

**PITCH-FORK/
STEEL RECITATIVE**
for percussion duo

written for and dedicated to the Proper Glue Duo

AARON TRAVERS

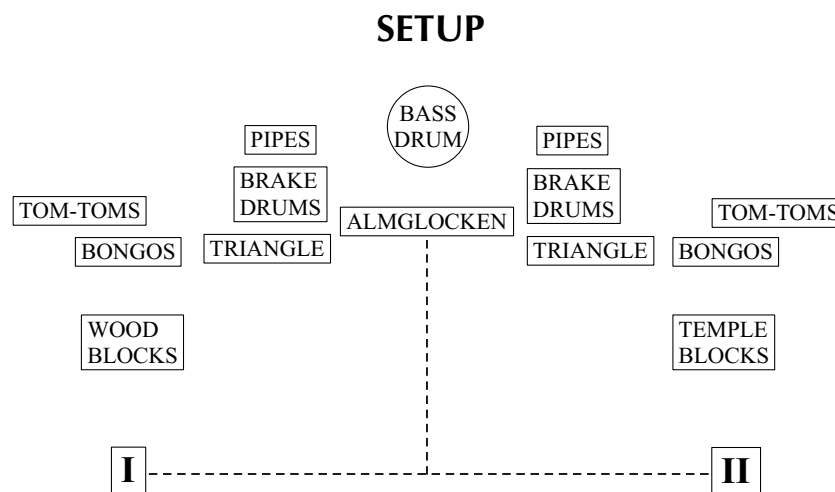
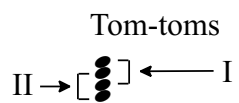
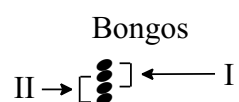
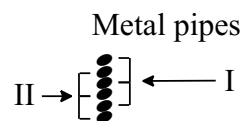
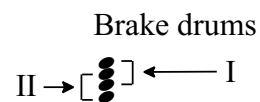
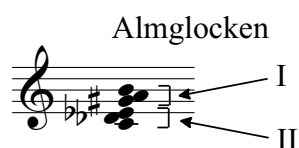
PITCH-FORK/STEEL RECITATIVE

INSTRUMENTATION:

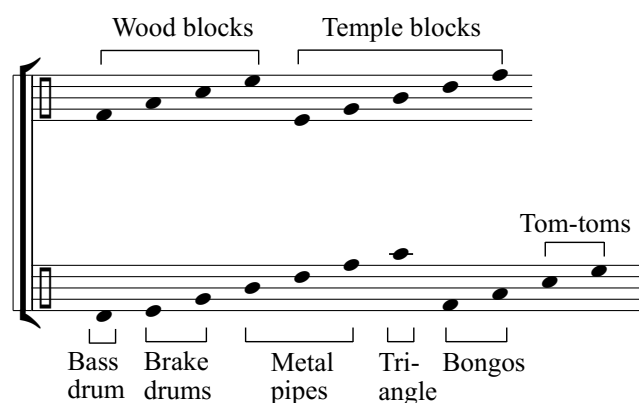
- 6 Almglocken (C4, D♭4, E♭4, G♯4, A4, B4)
- 4 Brake drums (4 different pitches)
- 6 Metal Pipes (6 different pitches)
- 2 Triangles (high and low)
- 2 Bongos (4 drum heads total)
- 4 Tom-toms (4 different pitches)
- 5 Temple blocks
- 4 Woodblocks
- Bass drum
- Tam-tam
- Waterphone (very resonant)

GENERAL NOTES:

The setup and arrangement of instruments is very important to the understanding of this movement. Everything moves from the center outwards, or from the boundaries inward. Instruments are often shared between the two players in the following way:



STAFF KEY (for each player)



Percussion I:

- 3 Almglocken (G♯4, A4, B4)
- 2 Brake drums
- 3 Metal pipes
- Triangle (high)
- Bongo (2 heads, high)
- 2 Toms (high, medium-low)
- 4 Woodblocks
- Bass drum (shared with II)
- Waterphone

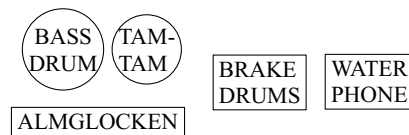
Percussion II:

- 3 Almglocken (C4, D♭4, E♭4)
- 2 Brake drums
- 3 Metal pipes
- Triangle (low)
- Bongo (2 heads, low)
- 2 Toms (medium-high, low)
- 4 Woodblocks
- Bass drum (shared with I)

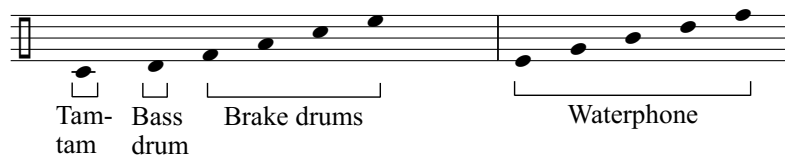
FOR 'STEEL RECITATIVE':

The setup in this movement is slightly different from 'Pitch-Fork'. It will be necessary for the brake drums to be moved to Percussion II's side. In addition, the tam-tam and bass drum should be placed in such a way as to be readily shared by both players. A possible setup is produced below:

SETUP



STAFF KEY (for each player)



The waterphone is used in the same manner as the solo in 'Pitch-Fork.'

****The two movements of PITCH-FORK/STEEL RECITATIVE may be played individually.****

PITCH-FORK/STEEL RECITATIVE is dedicated with deepest affection to Melanie and Steve Sehman of the 'Proper Glue Duo'.

PITCH-FORK

for the Proper Glue Duo

♩ = 172

* ALMGLOCKEN (l.h. = hard stick; r.h. = soft stick)

Perc. I

Perc. II

I

II

BRAKE DRUMS (hard stick)

I

II

(Brake drums)

I

II

(Brake drums)

33 (Brake drums)

I

II

sfz *(p sempre)* *sfz* *f* *sffz* *sfz* *sfz* *sfz*

(Brake drums)

(p sempre) *sfz* *f* *sffz* *sfz* *sfz* *sfz* *sfz*

41

I

II

sfz *ff* *f sempre* *p* *p sub.* *sfz* *sfz* *p sempre*

ff *f sempre* *ff* *f sempre* *ff* *f sempre* *ff* *p sempre*

50

I

II

sfz *sfz* *sfz* *f p sub.* *sfz* *p sempre* *sfz* *p sempre*

60

I

II

(p sempre) *ff* *f sempre* (hard stick) *pp* *ff* *pp*

(p sempre) *ff* *f sempre* (hard stick) *pp* *ff* *pp*

69

Musical score for measures 69-78. It features two staves, I and II, in 4/4 time. Staff I has a treble clef and a key signature of one flat. Staff II has a bass clef and a key signature of one flat. The music consists of eighth and sixteenth notes. Dynamic markings include *f sempre*, *ff*, *p*, and *f*. There are also accents and slurs.

79

Musical score for measures 79-86. It features two staves, I and II, in 7/8 time. Staff I has a treble clef and a key signature of one flat. Staff II has a bass clef and a key signature of one flat. The music consists of eighth and sixteenth notes. Dynamic markings include *ff*, *f sempre*, *mp*, and *f*. There are also accents and slurs. Labels "BONGOS" and "B-DRUMS" are placed above the staves.

87

Musical score for measures 87-93. It features two staves, I and II, in 4/4 time. Staff I has a treble clef and a key signature of one flat. Staff II has a bass clef and a key signature of one flat. The music consists of eighth and sixteenth notes. Dynamic markings include *sfz*, *ff*, *f sempre*, and *mp*. There are also accents and slurs. Labels "BONGOS" and "B-DRUMS" are placed above the staves.

94

Musical score for measures 94-101. It features two staves, I and II, in 4/4 time. Staff I has a treble clef and a key signature of one flat. Staff II has a bass clef and a key signature of one flat. The music consists of eighth and sixteenth notes. Dynamic markings include *sfz*. There are also accents and slurs. Labels "BONGOS" and "(B-drums)" are placed above the staves.

103 (Bongos)

Measures 103-108. Part I (top staff) and Part II (bottom staff) feature Bongos and Toms. Part I includes a triplet of eighth notes in measure 103. Dynamics include *sfz*, *ff*, and *sfz*. Part II includes a triplet of eighth notes in measure 103 and a *ff* dynamic in measure 104. Toms are marked in measures 104, 105, and 108.

111

Measures 111-118. Part I (top staff) and Part II (bottom staff) feature Bongos and Triangle. Part I includes a triplet of eighth notes in measure 111. Dynamics include *ff*, *sfz*, *poco f*, and *sfz*. Part II includes a triplet of eighth notes in measure 111 and dynamics *ff*, *sfz*, *poco f*, and *sfz*. Triangle is marked in measures 111 and 112.

Measures 119-124. Part I (top staff) and Part II (bottom staff) feature Woodblocks and Templeblocks. Part I includes a triplet of eighth notes in measure 119. Dynamics include *sfz*, *poco f*, and *sfz*. Part II includes a triplet of eighth notes in measure 119 and dynamics *sfz*, *poco f*, and *sfz*. Woodblocks and Templeblocks are marked in measures 120 and 121.

Musical score for measures 128-135. The score is written for two staves, I and II. The key signature is one flat (B-flat). The time signature is 4/4. The music features various dynamic markings: *sfz*, *sffz*, *poco f*, *f*, *p*, and *ff*. There are also articulations such as accents and slurs. On the right side, there are callouts for "(W-blocks)" and "(T-blocks)", each followed by a triplet of eighth notes. The triplet is marked with a "3" above it. The dynamics for the triplet are *poco f*, *p*, and *ff*.

Musical score for measures 136-144. The score is written for two staves, I and II. The key signature is one flat (B-flat). The time signature is 4/4. The music features various dynamic markings: *sfz*, *sffz*, and *ff*. There are also articulations such as accents and slurs. On the right side, there is a callout for "(W-blocks)".

Musical score for measures 145-152. The score is written for two staves, I and II. The key signature is one flat (B-flat). The time signature is 4/4. The music features various dynamic markings: *sfz*, *sffz*, *f*, and *ff*. There are also articulations such as accents and slurs. On the right side, there are callouts for "(W-blocks)" and "(T-blocks)", each followed by a triplet of eighth notes. The triplet is marked with a "3" above it. The dynamics for the triplet are *ff*.

Musical score for measures 153-160. The score is written for two staves, I and II. The key signature is one flat (B-flat). The time signature is 4/4. The music features various dynamic markings: *sfz*, *sffz*, *poco f*, and *f*. There are also articulations such as accents and slurs. On the right side, there are callouts for "(W-blocks)" and "(T-blocks)", each followed by a triplet of eighth notes. The triplet is marked with a "3" above it. The dynamics for the triplet are *sfz*.

(tutti cresc.)

f

161

Musical score for measures 161-168. The score is for two parts, I and II. It features complex rhythmic patterns with various time signatures (7/8, 6/8, 5/8, 4/8, 3/8, 2/8). Dynamics include *sfz*, *ffz*, and *sfz*. A crescendo line is present above the staff.

(tutti cresc.)

ff

169

Musical score for measures 169-177. The score is for two parts, I and II. It features complex rhythmic patterns with various time signatures (6/8, 4/8, 5/8, 3/8, 2/8). Dynamics include *f*, *sfz*, and *ffz*. A crescendo line is present above the staff.

178

Musical score for measures 178-186. The score is for two parts, I and II. It features complex rhythmic patterns with various time signatures (6/8, 4/8, 5/8, 3/8, 2/8). Dynamics include *ffz*, *ff*, and *fff*. A crescendo line is present above the staff.

187

Musical score for measures 187-195. The score is for two parts, I and II. It features complex rhythmic patterns with various time signatures (5/4, 4/4, 5/4, 7/4). Dynamics include *ff* and *fff*. A box labeled "METAL PIPES" is present above the staff.

193 (Pipes) *ff* BONGOS *ff*

I (Toms) > (Pipes) *ff* BONGOS *ff*

II (Toms) > *fff* BONGOS *ff*

199 W-BLOCKS 3 3 3 3 3 3 PIPES *ff*

I *ff* 3 3 3 3 3 3 PIPES *ff*

II T-BLOCKS *ff* 3 3 3 3 3 3 PIPES *ff*

204 (W-blocks) 3 3 3 3 5 5 5 5 BONGOS *ff*

I BONGOS *ff* PIPES *ff* BONGOS *ff*

II (T-blocks) BONGOS *ff* PIPES *ff*

208 B-DRUMS TRIANGLE *f* *p*

I TOMS *fff* B-DRUMS TRIANGLE *fff* *p*

II TOMS *fff* TRIANGLE *fff* *p*

214 PIPES *ffz* *p* *poco f*

I BONGOS *p* PIPES *p*

II PIPES *p*

219

I

II

TOMS

BONGOS

B-DRUMS

poco f

ffz

ff

224

I

II

TOMS

TRIANGLE

PIPES

ff

pp

ffz

pp

229

I

II

PIPES

(pp)

mp

233

I

II

B-DRUMS

poco f

poco f

B-DRUMS

239

I

II

W-BLOCKS

T-BLOCKS

f

ff

fff

f

ff

fff

247

PIPES *ff* BONGOS *ff*

BONGOS *ff* PIPES *ff* *fff*

254

W-BLOCKS *ff* 3 3 3 3 3

B-DRUMS *ff* BONGOS B-DRUMS 5

T-BLOCKS *ff* B-DRUMS *fff* BASS DRUM 5

ALMGLOCKEN 5

ALMGLOCKEN 5

WATERPHONE * (bowed) *p < sfz sim.*

8-9" *pp*

Molto libere
♩ = 86

* Bow individual waterphone rods, making sure that discreet pitches are created. The contour provided is only a suggestion. This solo may be improvised.

260

f *p < sfz* *< sfz* *f* *p < sfz* *< sfz*

pp *sfz*

♩ = 172

266

ALMGLOCKEN *ffp*

ALMGLOCKEN *ffp*

BD *sfz*

ff *ffp* *ff* *p < ff*

ffp *ff* *p < ff*

275

I

II

B-DRUMS

ffp *ff* *ffp* *ff* *ffp* *ff* *ffp* *f*

ffp *ff* *ffp* *ff* *ffp* *ff* *ffp* *f*

284

I

II

BONGOS

W-BLOCKS

BD

TOMS

sfz *f* *sfz* *f* *ff* *ff* *ff* *ff*

sfz *f* *sfz* *f* *ff* *ff* *ff* *ff*

291

I

II

(B-drums)

(Bongos)

TOMS

T-BLOCKS

(B-drums)

(Bd)

(Toms)

ff *ff* *p* *ff* *sfz* *ff* *ff* *ff*

ff *ff* *ff* *ff* *ff* *ff* *ff* *ff*

297

(Toms) (B-drums)

sfz

ff

(W-blocks)

BONGOS

(B-drums)

(Toms)

sfz

ff

(T-blocks)

303

(Bongos)

(Toms)

fff

(Almglocken)

fff

(Bongos)

(Toms)

fff

(Bd)

fff

STEEL RECITATIVE

Poco flessibile (♩ = 60)

ALMGLOCKEN (soft yarn)

Perc. I *pp* *pp* *f*

Perc. II *pp* *pp* *f*

I *p* *pp* *f* *f* *p* *f* *p*

II *p* *pp* *f* *p* *pp*

BASS DRUM (soft mallets) *pp*

I *f* *p* *f* *p* *f* *p* *f* *p*

II *mp* *p* *mf* *p* *poco f* *pp*

WATERPHONE (bowed) (take hard rubber sticks)

I *p* *< f* *sim.* *p* *< f* *sim.*

II *mp* *p* *mf* *p* *p* *mf* *pp* *mp* *sfz* *p* *< f*

ALMGLOCKEN (hard rubber sticks) (take medium yarn sticks)

I *< f* *pp* *< f* *< sfz* *f* *p* *ff*

II *p* *poco f* *p* *mf* *p* *f* *poco f* *mp* *p*

Poco stretto (♩ = 84)

(Almglocken, medium yarn)

9

I

f > p *f > p* *f > p* (*p*)

(Bass drum)

II

sfz (in p)

TAM-TAM

WATERPHONE (bowed)

p *sfz* *p < sfz* *p < sfz* *p <*

* Waterphone: Do not re-articulate on accented notes; one bow only.

15

I

f > p *f > p* *f > p* (*p*)

(Bass drum)

II

sfz *p < sfz* *sfz (in p)* *p < sfz* *p <*

20

I

f > p *f > p* *f > p*

(Bass drum)

II

sfz (in p) *sfz* *p < sfz* *p < sfz* *p < sfz*

27

I

(*p*) *f > p* *p* *f > p* (Bass drum) *f > p* *f > p*

II

sfz (in p) *p < sfz* *p < sfz* *p < sfz* *p < sfz* *p < sfz* *p <*

34

I *f > p* *f > p* (*p*) *f > p* *f > p* *f > p*

II (Bass drum) *sfz* *sfz (in p)* *p < sfz* *p < sfz* *p < sfz* *p < sfz* *p < sfz*

41

I *f > p* *f > p* *f > p* (*p*) *ppp*

II (Bass drum) *sfz* *sfz (in p)* *p < sfz* *p < sfz* *p < sfz* *p < sfz* *p < sfz* *p*

(take hard rubber sticks)

Molto flessibile (♩ = 72)

49

I *ff* *p* *ff* *mp* *f* *p* *ff* *mp* *ff* *poco f* *sfz* *pp* *p*

II *sfz* *pp < p < p*

ALMGLOCKEN (hard rubber)

♩ = 60

50

I *pp* *fp > pp*

II *pp* *fp > pp*

BASS DRUM (hands; grace notes--with fingertips)

(to Brake Drums)

Quasi una danza (♩ = 54 - 60)

52 BASS DRUM (hands; grace notes--with fingertips)

54 (repeat ostinato, bars 52 - 55)

I *p* *mp* *pp* *(pp)*

II BRAKE DRUMS (hard rubber) *p* (sotto voce) *mp* *p* *pp*

61 (repeat ostinato, bars 52 - 55)

I *(pp)* *mp* *poco f*

II *mp* *p* (sotto voce) *mf* *p* *pp* *poco f*

67 (repeat ostinato, bars 52 - 55)

I *più f* *p* *poco f*

II *<mf> p* *mf* *p mp* *p* *poco f* *p* *mf* *p* *f*

72 (repeat ostinato, bars 52 - 55)

I *mp* *f* *più f*

II *<poco fp<mf> p* *poco f* *p* *mf* *f* *p*

77 *molto agitato* (grace notes--with palms)

I *f* *mf* *mp* *f* *ff* *pp*

II *f* *poco f* *5:3* *mp* *f* *f* *pp*

83

I *(pp)*

II WATERPHONE (bowed) *molto espressivo* *p* *mp* *sfz* *p* *mp* *f* *p* *fp* *f* *p* *3* *f* *p* *3* *f* *p* *3* *f* *p* *3* *fp*

83

I (pp)

II *ff* *p* *ff* *p* *ff* *5* *p* *ff* *5* *p* *mf* *ff* *p*

83

I (pp)

II *5* *molto* *ff* *3* *p* *ff* *p* *ff* *p* *ff* *5* *p* *ff* *5* *p* *ff* *mf* *5*

83

TAM-TAM (bowed)

84

$\text{♩} = 72$

I *ppp* *p* *f*

II *ff* *>f* *3* *ff* *>f* *ff* *fff poss.*

ALMGLOCKEN (medium yarn) *f > p*

BASS DRUM *sfz (in p)*

85

I *f > p* (Waterphone)

II *p* *sfz* *p < sfz* *p < sfz* *p < sfz* *p < sfz* *p < sfz*

87

$\text{♩} = \text{♩}$

BASS DRUM (medium yarn)

I *f > p* (Bass Drum)

II *sfz (in p)* *p* *sfz* *p < sfz* *p < sfz* *p < sfz* *p < sfz* *p* *sfz*

BASS DRUM (medium yarn) *p* *f > p*

91

I (soft yarn) 3 3 3 (hard rubber) (♩ = ♩) > ♩.

II (Bass Drum, soft yarn) *p* > *f* > *p* (*p*) > *mf* > *p* *ff* *p* *poco f*

96

I *ff* 3 *p* < *f* > *p* < *sfz* (in *p*) *p* *pp*

II *pp* *pp* *ppp* TAM-TAM (l.v. until sound dies)