sound to (very) loud while playing (*e.g. around fragment 30*). Possible instruments (with extra mutes, pedals,...) are: standing piano, trumpet, horn, accordion, guitar (to be amplified in loud fragments),...
- The big majority of the percussion sounds is non-pitched while Group 1 and 2 play fragments of pitch-based music.
- One system = circa 30 seconds
- The beginning and end of a performance can be defined ad libitum (from any point in the score).

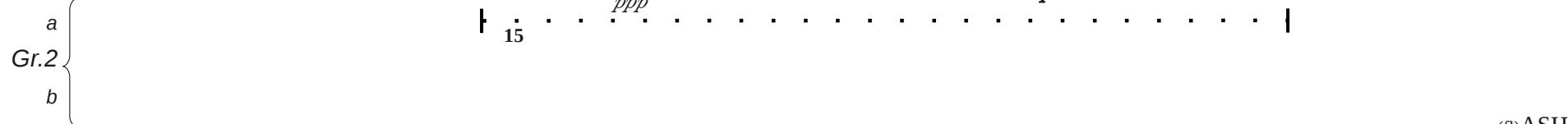
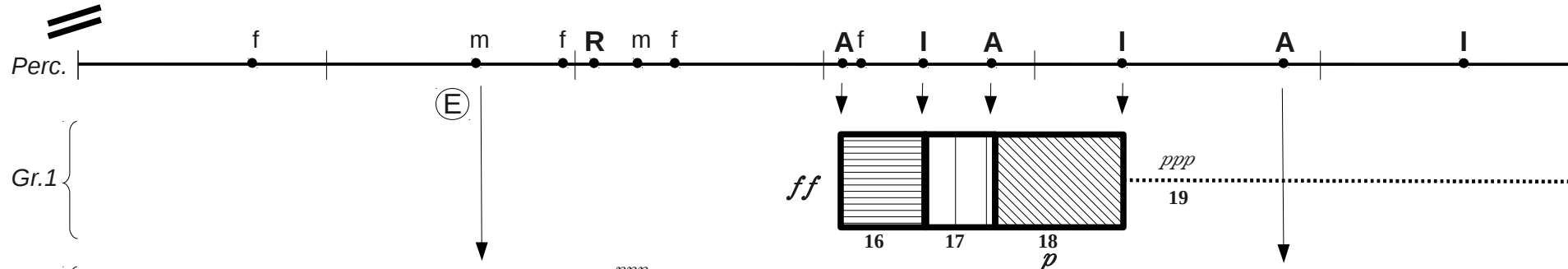
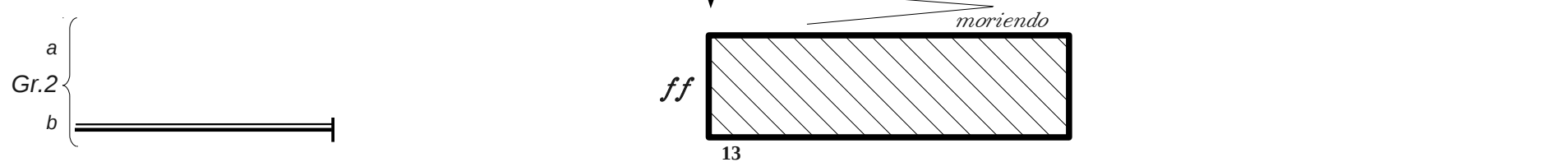
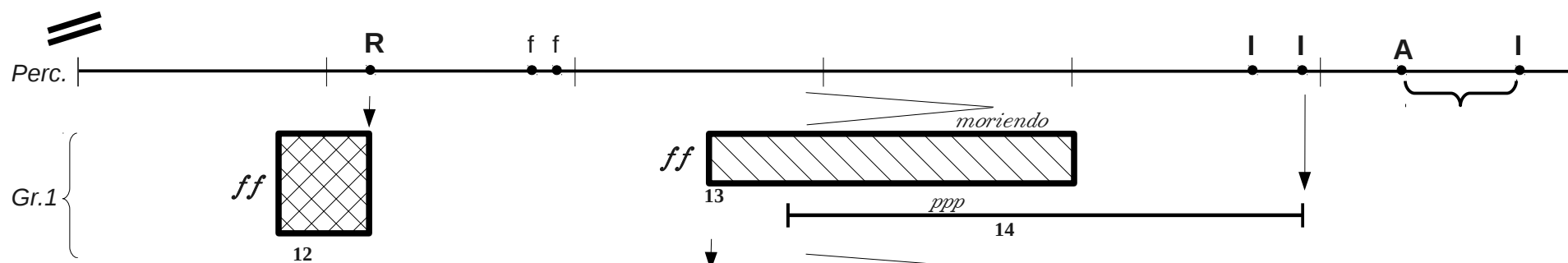
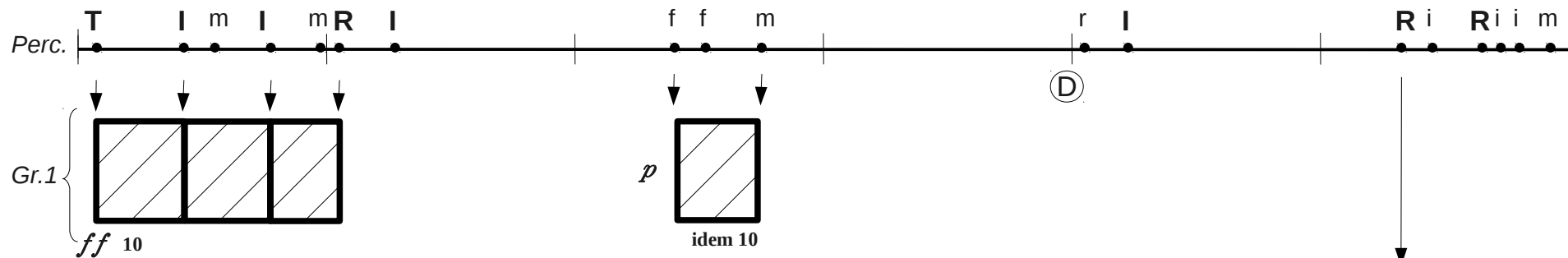
Percussion

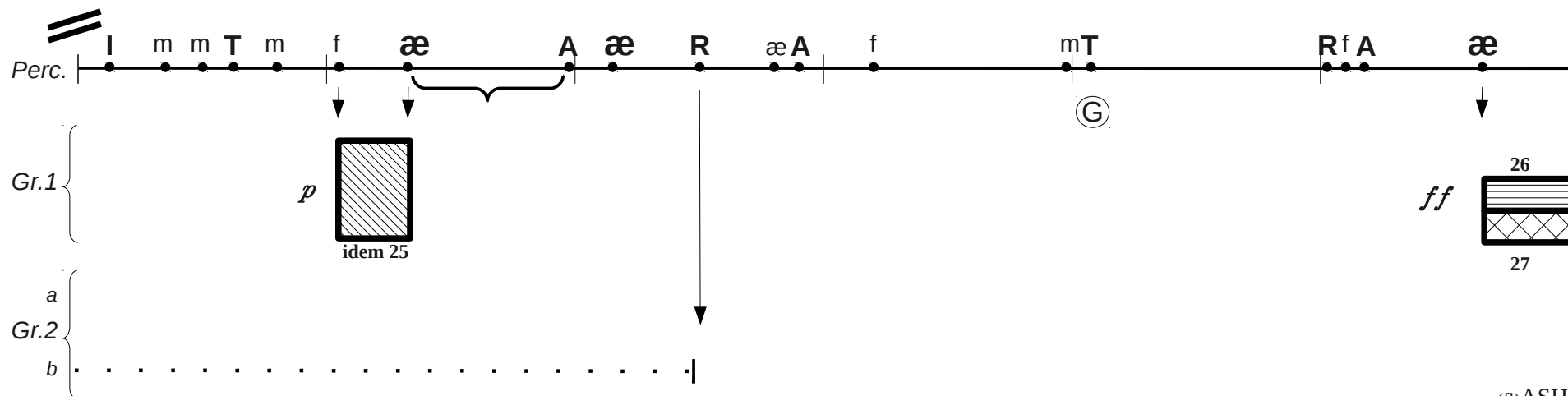
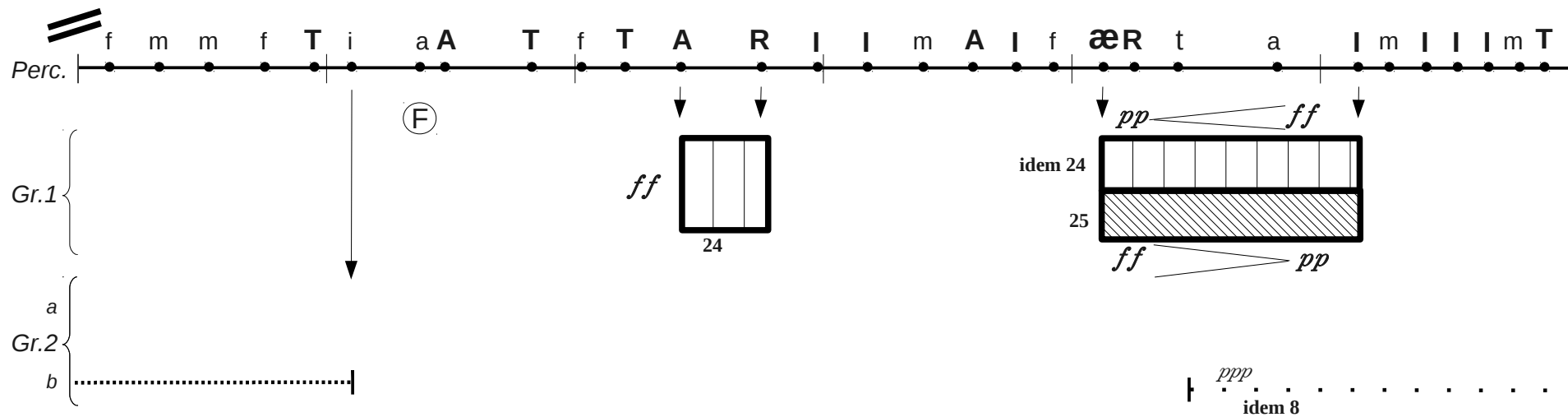
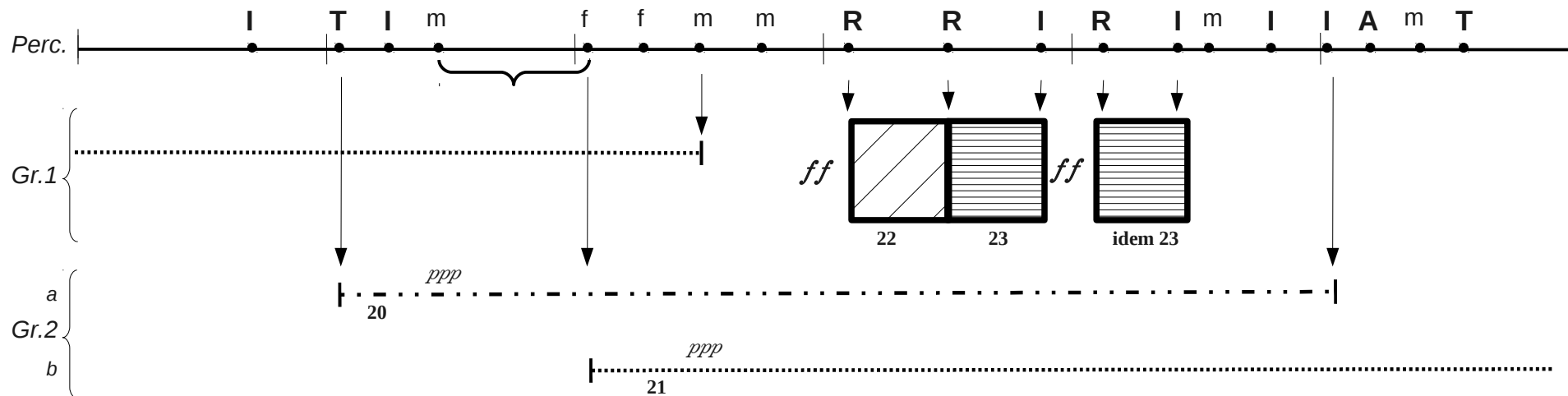
- Choose short, dry sounds with a (very) short decay.
- Each of the eight letters represents a group of similar percussion sounds. The letters in uppercase are played fortissimo, the ones in lowercase mezzo forte. The letters *m* and *f* are only used for the mezzo forte sounds.
- A horizontal bracket in the percussion part of the score stands for a tremolo (or roll) with sounds of the letter (group) at the beginning of the bracket. Only the letters m, I, A, AE and S can have this tremolo. The tremolo is not necessarily very fast.

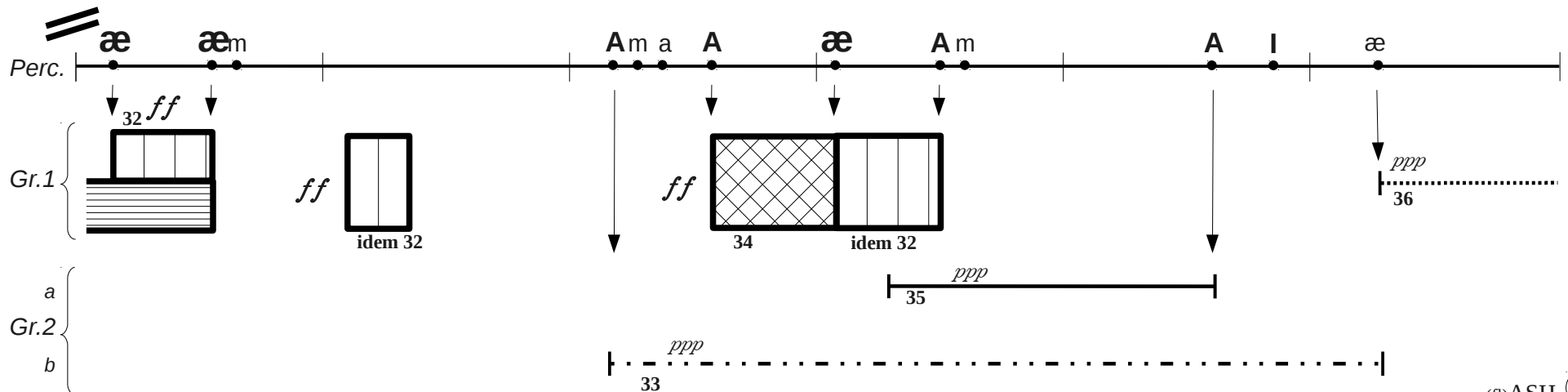
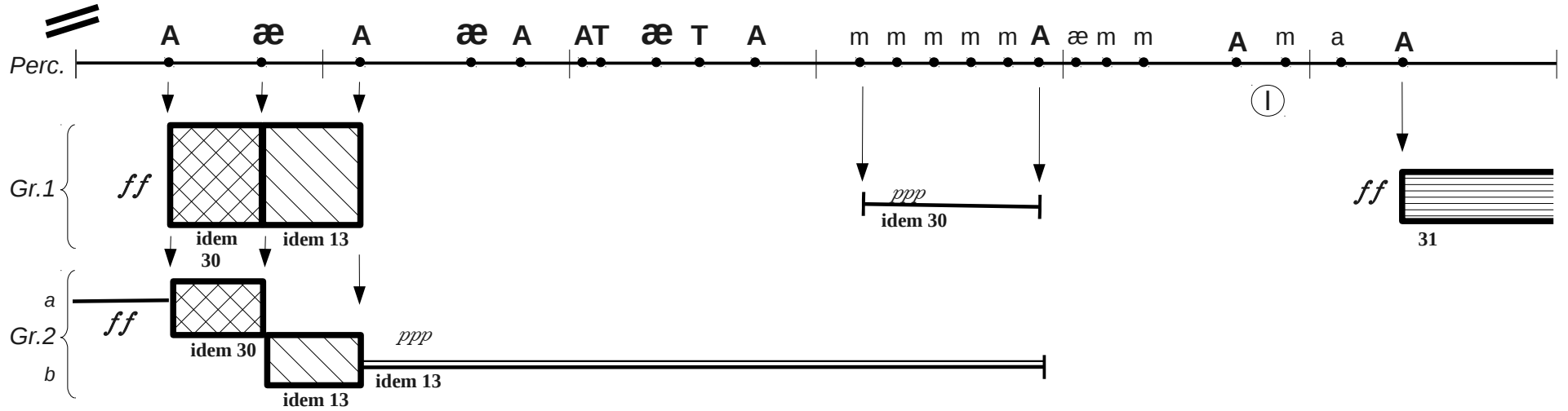
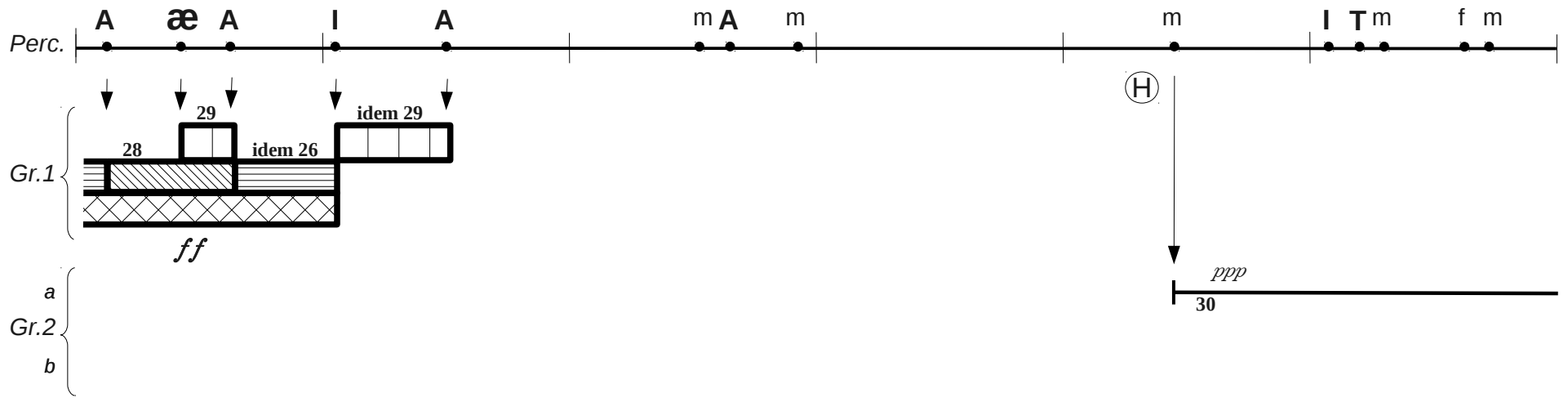
Group 1 and 2

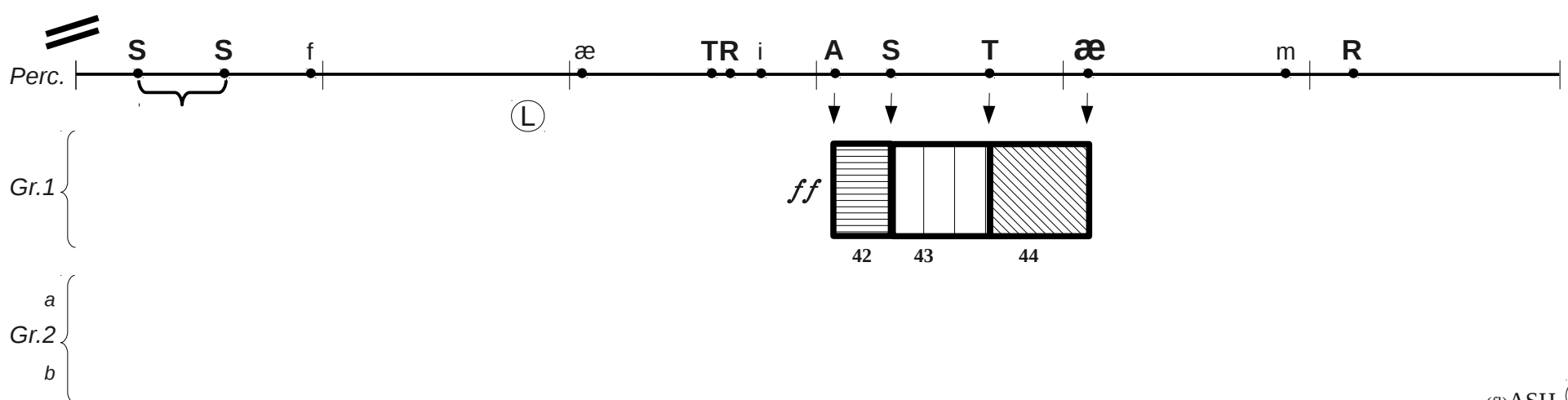
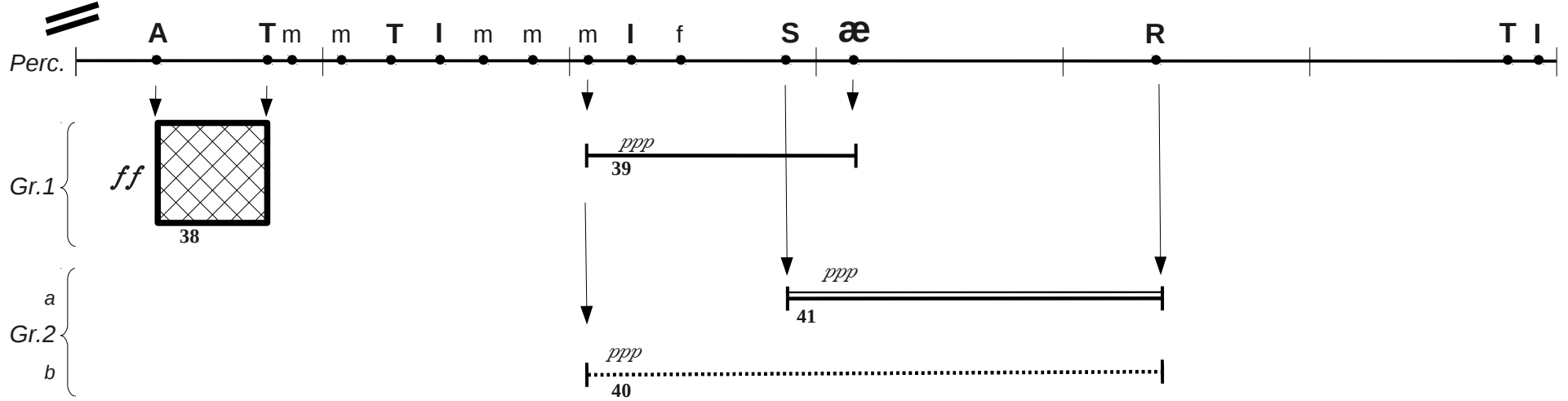
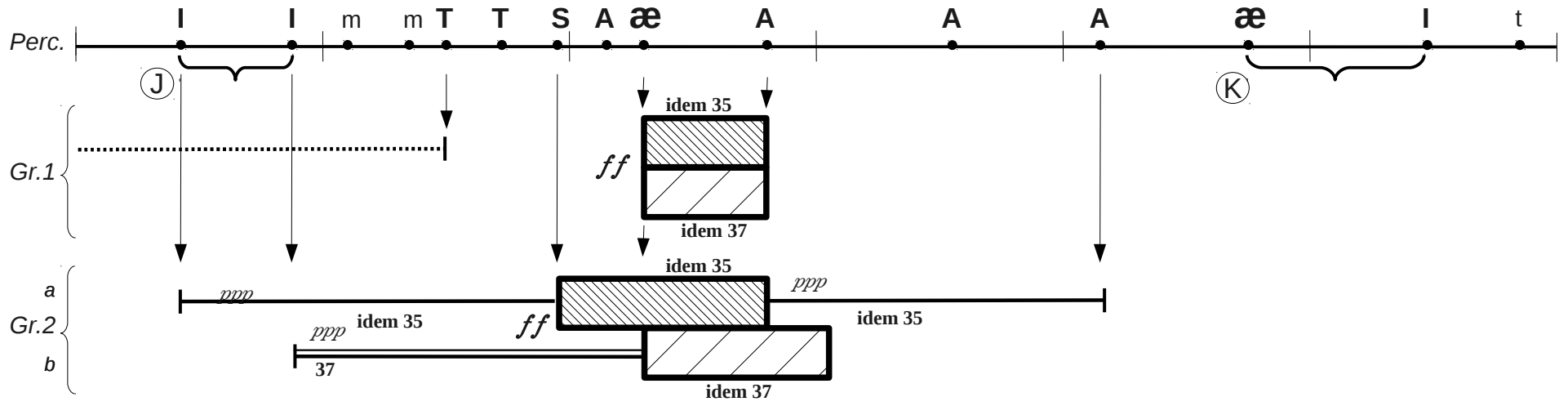
- Mainly use fragments from sketches and unfinished music, from any period, region or style.
- The fragments in Group 1 and 2 should be very diverse and contrasting and have a distinct character. But within one fragment the timbre and especially the dynamics should be *homogeneous and continuous*, to ensure that the beginning and end of a fragment sound as a sudden rupture (and not as the end or beginning of a musical phrase or motive).
- The performers in Group 1 can form duos, trios, quartets,... ad libitum. One performer can play different instruments throughout this composition to obtain more diversity.
- In the score *idem 40* means: repeat fragment number 40. A repetition stands for an similar gesture from the same composition or sketch (in this example: the composition from which fragment 40 was derived).
- When several blocks with different hatching motives (*e.g. fragments 3 & 4*) are notated simultaneously in the score, contrasting short music fragments are played. If there is only one block (*e.g. fragment 2*), these are the two options:
 - the voices and parts musically fit together *e.g. melody, accompaniment and bass* ('tutti')
 - a music fragment is cut in random pieces, these are performed simultaneously within a limited pitch range ('fused').Switch between 'tutti' and 'fused' or create another sudden change (within the same fragment) in fragments 10 or idem 38.
- In general the longer music fragments, notated with a line and *ppp* (*e.g. example fragment no. 1 and 5*), should sound *extremely soft and muted*, the audience should barely hear it.
- A dotted line in the score stands for a fragment that is performed for circa two thirds of the indicated duration (always start and stop on a note of the percussion player). A full line is to be performed for the whole duration.

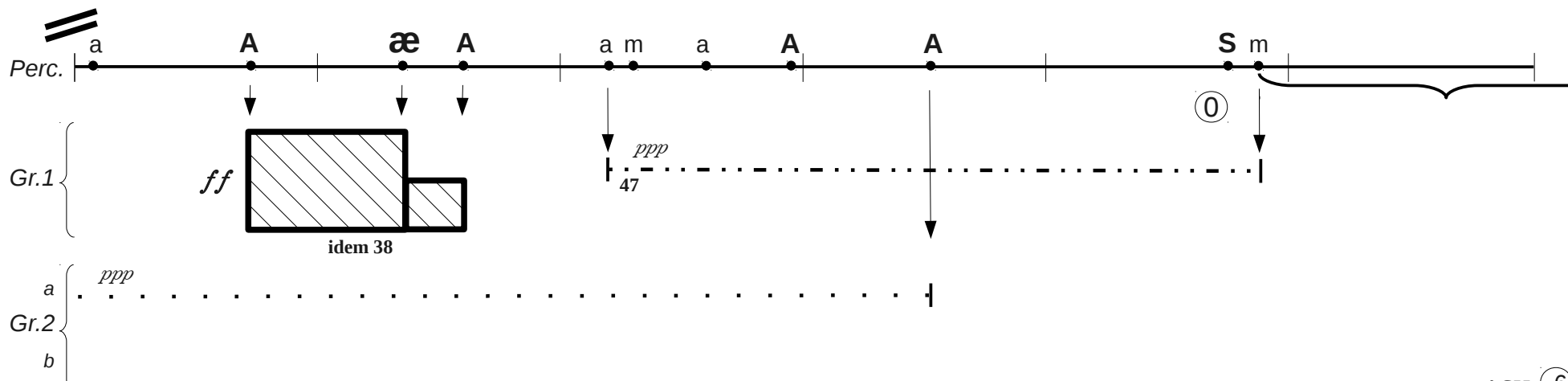
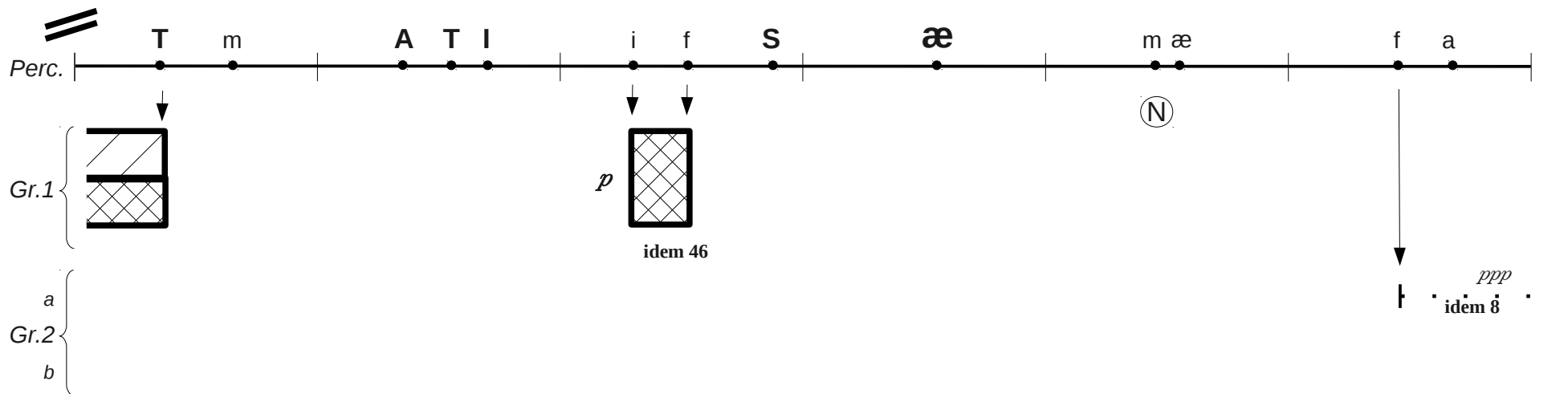
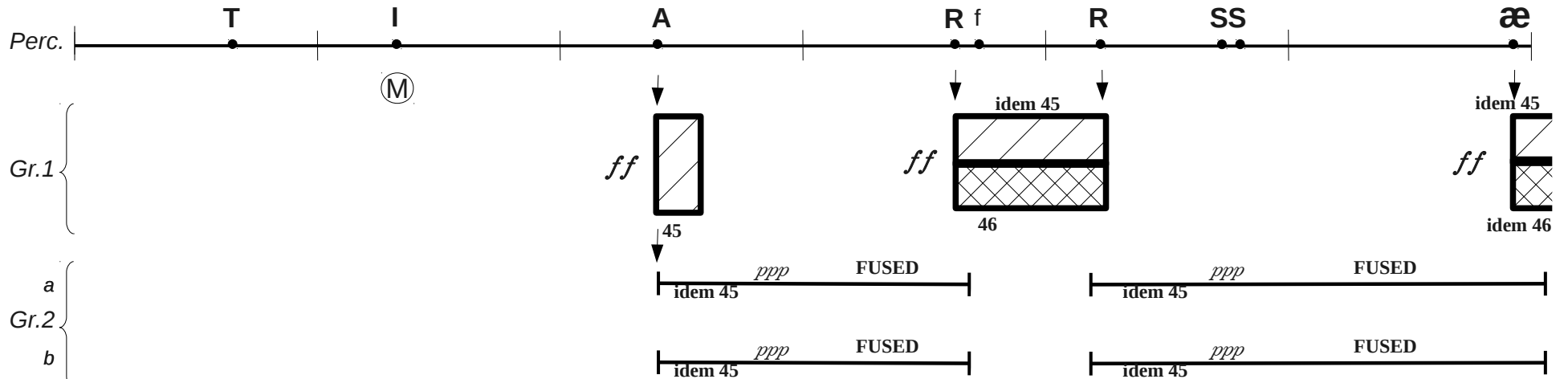


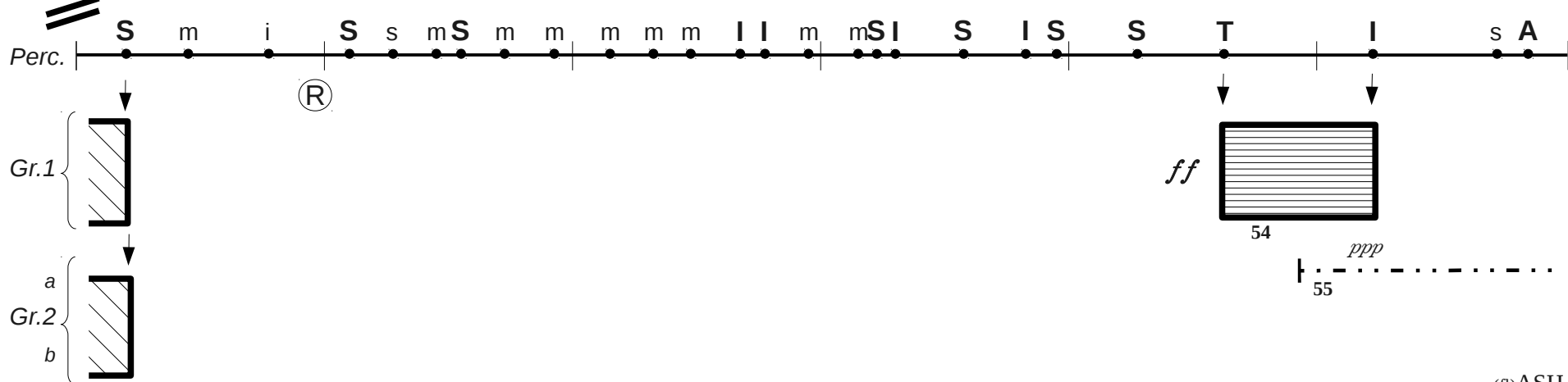
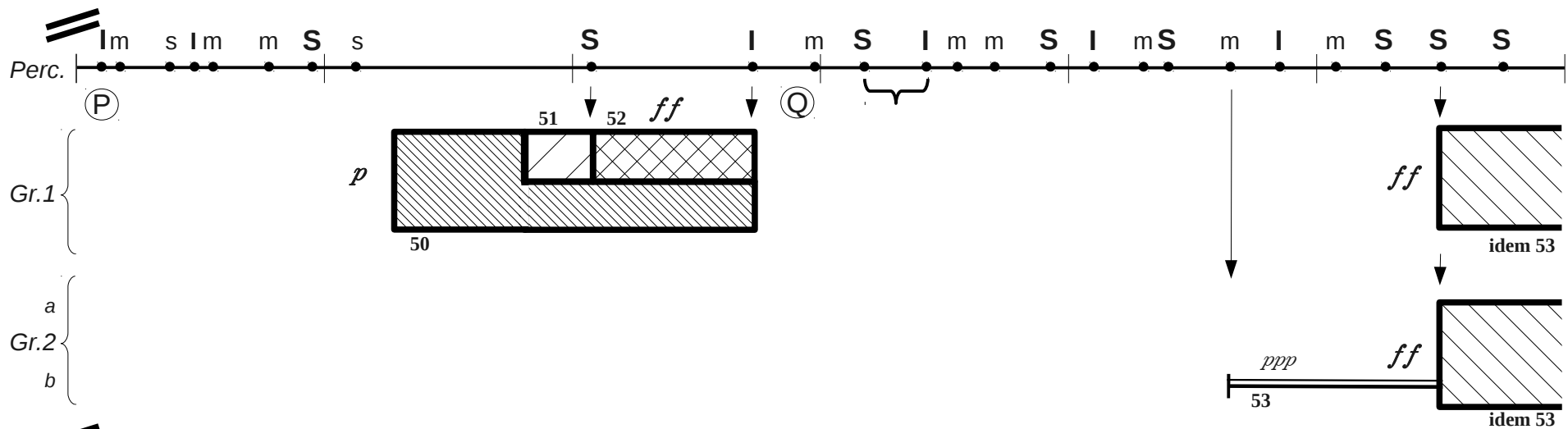
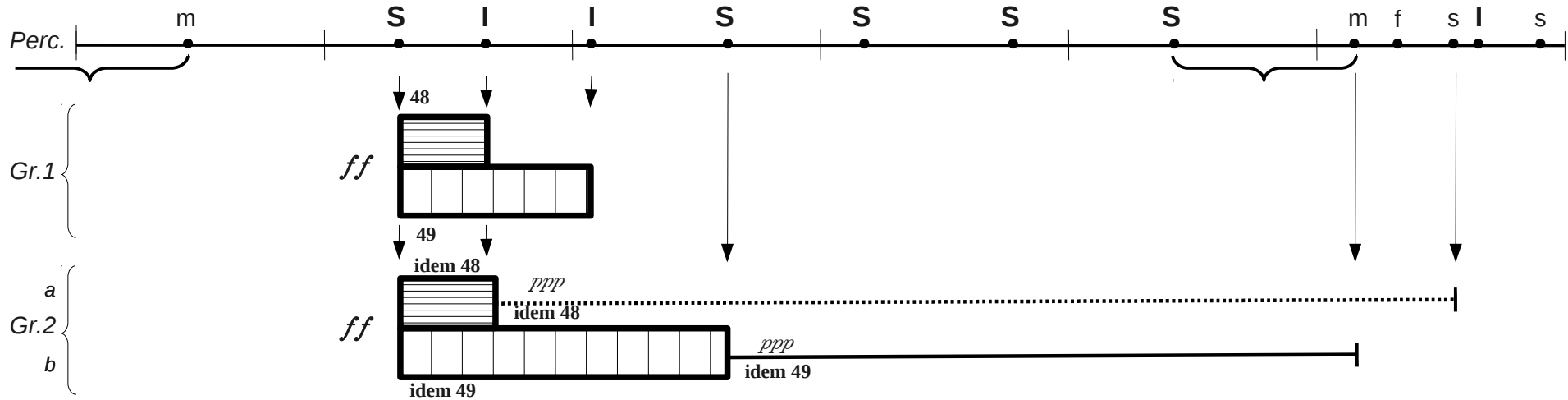




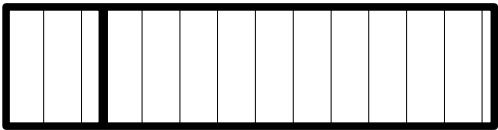









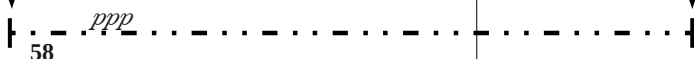
Perc. **S A s a A s S s m S a a a m S a** | m | **T T** | | **A S A** | I |


Gr.1 *p*  *ff* *moriendo*


Gr.2 a *ppp* |

b

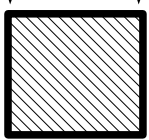
Perc. **S I** | **R** | **I** | t | **æ** | m | **Rm** | f |

Gr.1   *ppp* 58

Gr.2 a  *ppp* 57

b  *ppp* 56

Perc. **f m f** | **S I** | (Da Capo)

Gr.1 *ff*  59

Gr.2 a

b