

Carol's Cliff

Music for piano, two percussionists,
and computer music

by Douglas Geers

Copyright © 1998 Douglas Geers. All rights reserved.

Carol's Cliff

Instrumentation/performance requirements:

Performer 1:

- piano
- toy piano
- large tam tam
- maracas
- vocalizations
- metallic straightedge, such as a ruler or butter knife (to scrape piano strings)

Performer 2:

- marimba
- claves
- set of 3 tom toms of varying sizes
- suspended cymbal
- vocalizations
- appropriate beaters for marimba and drums, including brushes

Performer 3:

- portable midsize tom tom or frame drum
- snare drum
- kick bass drum
- Large timpani (range of A2-Eb3)
- orchestral bells
- suspended cymbal
- 3 gongs of differing sizes
- violin bow to bow gong
- suspended untuned metal bars (five or more)
- metal wind chimes
- crotales
- vocalizations
- appropriate beaters for drums and cymbal

Computer Music:

- Requires a CD or DAT player, and amplification. Two playback devices are preferred, so that computer music sections can be cued more easily and crossfaded with each other during performance if desirable.
- Ideally a computer music "DJ" should sit in the audience with a mixer to insure proper sound level and balance with the live musicians, but the tape could also be started and stopped from the stage.

Notes:

The first five sections of this piece should be played *attacca*. Small gaps between the instrumental sections are acceptable as long as the computer music part continues to play during these pauses.

Performers should feel free to take expressive liberties with the notated rhythms where appropriate: For instance, when the music is referring to jazz or hip hop, let it swing if it wants to.

In the first section, each performer should vocalize in a relatively chant-like manner--not operatic singing! I have envisioned the players each chanting on only one pitch throughout, possibly in a tonic-perfect fifth-octave arrangement. However, this is not required.

The syllables vocalized are pronounced as follows:

“pi-yah”: “pie” (as in “a piece of pie”) “yah” (with the vowel in “fa” of “father”)

“woosht”: The vowel is pronounced as in the word “clue.”

“coy-boy”: Each of these is pronounced to rhyme with “toy.”

Section 1 is designed that the performers can begin the piece offstage, possibly in the back of the performance space, and move about during the performance. This section ends with four measures which may be repeated (with improvised variations, if desired) while the performers move into position for the second section.

Section 2 presents three essentially non-related musical activities happening simultaneously. Because of this, exact synchronization is not necessary among the performers during this section.

In Section 3, the timpani plays several glissandos. The descending glissandos are meant to move from a defined pitch to the lowest possible pitch on the instrument. The rising glissandos are meant to move from this lowest position to a (relatively) definite pitch. Whenever the glissando is followed by a rest, allow the sound to decay naturally.

During Section 6 the pianist is instructed to scrape the strings inside the piano. This should be done by “scraping” along a cluster of low pitched strings with the edge of a metal object, such as a metal ruler or a dull knife. While this is happening, the performer should place an object on the piano’s sustain pedal if he or she cannot reach it while scraping the strings.

The pre-recorded sounds are meant to serve as a frame or setting for the rest of the piece. The tape should not dominate the live action, and there are no points of required synchronization with the performers. Begin the tape between ten to thirty seconds before the musicians begin to play and let it roll continuously as they perform. If the tape is longer than a performance of the live music--which is very likely--simply fade the tape as the performers reach the end of the score; or, let it run to the end, if you prefer.

Percussion Key:

Section 6:

Player 2: cymbal
highest tom
middle tom
low tom

Player 3: wind chimes
highest gong
middle gong
low gong
snare drum
metal bars

Section 7:

Player 3: same as section 6, plus crotales at pitch as indicated.

13 A $\bullet = 100$

maracas

voice 1
woosht woosht woosht woosht pi - yah pi -

claves

voice 2
pi - yah pi - ya pi - ya pi - ya pi - ya pi - ya pi - ya pi - ya pi - ya pi - ya! pi - yah pi - ya pi - ya pi - ya pi -

drum

voice 3
coy boy coy boy coy boy coy boy coy boy coy boy

mp *mp* *mp*



19

maracas

voice 1
ya pi - ya pi - ya pi - ya pi - ya pi - ya! pi - ya pi - ya pi - ya pi - ya! pi - ya!

claves

voice 2
ya pi - ya pi - ya pi - yah pi - ya pi - ya! pi - yah pi - ya! pi - ya pi - ya! pi - ya!

drum

voice 3
mp pi - yah pi - ya pi - pi - ya! pi - pi - ya! pi - pi - ya! pi - pi - ya!

sfz *mp* *sfz* *mp* *sfz* *mp* *sfz* *mp* *sfz* *mp* *sfz* *mp* *mf* *sf p*

B (Begin computer music segment #2 here, fade up slowly.)

♩ = 200

25

maracas *f*

voice 1
woosht woosht woosht

claves *f*

voice 2
pi - ya pi - ya pi - ya pi - ya pi - ya pi - ya pi - ya pi - ya pi - ya pi - ya!
pi - yah pi - ya pi - ya pi -

drum *mf*

voice 3
f coy boy

C

Repeat ad lib.

31

maracas *mf*

voice 1
woosht woosht

claves *mf*

voice 2
ya pi - ya pi - ya pi - ya pi - ya pi - ya pi - ya!
pi - yah pi - ya pi - ya pi - ya

drum *mf*

voice 3
coy boy coy boy coy boy coy boy coy

Attacca

2: Trip Hop

D

$\bullet = 100$

maracas

piano

marimba

hand tom

snare drum

bass drum

cowbell

The musical score is for a piece titled "2: Trip Hop". It is written in 3/4 time and begins with a key signature of one flat (B-flat). The tempo is marked as 100 beats per minute. The score is divided into seven staves, each representing a different instrument: maracas, piano, marimba, hand tom, snare drum, bass drum, and cowbell. The maracas part starts with a first-measure rest and a dynamic of *p*. The piano part has a first-measure rest and a dynamic of *p*, with a melodic line starting in the second measure. The marimba part starts with a first-measure rest and a dynamic of *mp*, playing a complex rhythmic pattern. The hand tom part starts with a first-measure rest and a dynamic of *p*, playing a simple rhythmic pattern. The snare drum, bass drum, and cowbell parts all have first-measure rests and are silent for the rest of the piece. The score includes various performance markings such as *15^{ma}*, *8^{va}*, *8^{vb}*, and a triplet of eighth notes in the marimba part.

E

This musical score is for a percussion ensemble. It features seven staves: maracas, piano, marimba, tom, snare drum, bass drum, and cowbell. The score is divided into four measures. The first three measures are primarily melodic for the piano and marimba, with the piano part including triplets and sixteenth-note runs. The marimba part consists of a steady eighth-note pattern. The tom, snare, and bass drums are mostly silent in the first three measures. The fourth measure is a drum solo section where the snare drum plays a triplet eighth-note pattern (mf), the bass drum plays a dotted quarter note (mf), and the cowbell plays a continuous eighth-note pattern (mp). The maracas part in the fourth measure has a triplet eighth-note pattern. The piano part in the fourth measure has a triplet eighth-note pattern. The marimba part in the fourth measure has a triplet eighth-note pattern.

(Begin computer music section #3 and fade it up slowly.)

F

The musical score consists of seven staves, each representing a different instrument. The maracas staff has a treble clef and a key signature of one flat. The piano staff has a grand staff with treble and bass clefs. The marimba staff has a treble clef. The tom, snare drum, bass drum, and cowbell staves use a simplified notation where vertical lines represent hits and horizontal lines represent rests. The score is divided into four measures. Measure 1 starts at measure 23. The piano part features a complex melodic line with triplets and sixteenth notes. The marimba part has a rhythmic pattern with triplets. The snare drum part has a pattern of eighth notes with a triplet of sixteenth notes. The bass drum part has a pattern of quarter notes with a triplet of eighth notes. The cowbell part has a pattern of eighth notes with a triplet of eighth notes.

This musical score is arranged in a grand staff format with seven staves. The instruments and their parts are as follows:

- maracas:** A single staff with a treble clef, starting at measure 27. It features a melodic line with eighth and sixteenth notes, including a triplet of eighth notes and a triplet of sixteenth notes. A *Sra* (sustained) marking is present above a note in the fourth measure.
- piano:** A grand staff (treble and bass clefs) starting at measure 27. The right hand plays a melodic line with triplets of eighth notes and sixteenth notes. The left hand provides a bass line with eighth notes and rests.
- marimba:** A single staff with a treble clef starting at measure 27. It plays a rhythmic accompaniment with eighth and sixteenth notes, including triplets.
- tom:** A single staff with a treble clef, mostly containing rests.
- snare drum:** A single staff with a treble clef starting at measure 27. It features a rhythmic pattern of eighth notes, including a triplet of eighth notes.
- bass drum:** A single staff with a treble clef starting at measure 27. It plays a simple pattern of eighth notes and rests.
- cowbell:** A single staff with a treble clef starting at measure 27. It plays a rhythmic pattern of eighth notes, including triplets of eighth notes.

Measure numbers 27, 28, 29, and 30 are indicated at the beginning of their respective columns. The score includes various musical notations such as clefs, time signatures, notes, rests, and articulation marks.

32 **G**

maracas

piano

marimba

tom

snare drum

bass drum

cowbell

6 3 6 6 6 6 6 6 6 6

Attacca

Detailed description of the musical score: The score is for a percussion ensemble in 2/4 time. It consists of seven staves: maracas, piano, marimba, tom, snare drum, bass drum, and cowbell. The maracas part is mostly rests with a final quarter note. The piano part features a melodic line with triplets and a final quarter note. The marimba part has chords and a final quarter note. The tom part is mostly rests. The snare drum part has a pattern of eighth notes with sixteenth-note triplets. The bass drum part has a pattern of eighth notes with sixteenth-note triplets. The cowbell part has a continuous eighth-note pattern with sixteenth-note triplets. A 'G' chord symbol is placed above the piano staff. The piece ends with the instruction 'Attacca'.

3: Dark Air

H

Musical score for the first system of 'Dark Air'. The score is in 3/4 time with a tempo marking of quarter note = 72. It features four staves: maraca, tam tam, claves, and timpani. The maraca part begins with a first-measure rest, followed by a series of eighth notes and quarter notes, including a triplet of eighth notes and a five-measure phrase. The tam tam part has a first-measure rest, a half note, and a long five-measure phrase. The claves part starts with a first-measure rest, followed by a steady eighth-note pattern. The timpani part begins with a first-measure rest, followed by a glissando, a triplet of eighth notes, and another glissando.



Musical score for the second system of 'Dark Air'. The maraca part continues with eighth-note patterns and five-measure phrases. The tam tam part has a first-measure rest, followed by a half note and a long five-measure phrase. The claves part continues with eighth-note patterns. The timpani part begins with a first-measure rest, followed by a glissando and eighth-note patterns.

The image shows a musical score for four percussion instruments: maraca, tam tam, claves, and timp. The score is written in 2/4 time and consists of four staves. The maraca staff has a first measure with a dotted quarter note (fingered 12) and an eighth note (fingered 5), followed by rests. The tam tam staff has a first measure with a dotted quarter note (fingered 12), followed by rests, and a final measure with a half note (fingered 12) marked "(let ring)". The claves staff has a first measure with a dotted quarter note (fingered 12), followed by rests. The timp. staff has a first measure with a dotted quarter note (fingered 12), followed by rests, and a final measure with a half note (fingered 12) marked "gliss.". The score ends with a double bar line and a 2/4 time signature.

Attacca

4: Little Ones

I

♩ = 90

(toy piano sounds up two octaves from notation)

Slowly fade out computer music segment #3 so that it is inaudible by measure 23

toy piano

perc. 1

marimba

p

perc. 2

glockenspiel

p



toy piano

perc. 1

perc. 2

J

♩ = 108

toy piano

perc. 1

perc. 2



K

toy piano

perc. 1

perc. 2

toy piano

28

perc. 1

28

perc. 2

28



L

toy piano

35

perc. 1

35

mp

mp

perc. 2

35

mp

mp

(Begin to slowly fade in computer music segment #4)

begin to rit. and decr. to meas.56

toy piano

perc. 1

perc. 2



M

toy piano

perc. 1

perc. 2

55 $\bullet = 108$

toy piano

55 *p* claves

55 maracas *p*

The musical score consists of three systems of staves. The first system is for 'toy piano', the second for 'perc. 1' (claves), and the third for 'perc. 2' (maracas). All parts start at measure 55. The tempo is marked as 108 bpm. The toy piano part has a melodic line with a triplet. The claves part has a rhythmic pattern with triplets. The maracas part has a complex rhythmic pattern with many triplets. The score is written on three systems of staves.

6:Dance

(Piano begins after three pulsating sounds at 1:45 in computer music segment #4.
Allow this track to play in its entirety--do not fade it out manually.)

N

pp = 120 poco a poco cresc. to meas. 10

piano

percussion 1

percussion 2

O

f

perc. 1

perc. 2

snare drum

f

The musical score is divided into two systems. The first system, labeled 'N', shows the piano part starting with a tempo of 120 and a dynamic of *pp*. The piano part consists of a treble and bass staff. The bass staff begins with a low register, marked '2^{da} red.', and features a triplet of eighth notes. The treble staff has a series of rests followed by a melodic line with triplets and an 8va marking. Percussion parts 1 and 2 are shown as empty staves. A double bar line with a repeat sign follows. The second system, labeled 'O', shows the piano part continuing with a dynamic of *f*. The piano part has a treble staff with a 15^{ma} marking and a bass staff with rests. Percussion part 1 remains empty, while percussion part 2 has a single snare drum hit marked 'snare drum' and *f*.

12 *15^{ma}* *15^{ma}*

piano

perc. 1
toms
mf *f*

perc. 2
p



P

♩ = 104

16

piano
p

perc. 1
mf *mf* *ff* *pp*
rub susp cymbal with brushes
strike cymbal

perc. 2
mf *mf* *ff* *p* *pp*
metal bars

Q **R**

25 ♩ = 152

piano *pp* *mf*

perc. 1 strike cymbal *mp*

perc. 2 bow gong *p* *mp* bow gong *p* *mf* snare drum *f*



(Begin computer music segment #5, at full volume.)

33

piano *f* scrape note clusters inside piano

perc. 1 *f*

perc. 2

S

♩ = 76

39

piano

scrape note clusters inside piano

f scrape

p scrape

mp scr

perc. 1

perc. 2

metal bars

pp

3

3

3

3

3

3

T

46

piano

mf scrape

f

mp scrape

pp scrape

f

p

perc. 1

mp

p

bars and gongs

perc. 2

p

bow gong

pp

mp

snare drum (snare off)

sf p

3

3

3

3

3

3

3

3

3



(Begin computer music segment #7, at full volume.)

The musical score consists of three staves. The piano part (top two staves) is in 3/4 time and features a melodic line with sixteenth-note runs and sixteenth-note chords, with dynamics ranging from *f* to *ff*. The percussion parts (bottom two staves) include perc. 1 and perc. 2. Perc. 1 has a dynamic range from *f* to *ff*. Perc. 2 includes a 'swipe wind chimes' effect and a 'bass drum' part, with dynamics from *f* to *ff*. The score includes various musical notations such as slurs, ties, and dynamic markings.

73 *f* *p* *ff*

perc. 1 *f* *p* *ff*

perc. 2 *f* *p* *p* *ff*

swipe wind chimes bass drum

7: After...

(Piano begins after cue sounds at 0:35 on computer music segment #7.)

W
♩ = 68

piano *mf* *mp* *p* *f* *p* *mf* *p*

rit. - - - - *a tempo*

timpani *pp*

metals *mp* *p*

λed.



8 *slightly softer*

piano *p* *slightly stronger* *mp*

8 *slightly softer* *mp* *p* *mf* *mp*

8 *p* *mp* *p* *mf* *mp*

swipe *swipe* *swipe* *crotales*

16

piano

timp.

metals

p

pp

mf

mp

p

5

5

5

3

3

3

5



22

piano

timp.

metals

p

f

pp

pp

p

p

rit. - - - -

a tempo

X

3

3

3

5

slig

(If computer music part is still present, begin a fade so that it is gone by measure 47.)

Y

42

piano

42

timp.

42

metals

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

mp *p* *pp*

p *mf* *mf* *mp* *mf* *mp* *p*

sed. *swipe*



47

piano

47

timp.

47

metals

p

ppp

p *mp* *mf* *mp* *p*

crotales