RICHARD EMSLEY

CUT/DISSOLVE

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for percussion solo

Commissioned by Elizabeth Davis with funds provided by the Arts Council of Great Britain and first performed by her at the British Music Information Centre, London on 31st May 1984

Duration 9 minutes

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INSTRUMENTS

3 Cowbells (medium, large, very large)

2 Oil Drums (c.5-10 gall. size)

2 Suspended Cymbals (medium, large)

2 Tuned Gongs

2 Hi-Hat Cymbals

3 High Drums

3 Low Drums

Pedal Bass Drum

The instruments within each family should be well balanced, that is, of similar timbre and resonating-time. There should be a large pitch difference between high drums and low drums, the instruments being closely pitched within each of these groups. In general the drums should be very 'dead' in sound (damped down with tape if necessary), the metal instruments very resonant.

The tuned gongs should be pitched a major 9th, or major 16th, apart (alternatively a minor 7th, or minor 14th).

Hi-hat cymbal 1 is to be fixed in the 'closed' position throughout.

The player is seated; the lay-out of instruments kit-like.

Beaters: light S.D. sticks (or timbale sticks), medium S.D. sticks, heavy S.D. sticks, felt-headed sticks, wire brushes, metal beater, gong beater

Additionally required: a coin or similar object for placing on drum-head, giving a short 'buzz' as drum is struck

4 cloths for *covering* drums

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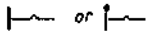
SPECIAL SYMBOLS

	d	on dome
	c	at centre
	e	at edge
	r	at rim
	r.s.	rim shot
	f.n.	with fingernail
		draw beater across surface producing a continuous sound for duration of note-value
		with wire brush
for sus. cyms.		*strike edge with wood of felt-headed stick*
for sus. cyms.	 *or*	stike edge at 90° (with wood, in the case of felt-headed sticks)
for sus. cyms.		strike with stick parallel to surface
for sus. cyms.		damp between finger and thumb before striking
for sus. cyms.		damp immediately after striking
for gongs		strike rim at 90°
for gongs		strike with stick parallel to surface
for hi-hat cyms.	○	strike in open position with stick
for hi-hat cyms.	+	strike in closed position with stick
for hi-hat cyms.		strike plates together with pedal
for hi-hat cyms.		'snatch': strike slightly open with shoulder of stick and close with pedal immediately
for drums		let stick rebound as normal
for drums		strike with both sticks, letting rebound
for drums		leave stick in contact after striking
for drums		strike with both sticks, leaving in contact
for drums		strike with both sticks, one rebounding, one left in contact
for drums		leave stick in contact and drag across head, pressing down
for drums		strike with both sticks, one rebounding, one dragged across head
for drums		let stick bounce naturally on drum-head using very slack grip
for drums	*or*	strike rim (with wood of stick, in the case of felt-headed sticks)

Grace-notes are before the beat unless indicated to the contrary; they should be played so close to the main note that the two attacks are only just distinguishable.

Accented attacks (>) should always be very clearly distinguished from unaccented ones in the same context.

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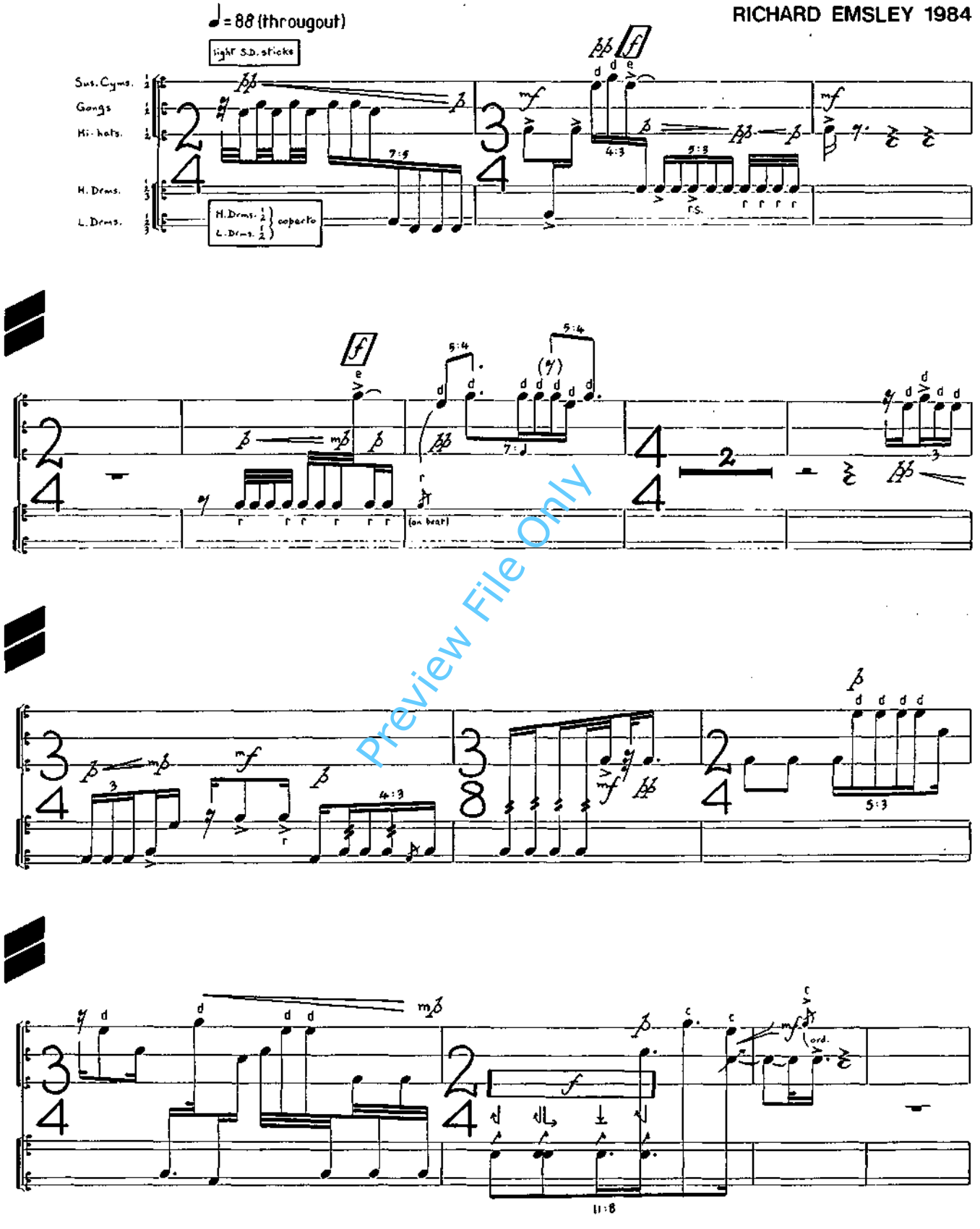
RICHARD EMSLEY 1984



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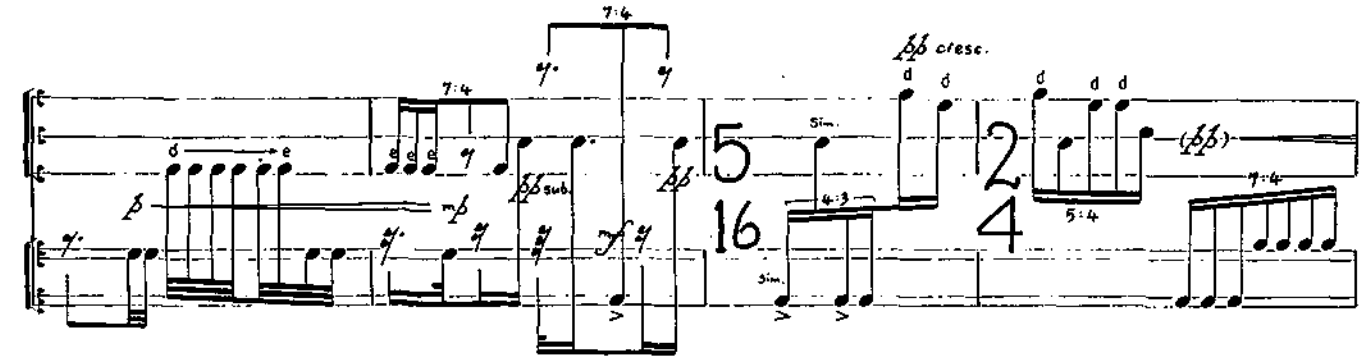

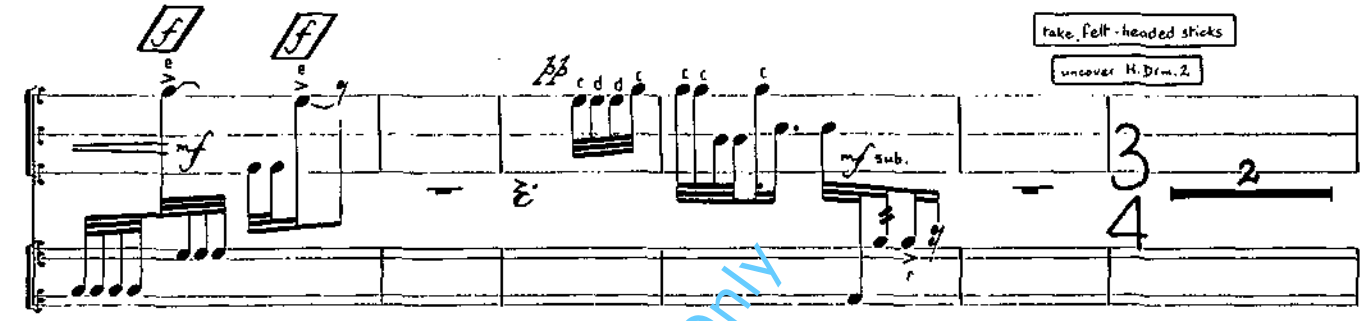

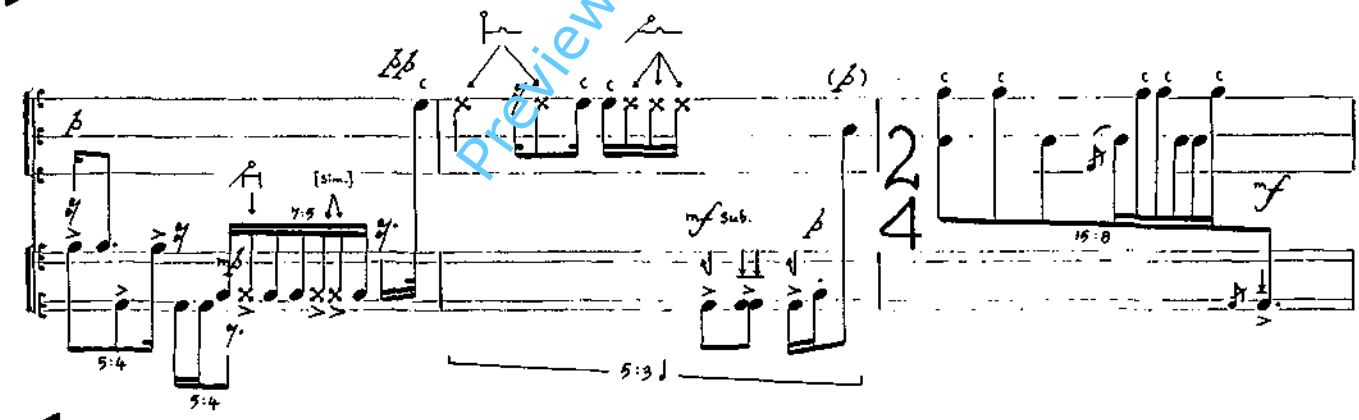

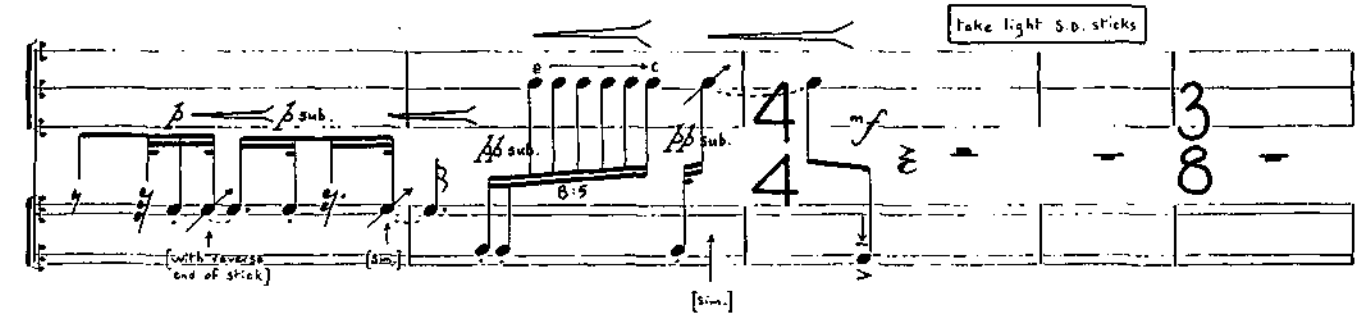

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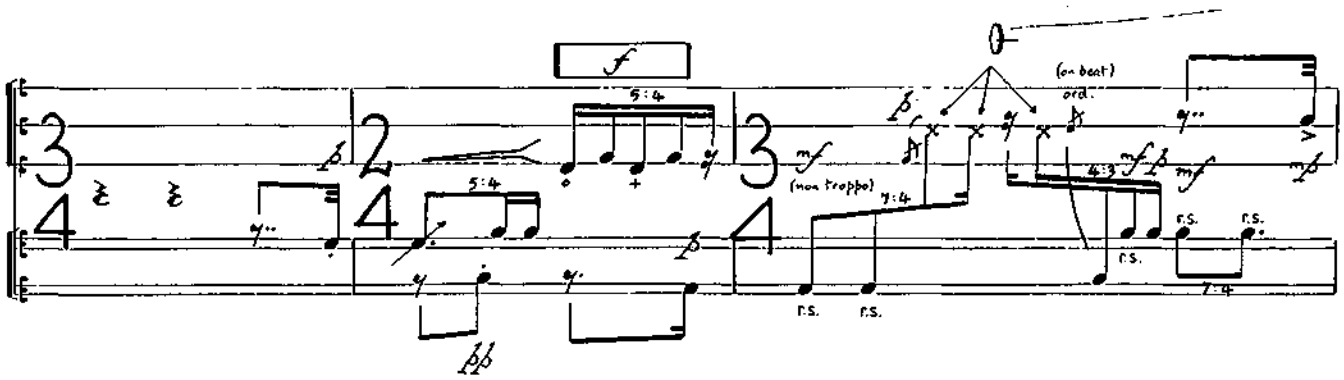

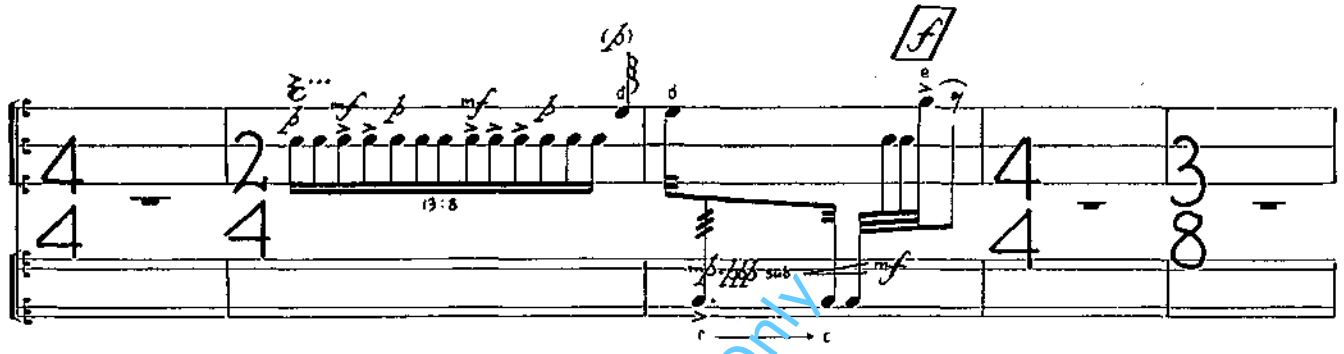

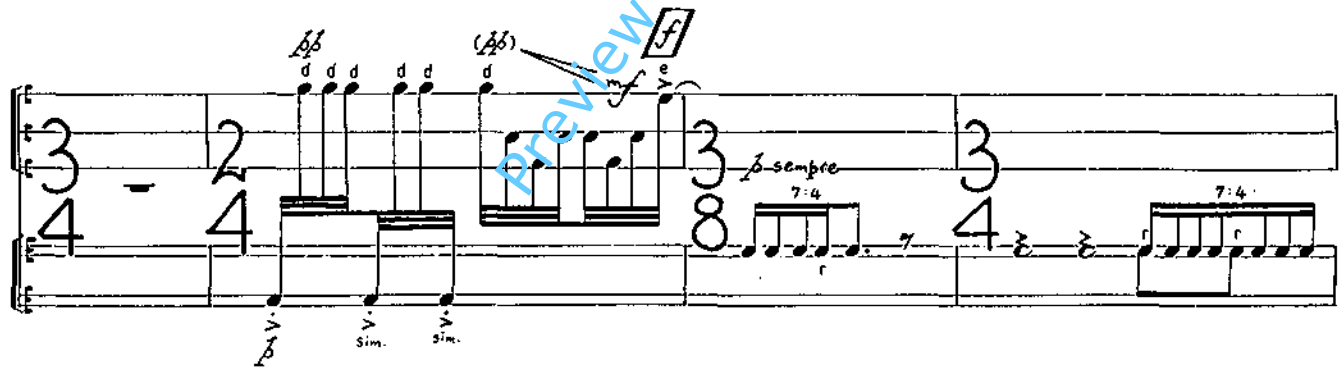

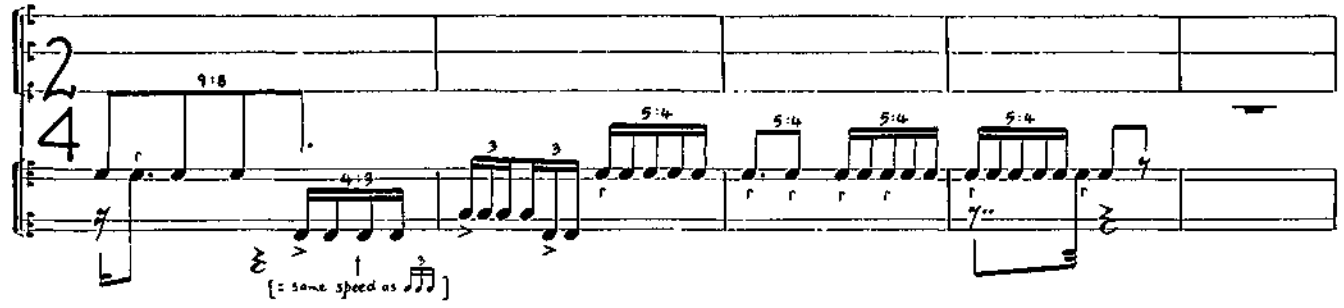

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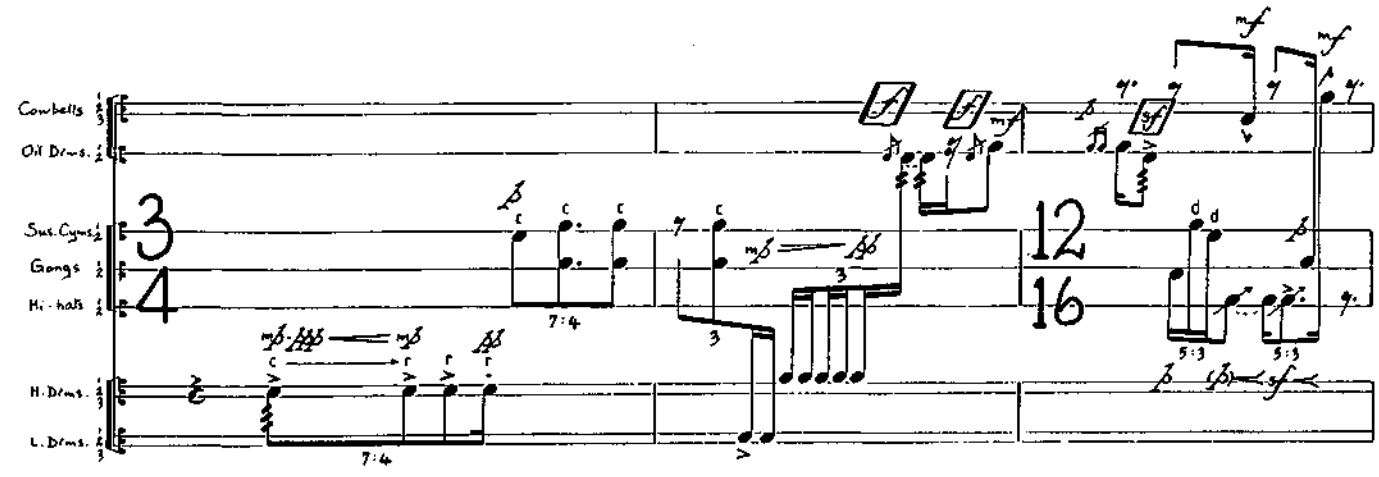

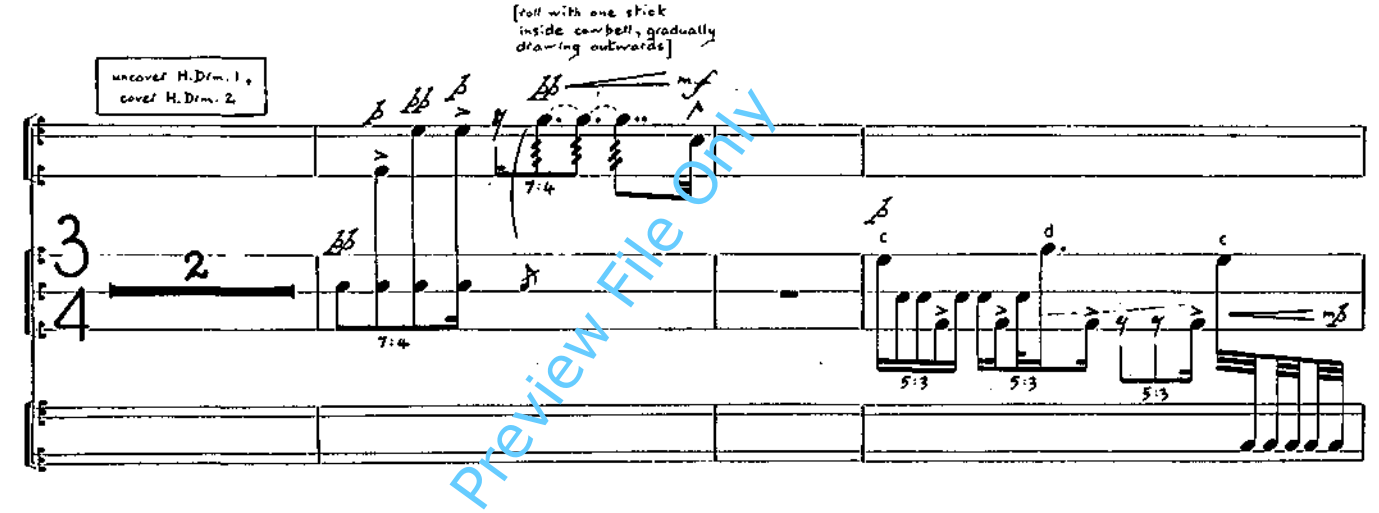

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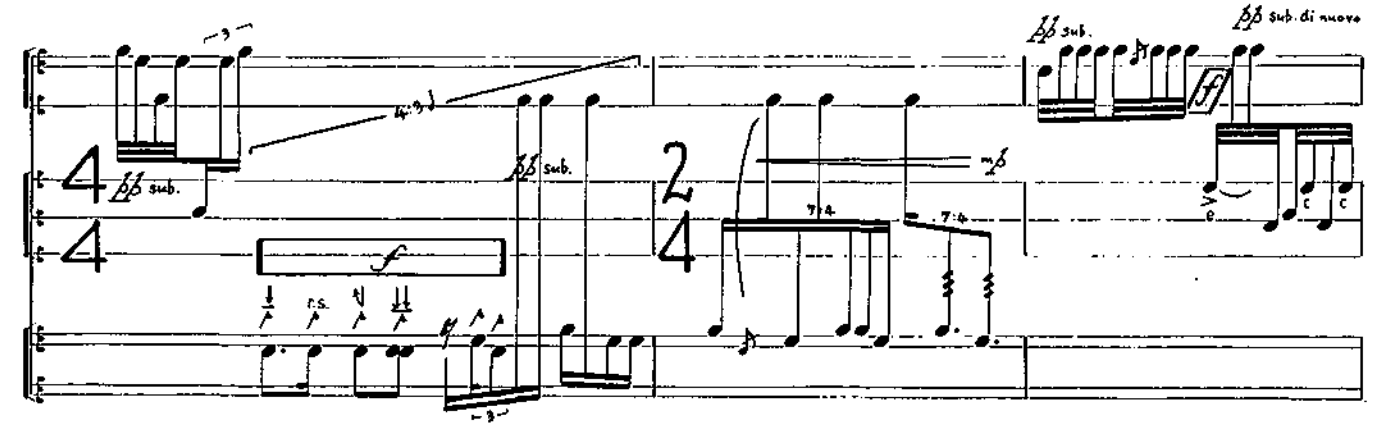

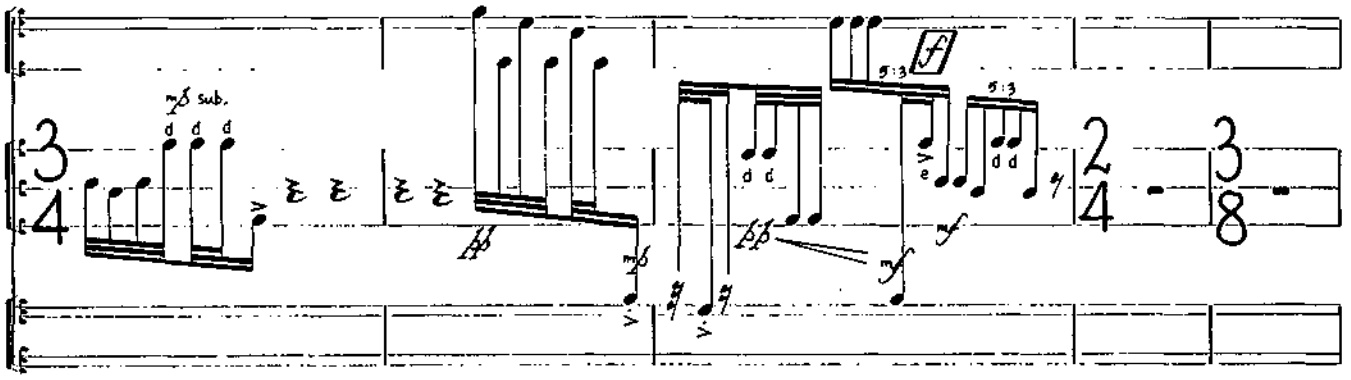

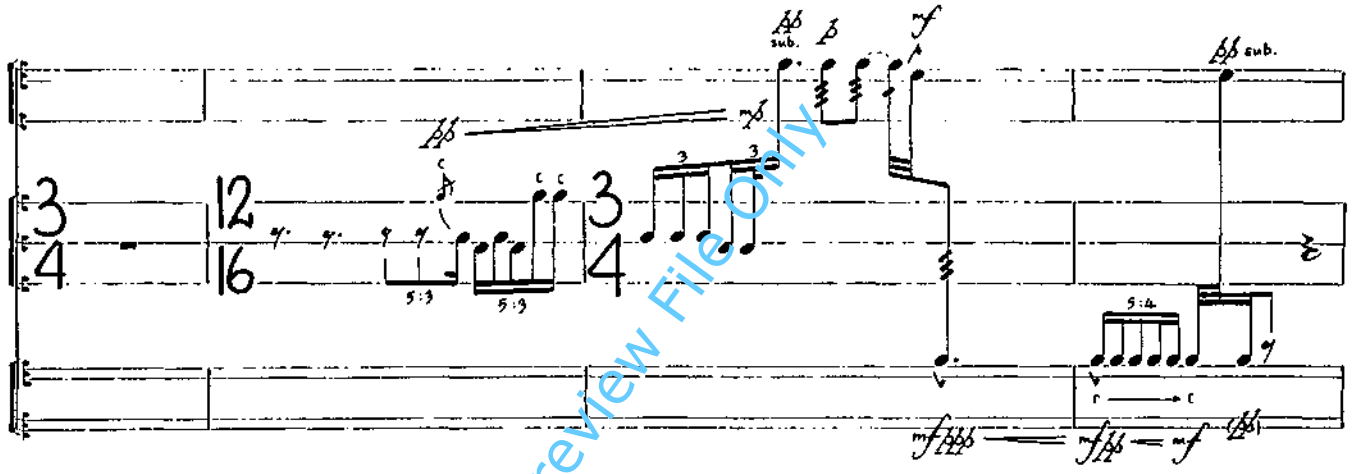

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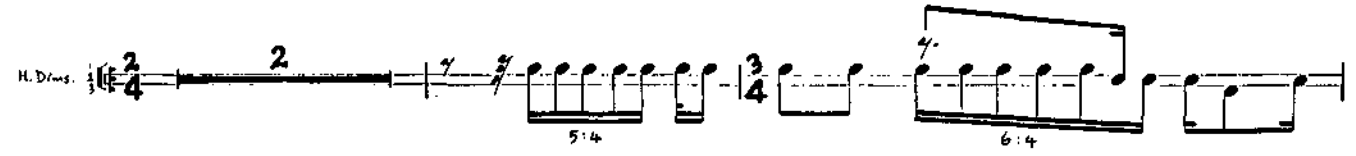
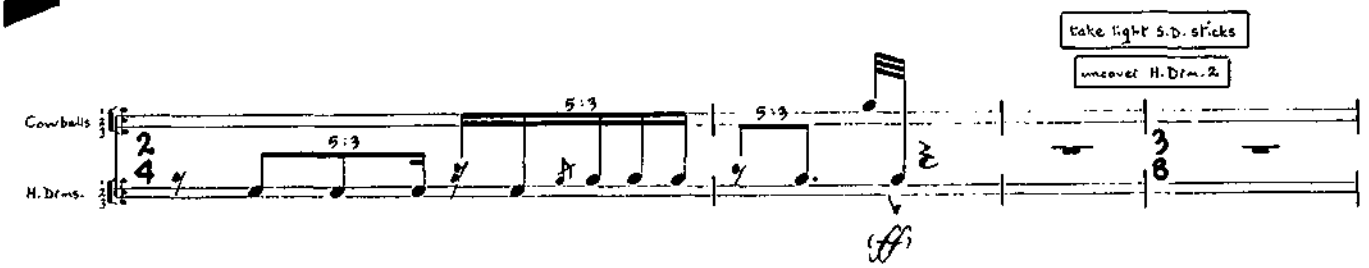
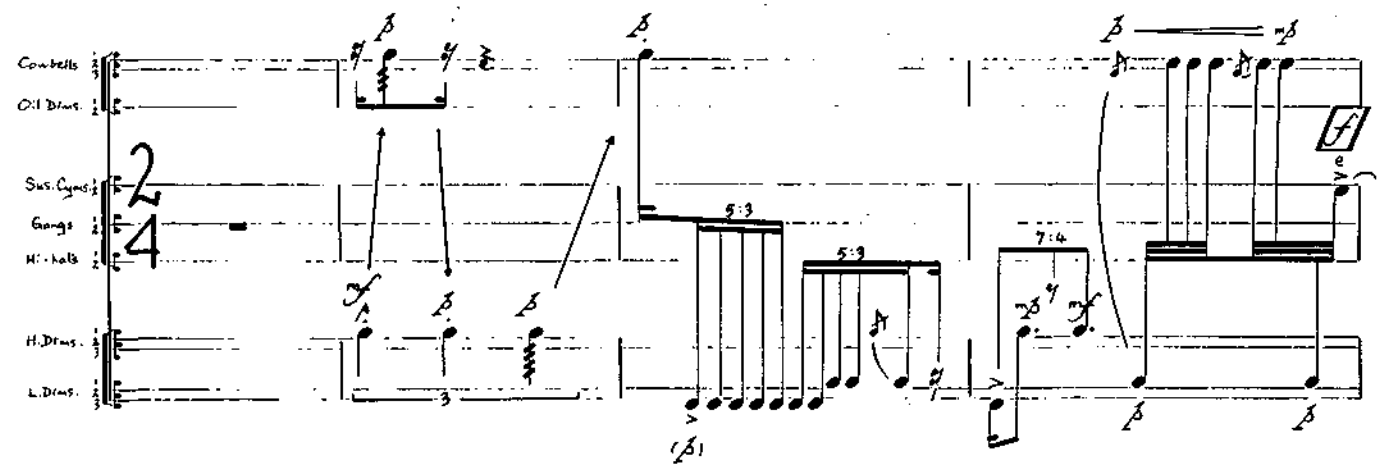
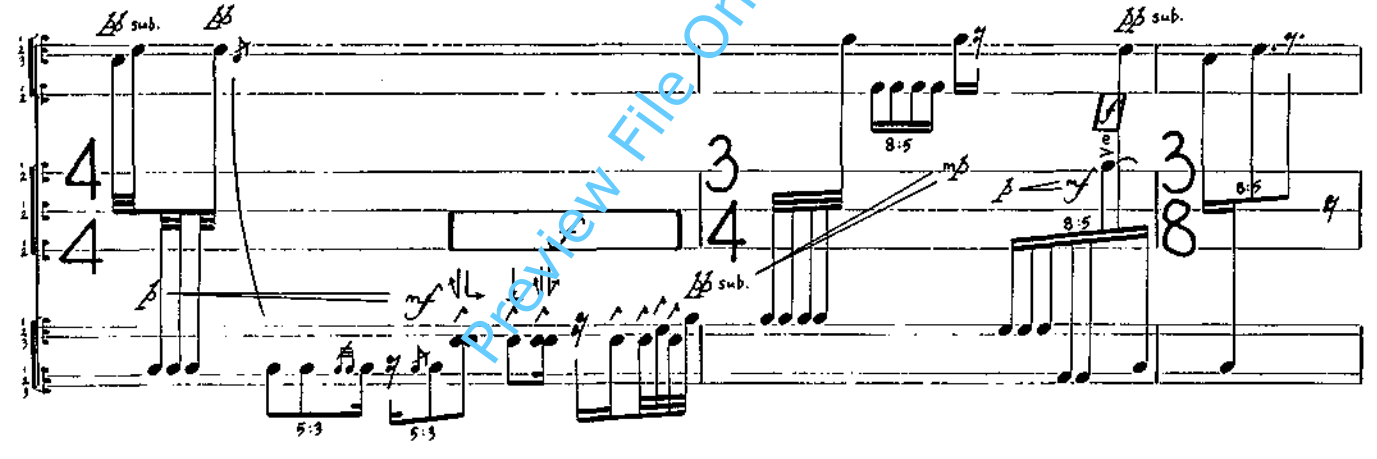
Discard sticks and play with the fingers; delicately, but with the odd accented attack; vary the sounds as much as possible using the following techniques — fast groups with alternating thumb and little finger, or alternating first and second fingers; single attacks either lightly with one fingertip, heavier with four or five fingers simultaneously, with four or five fingers leaving fingers in contact with the head, slapping with several fingers, rim shot with middle finger, or with the nails or the knuckles; the final attack is a 'flick' with index finger and thumb.









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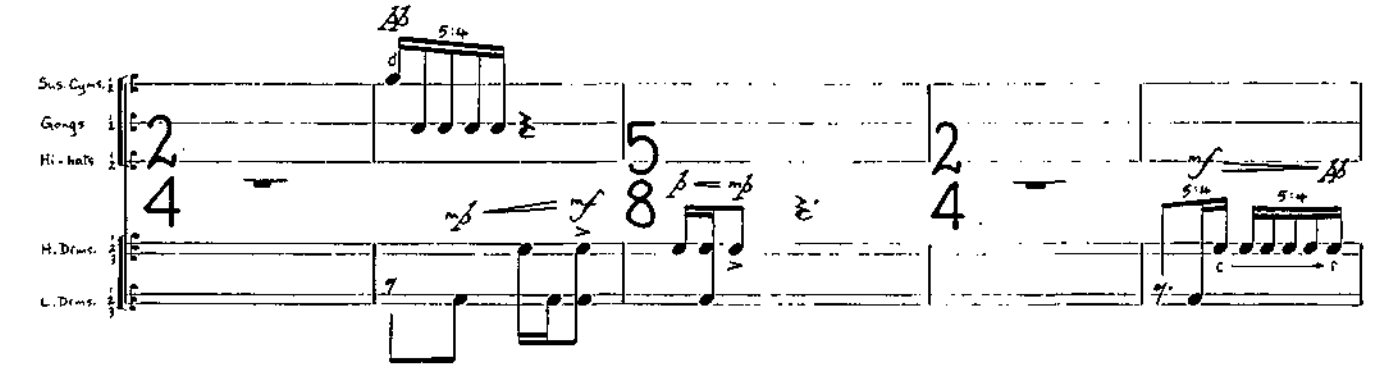

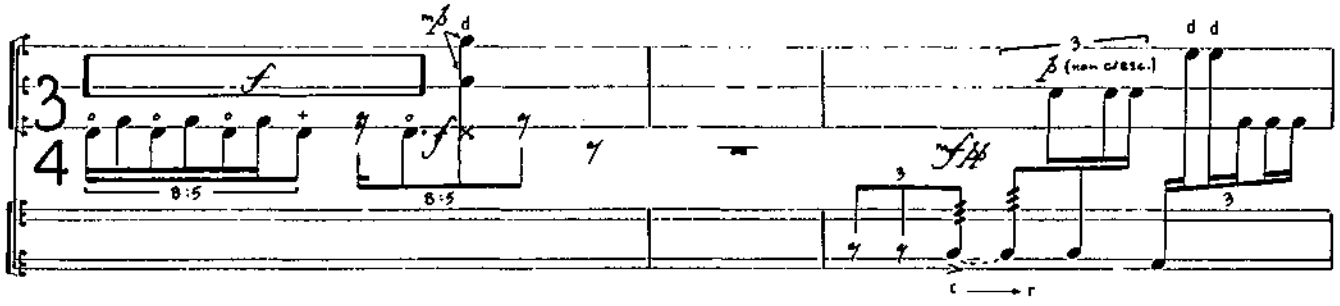

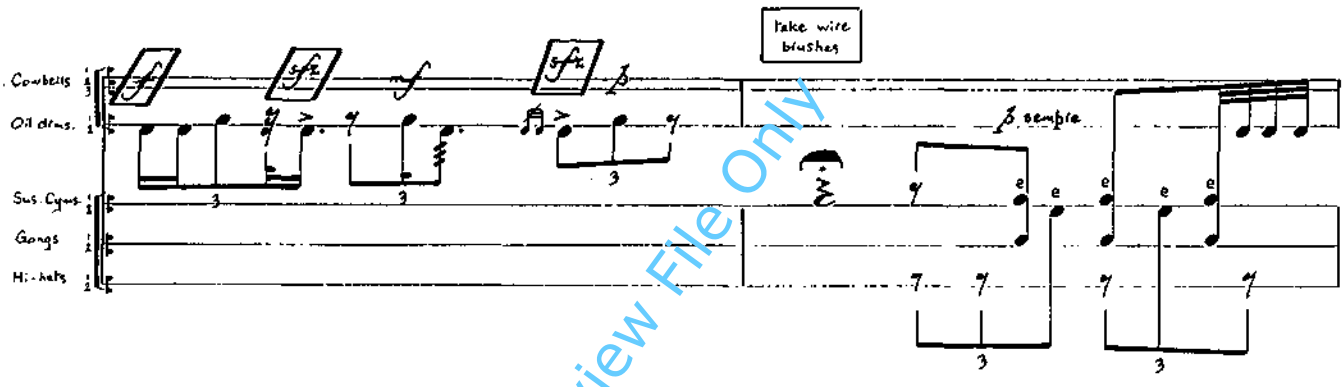

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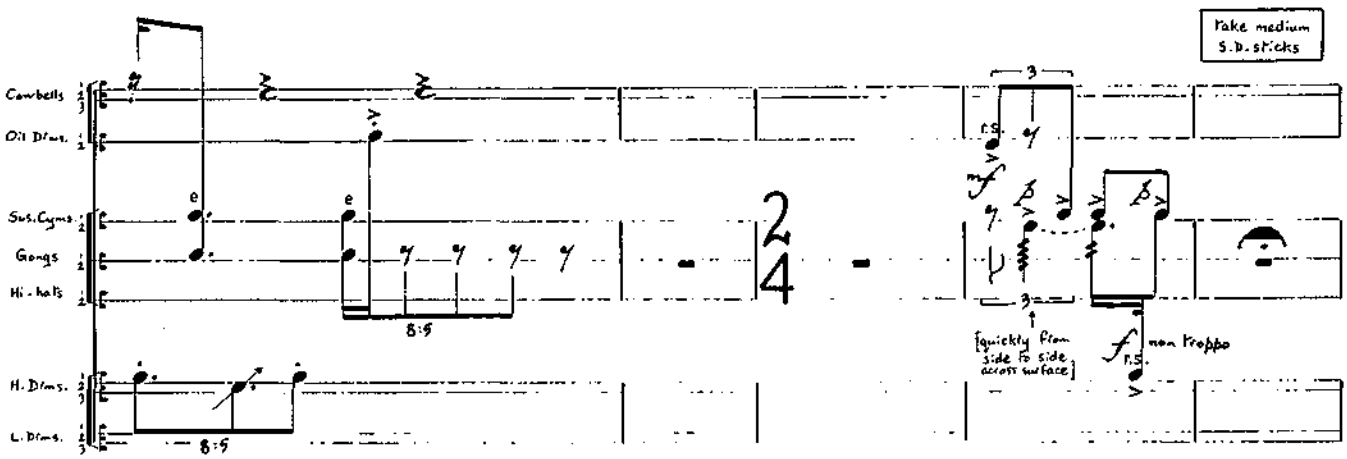

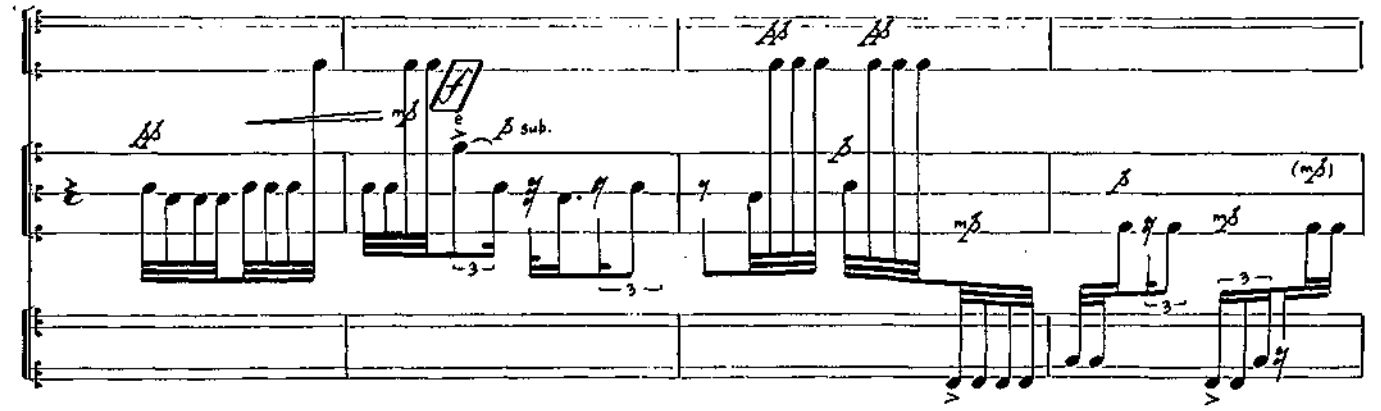

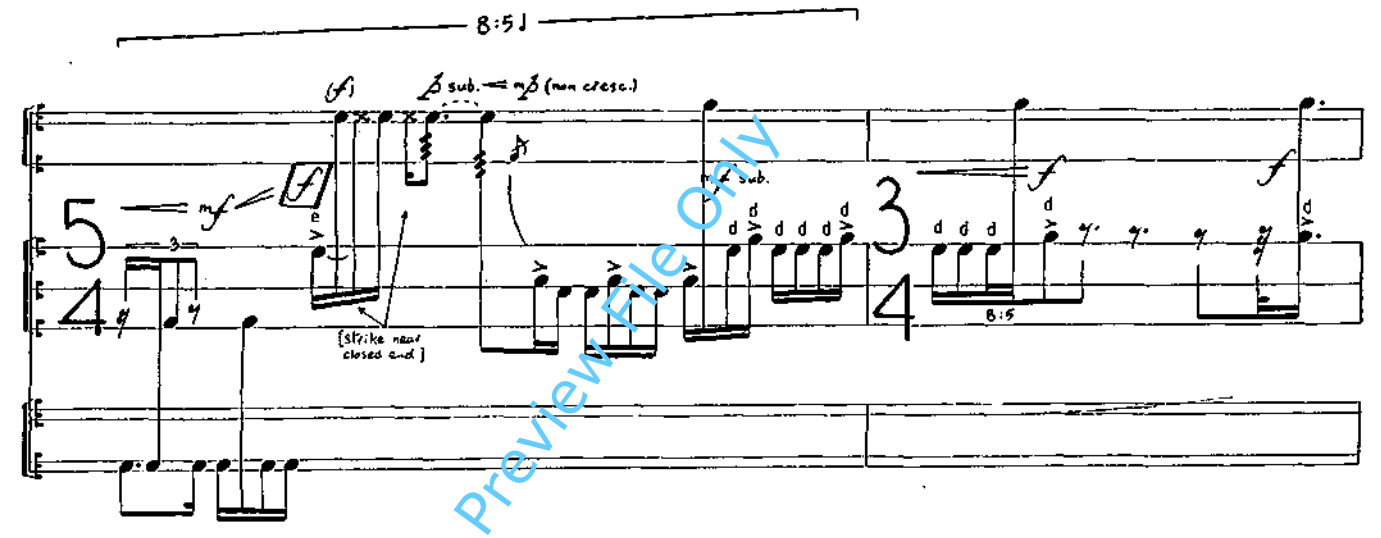

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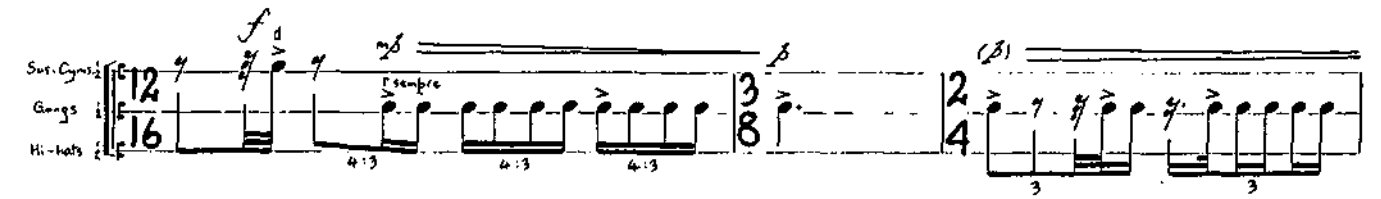

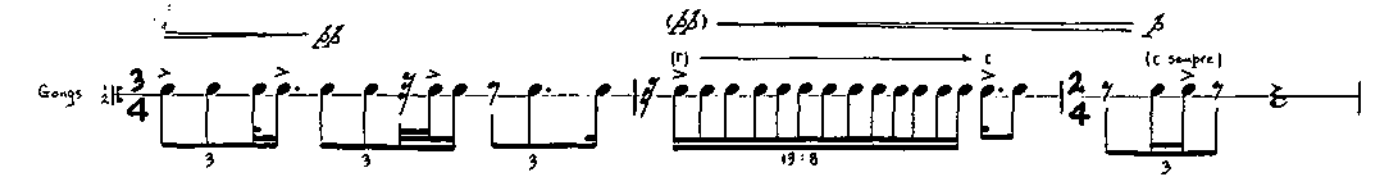

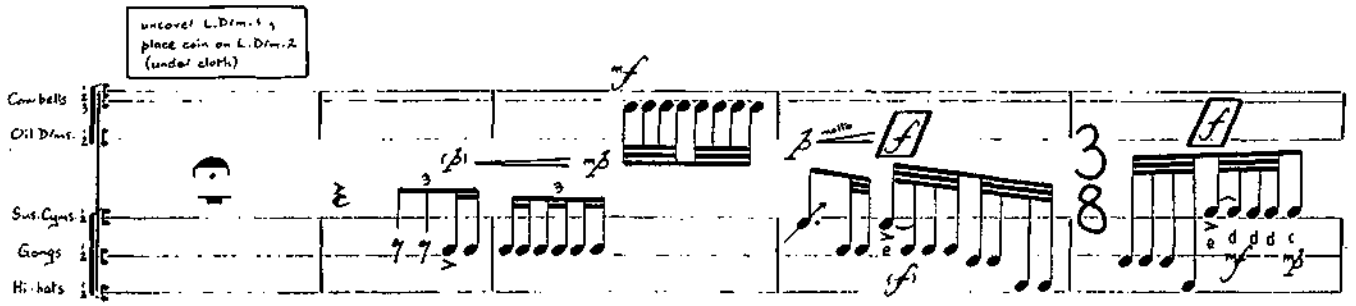

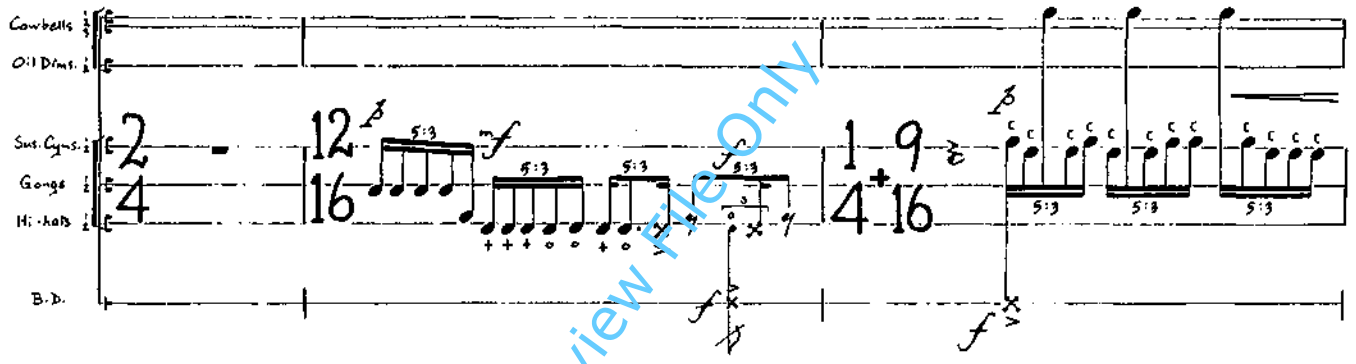

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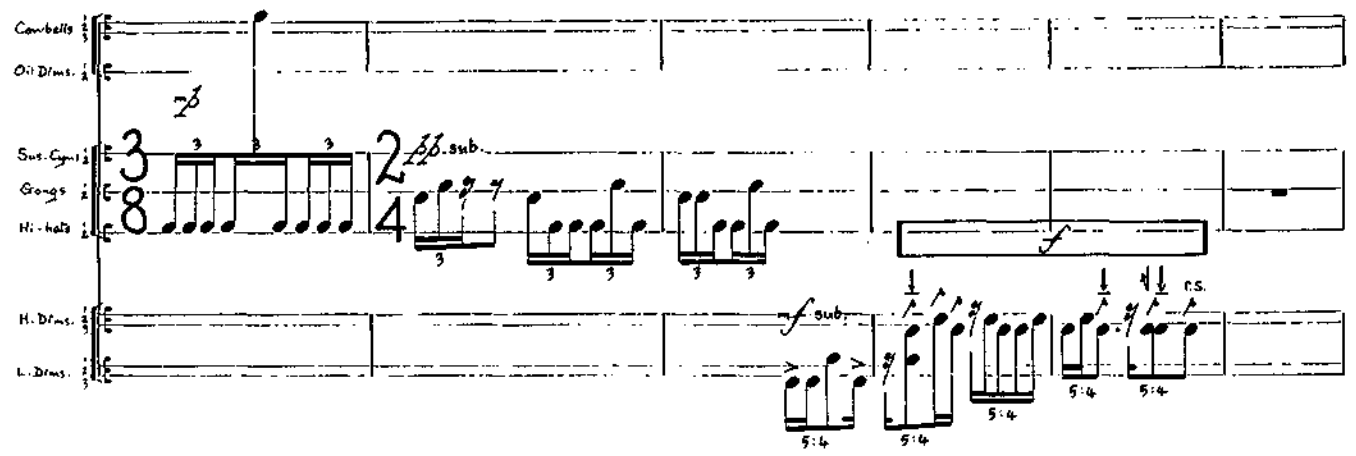

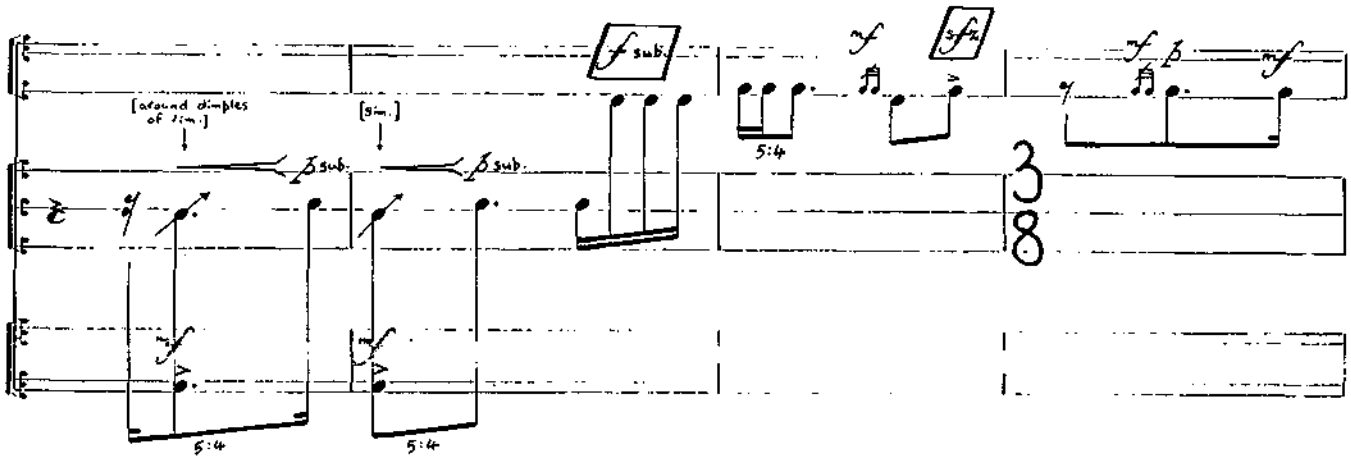

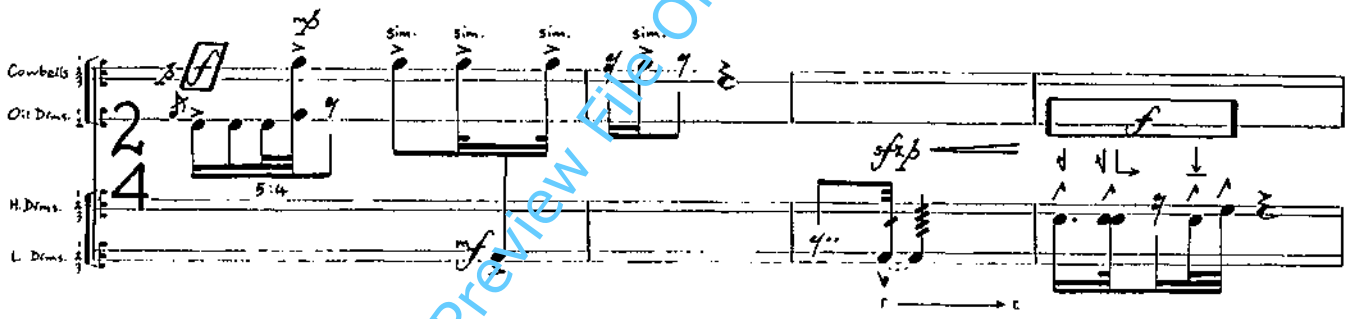

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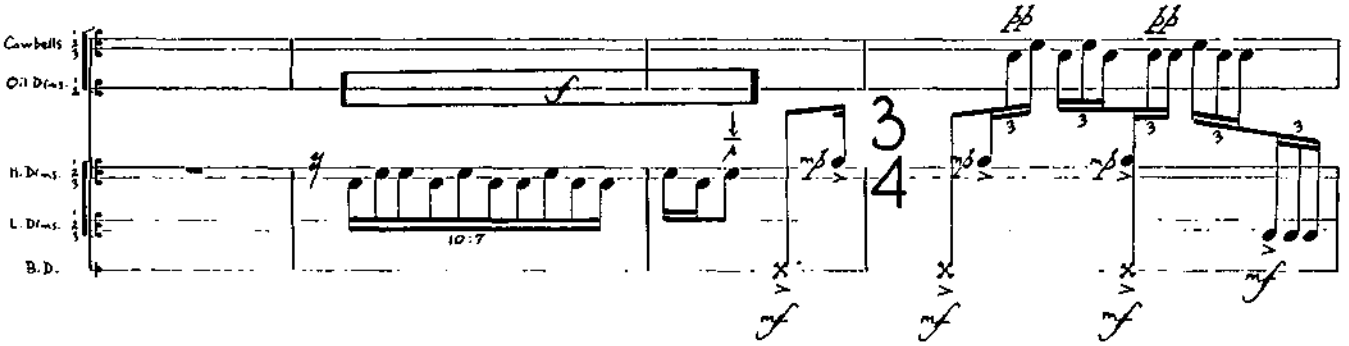

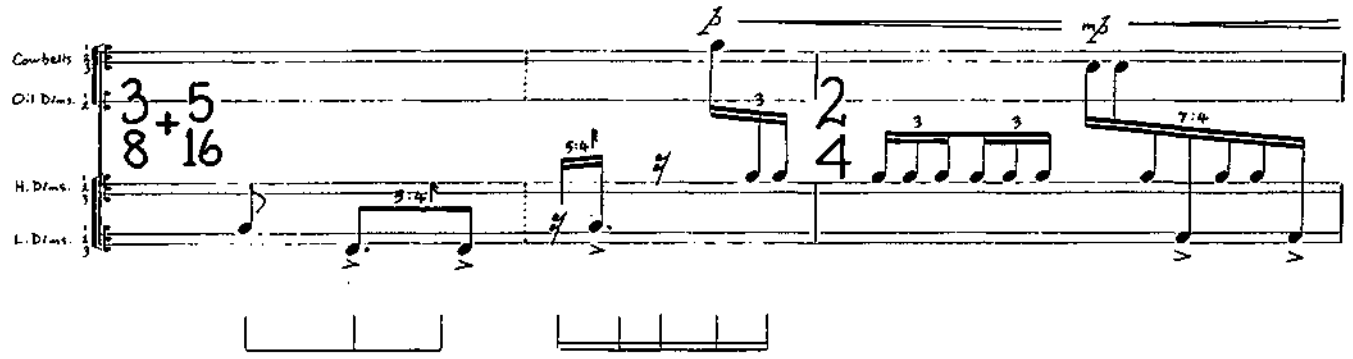

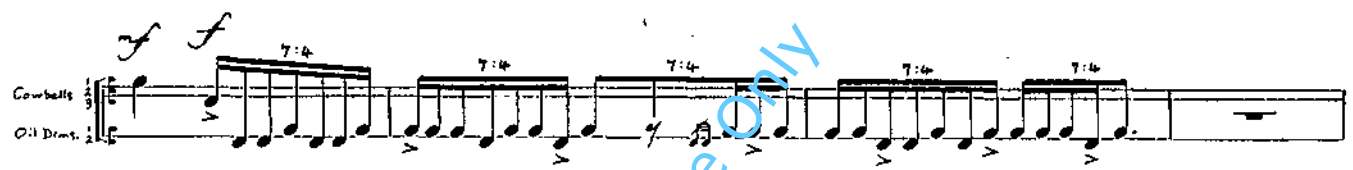

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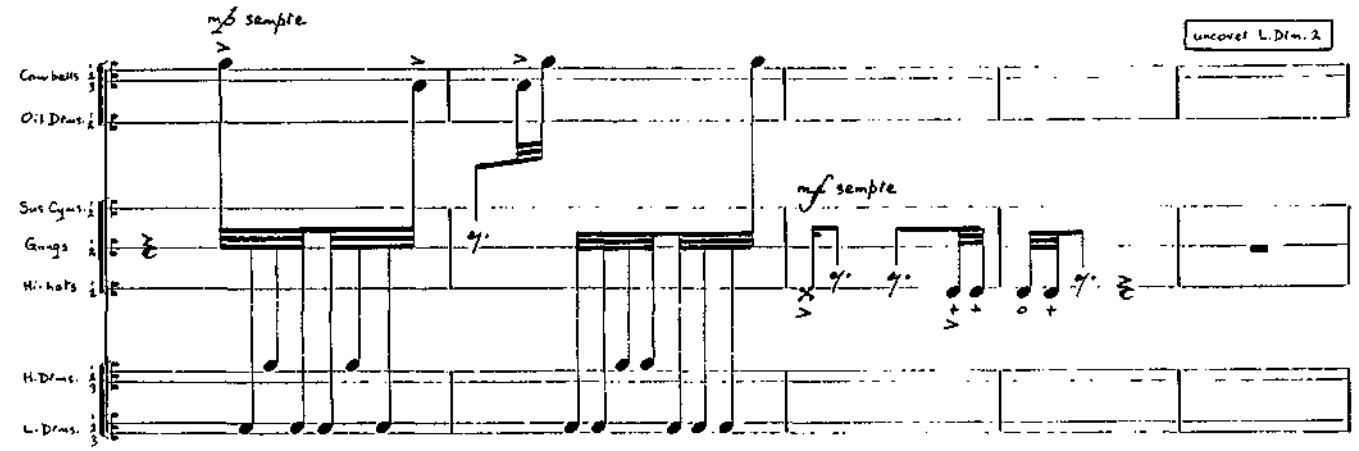

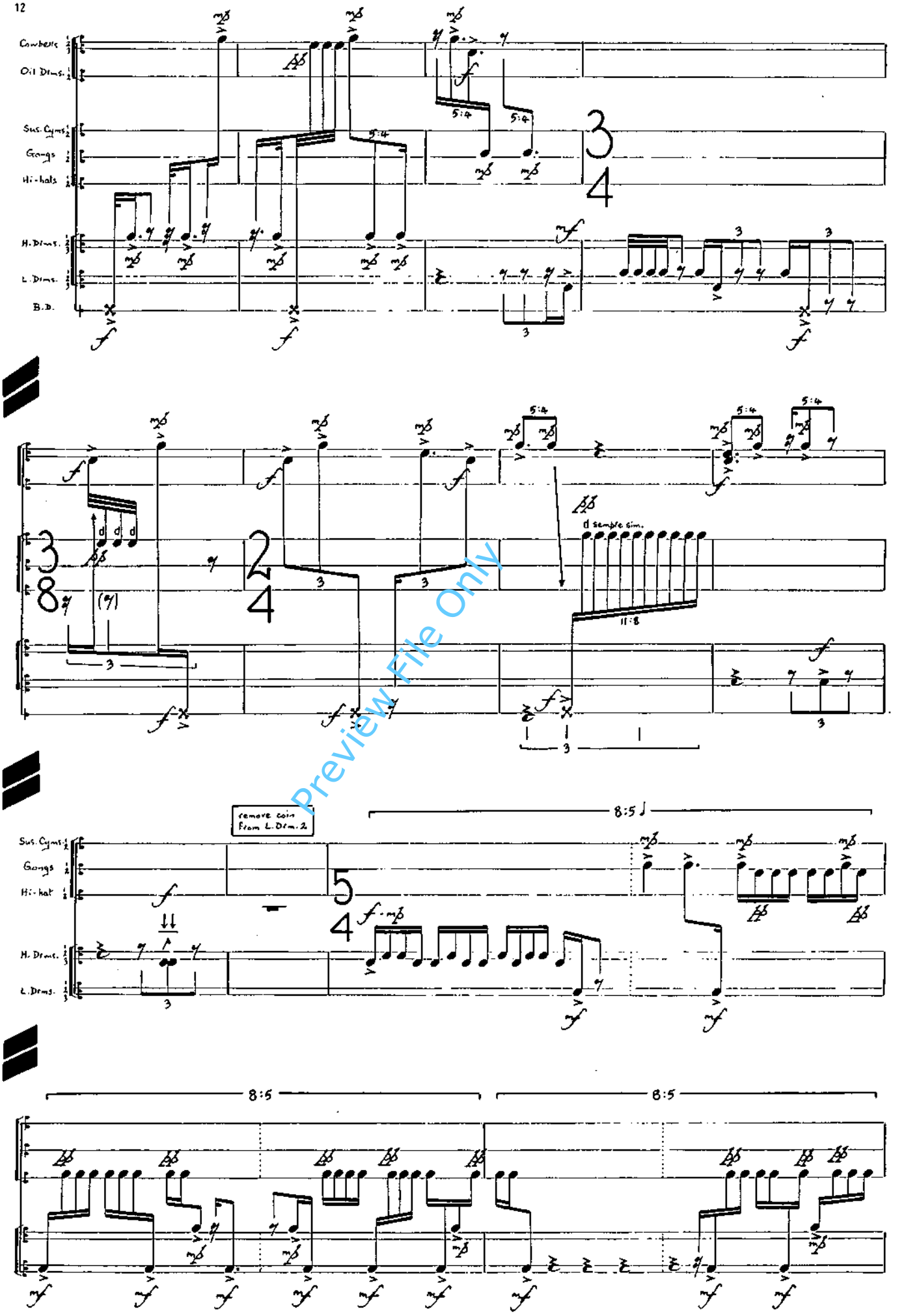

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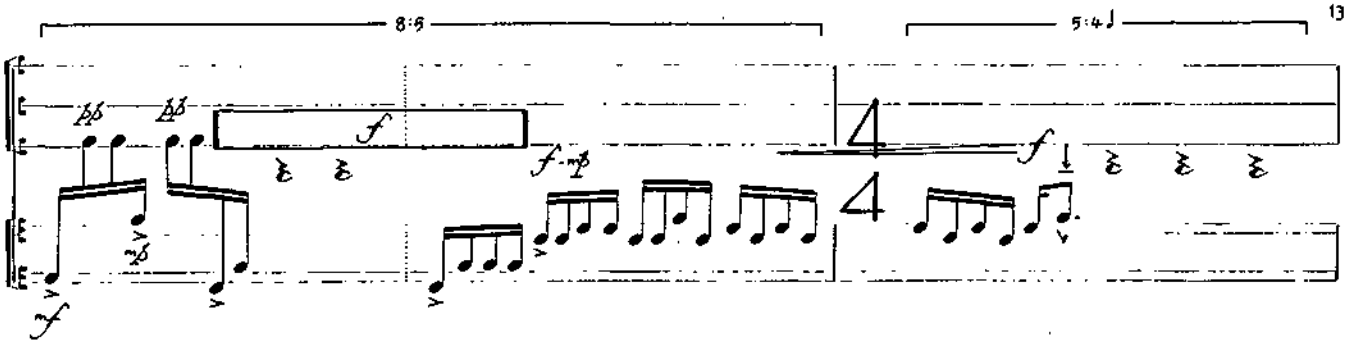

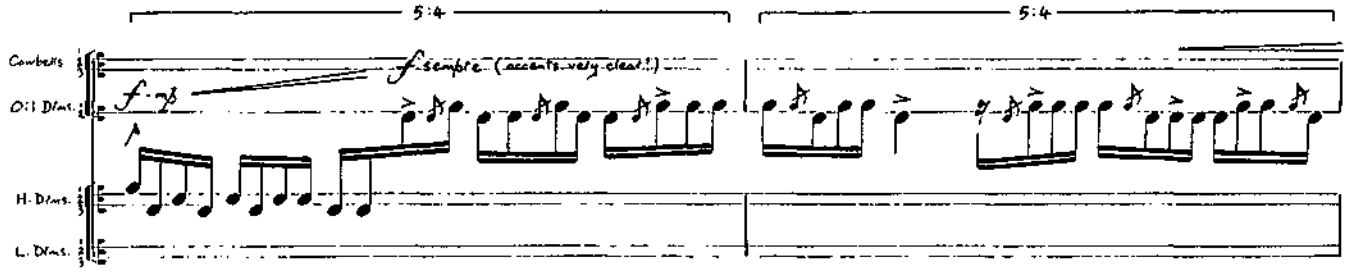

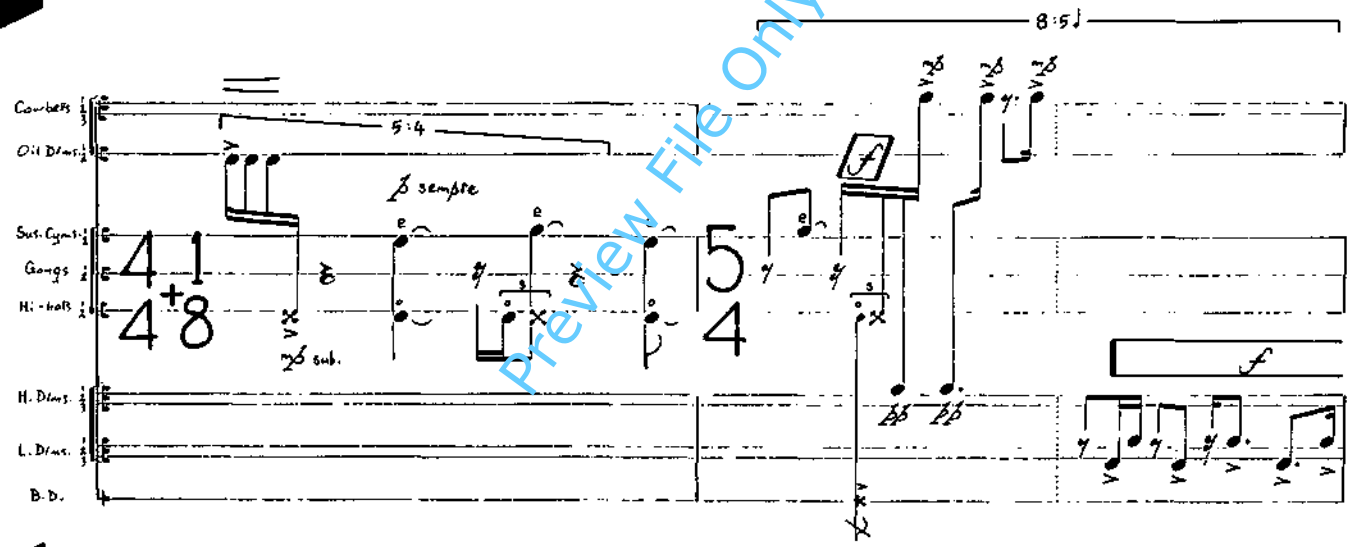

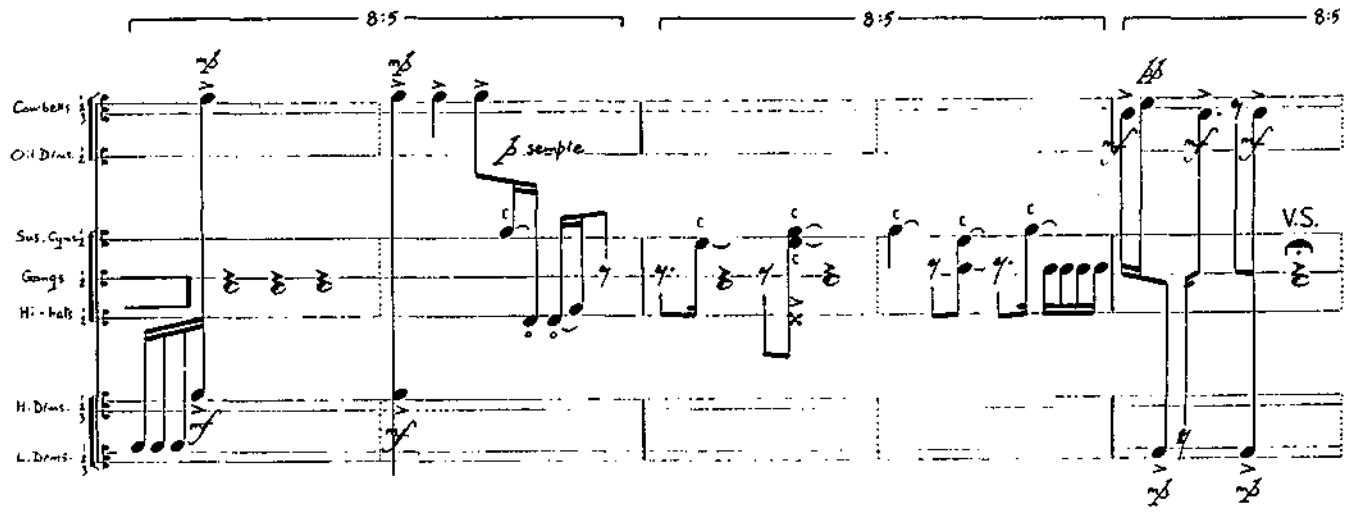

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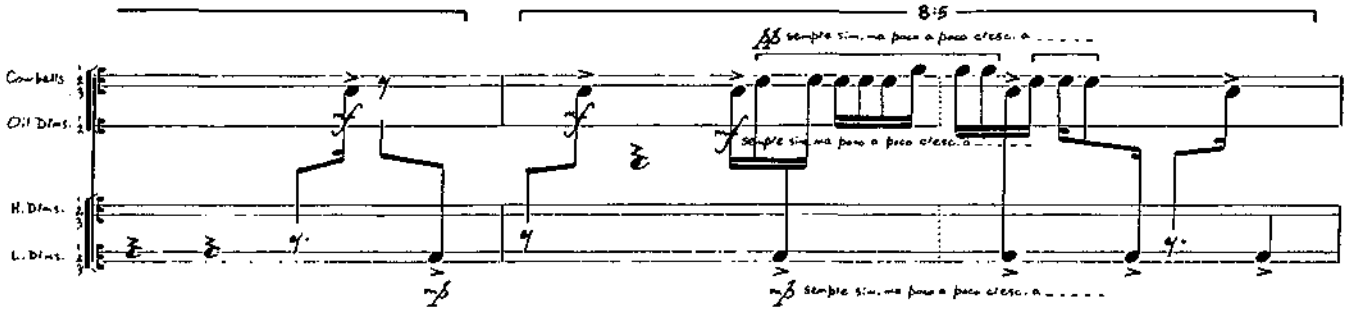

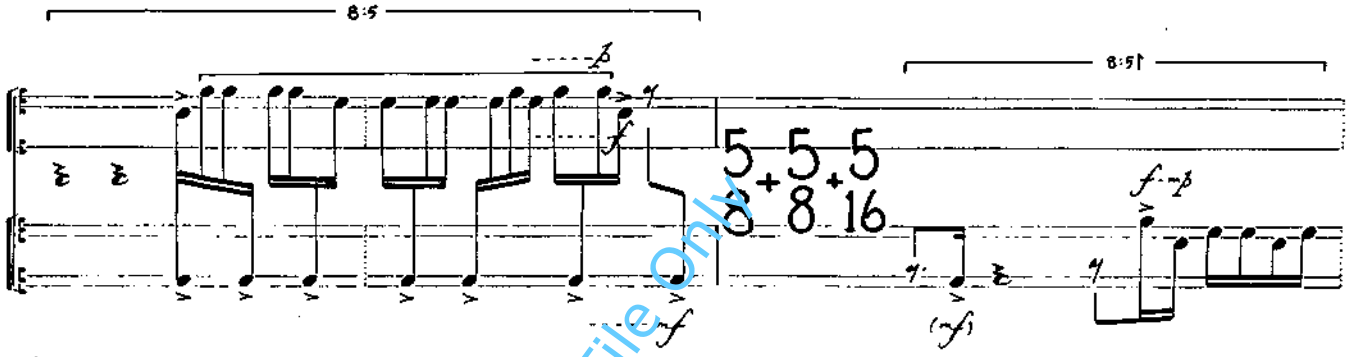

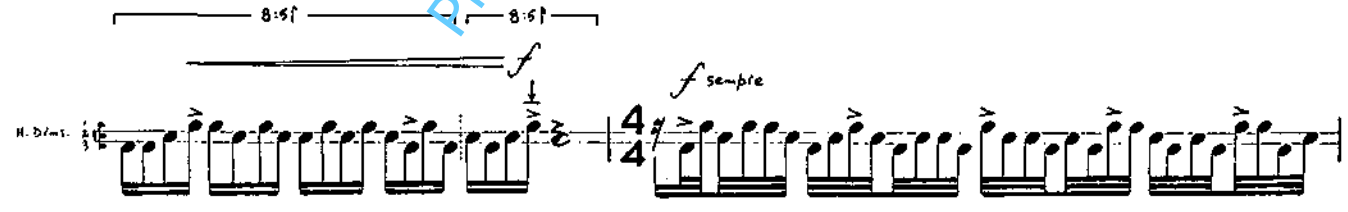

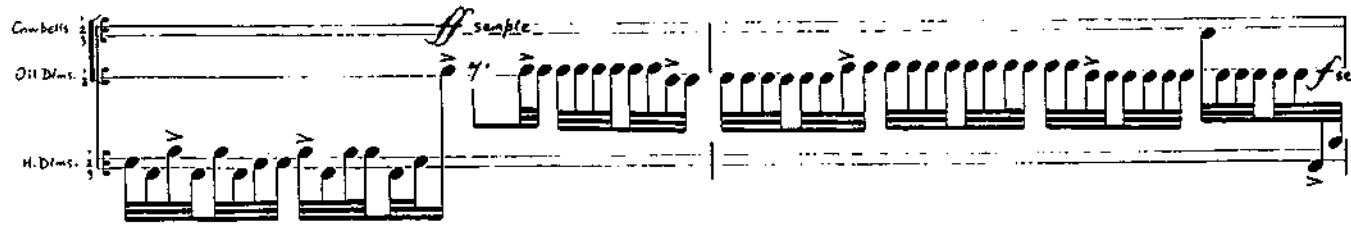

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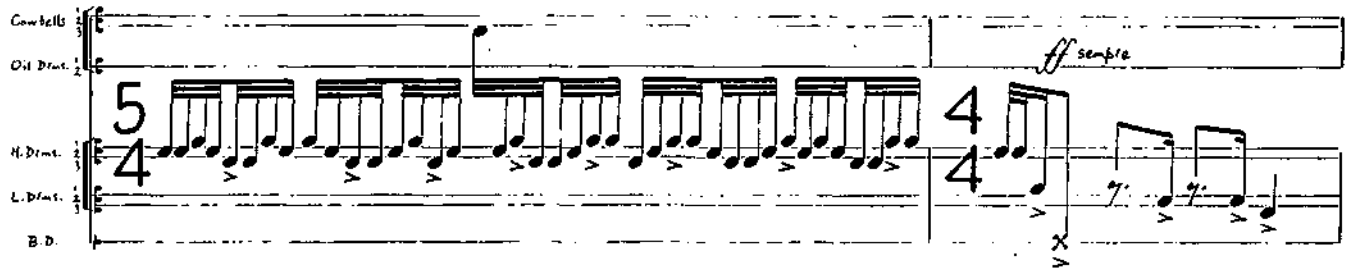

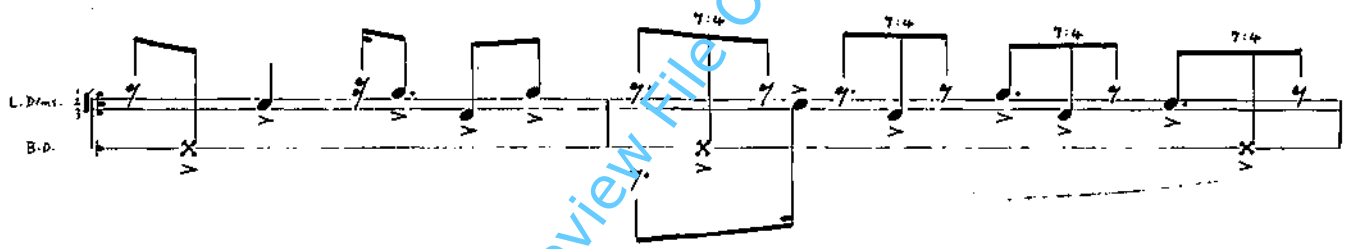

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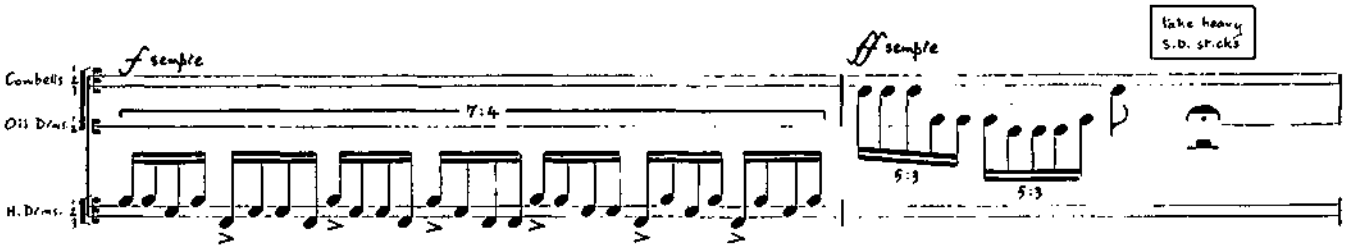

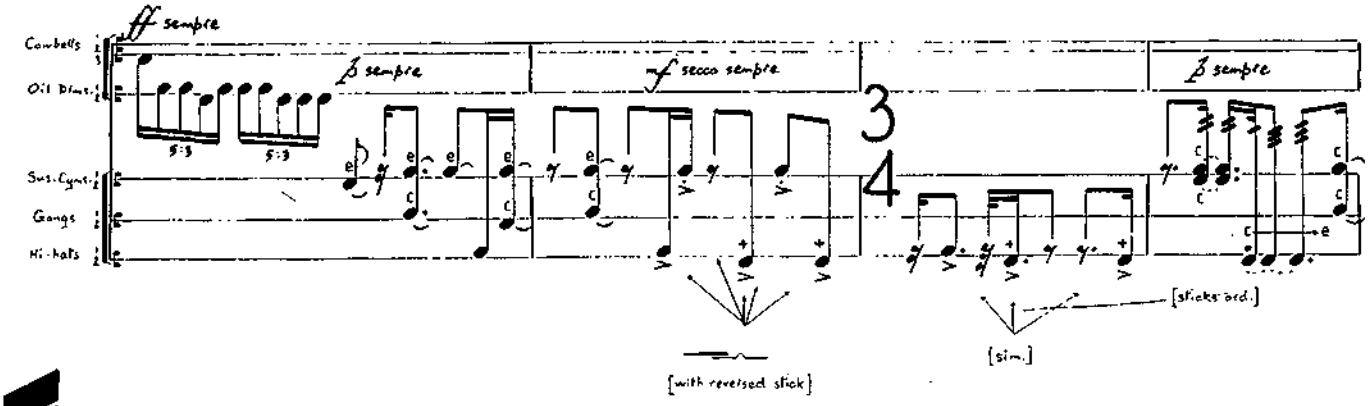

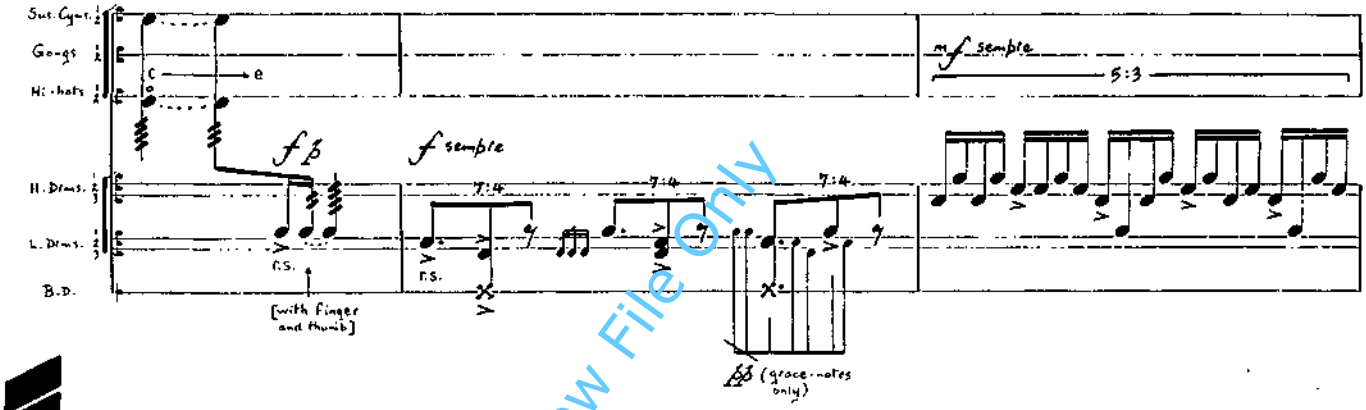

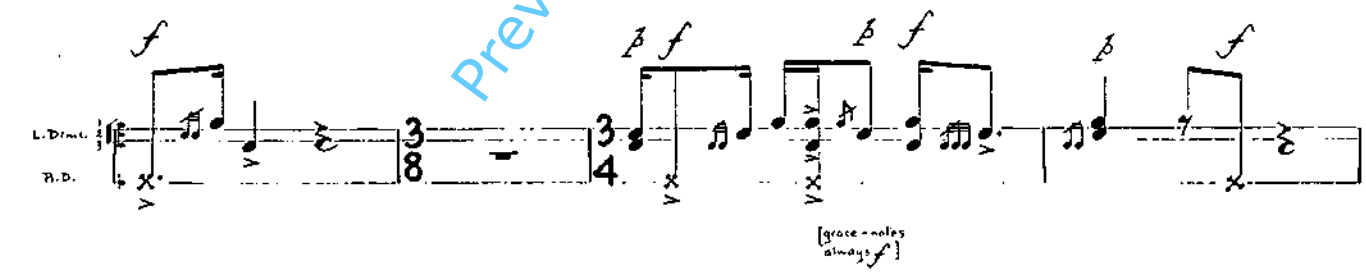

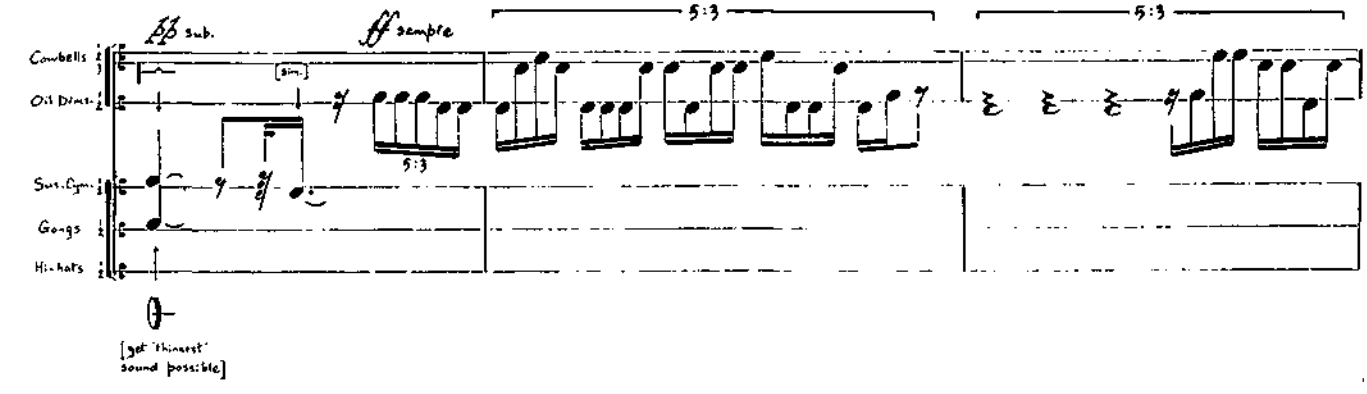

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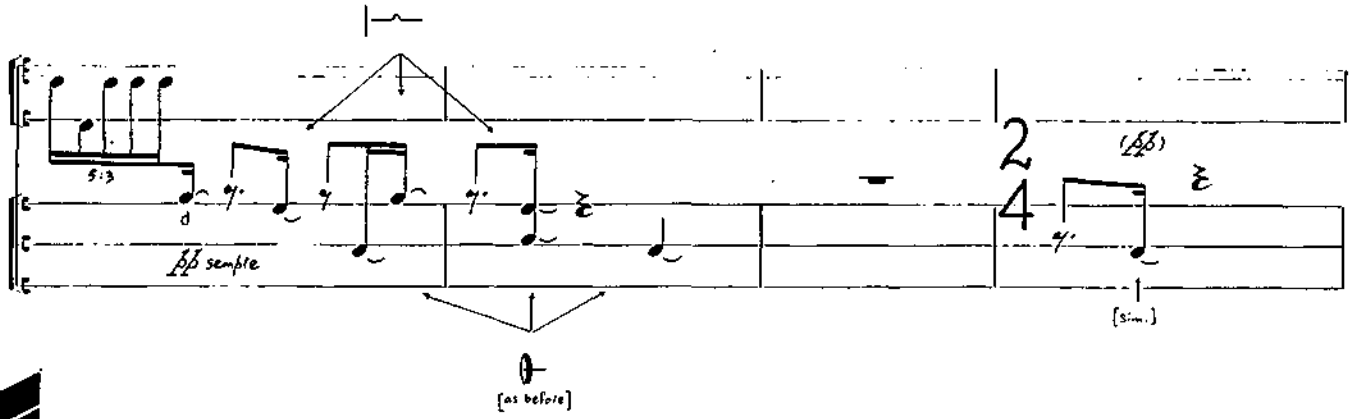

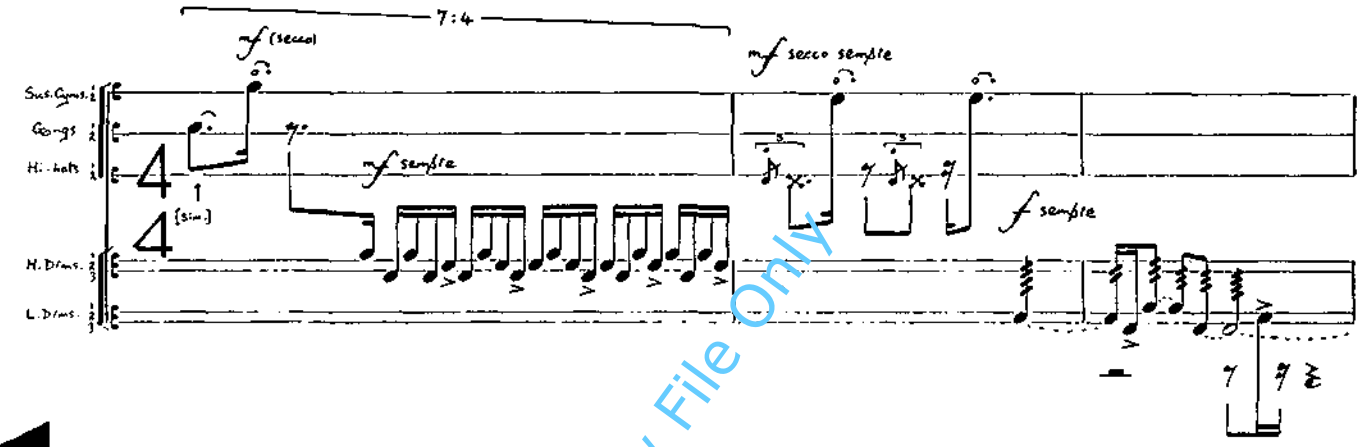

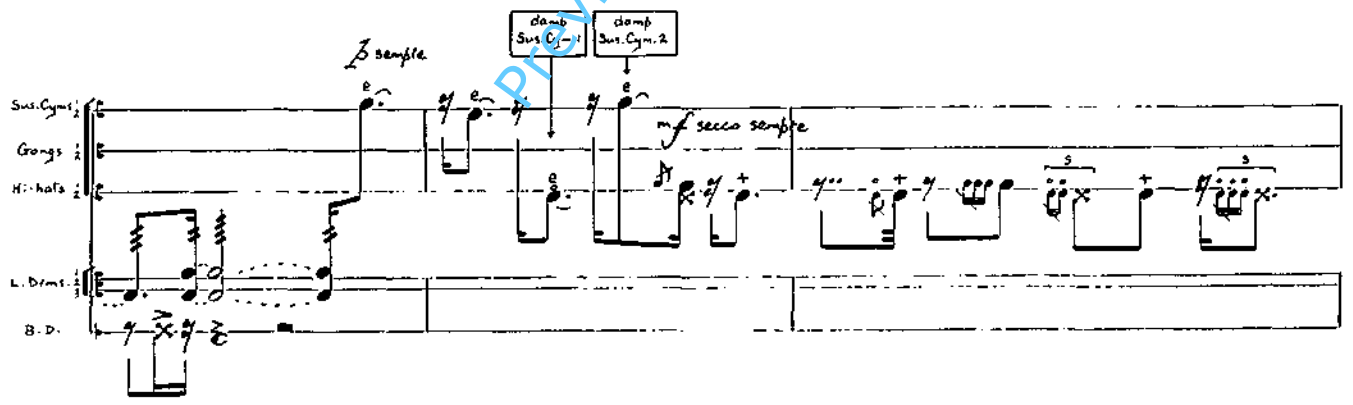

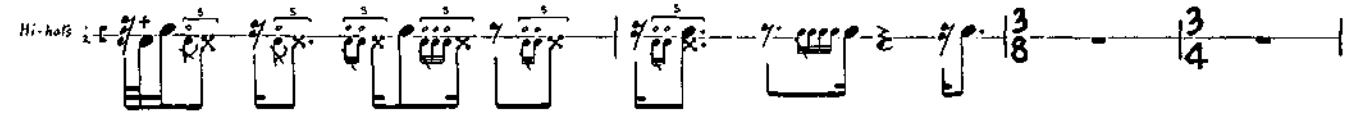

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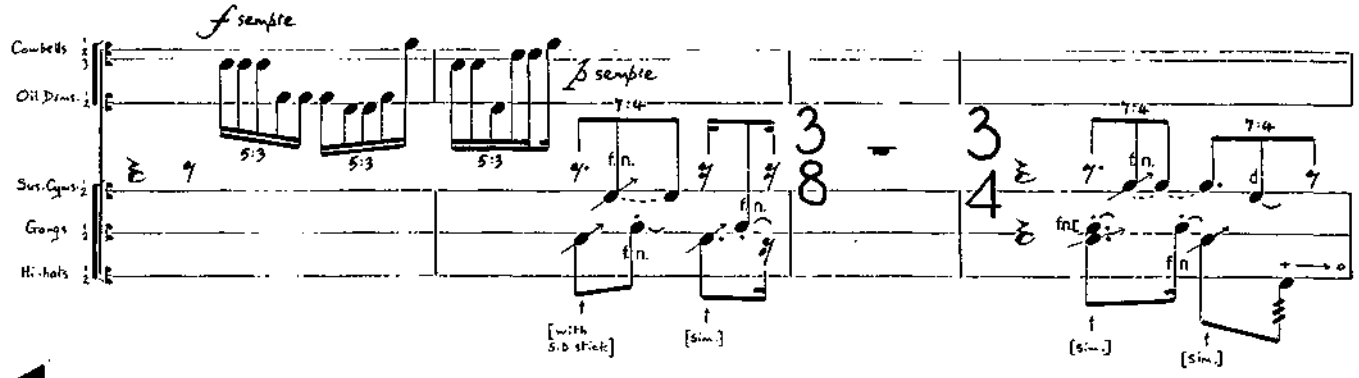

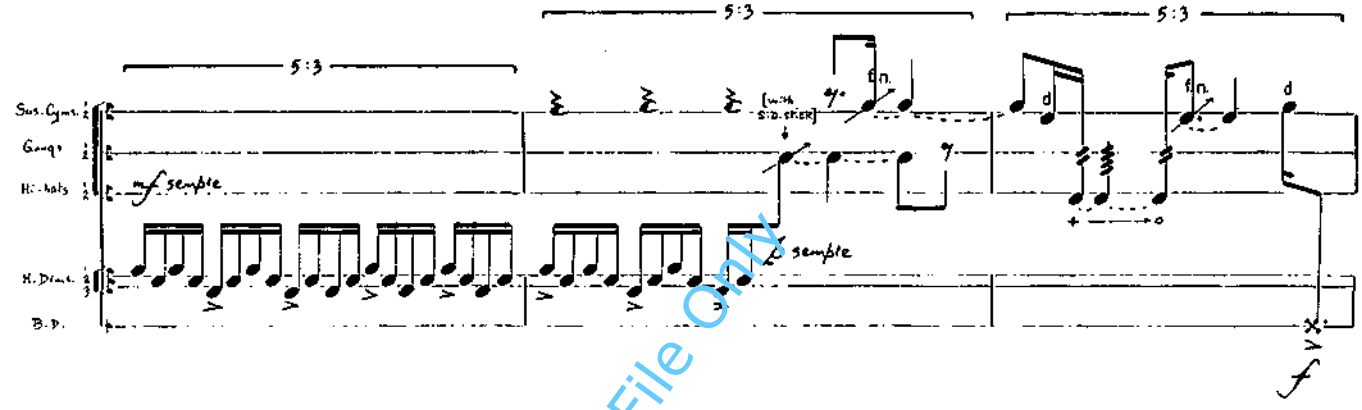

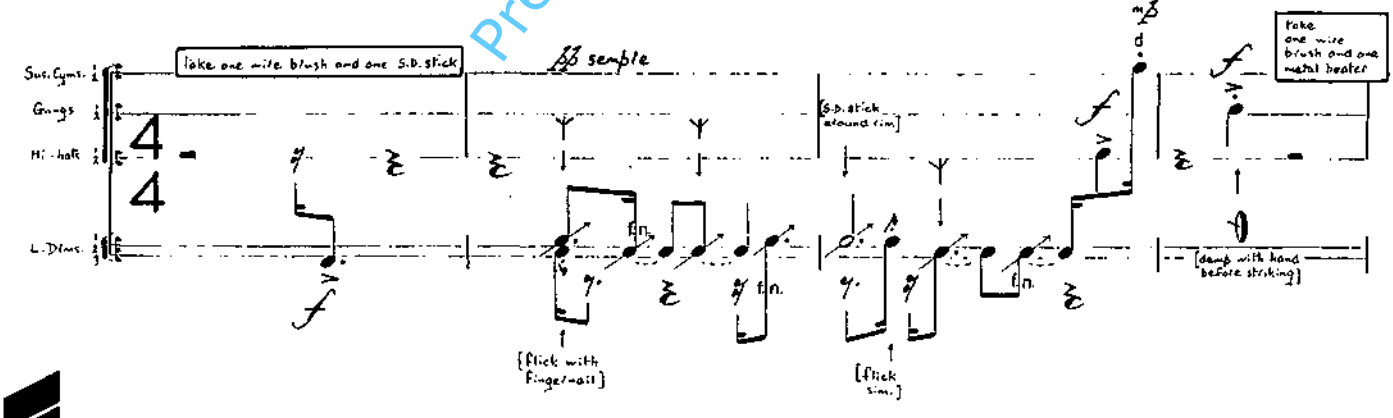

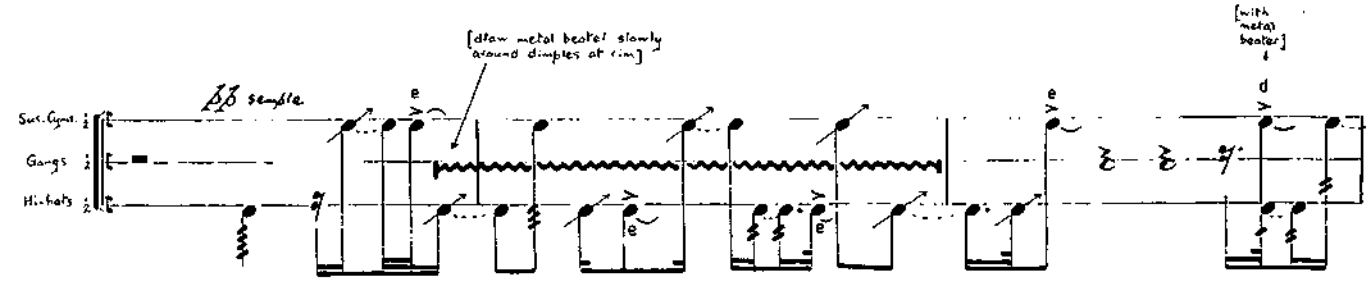

[Play the sus. cym. and hi-hat cym. always with the wire brush, apart from the single attack marked "with metal beater"]
[Hi-hat cym. left open throughout]

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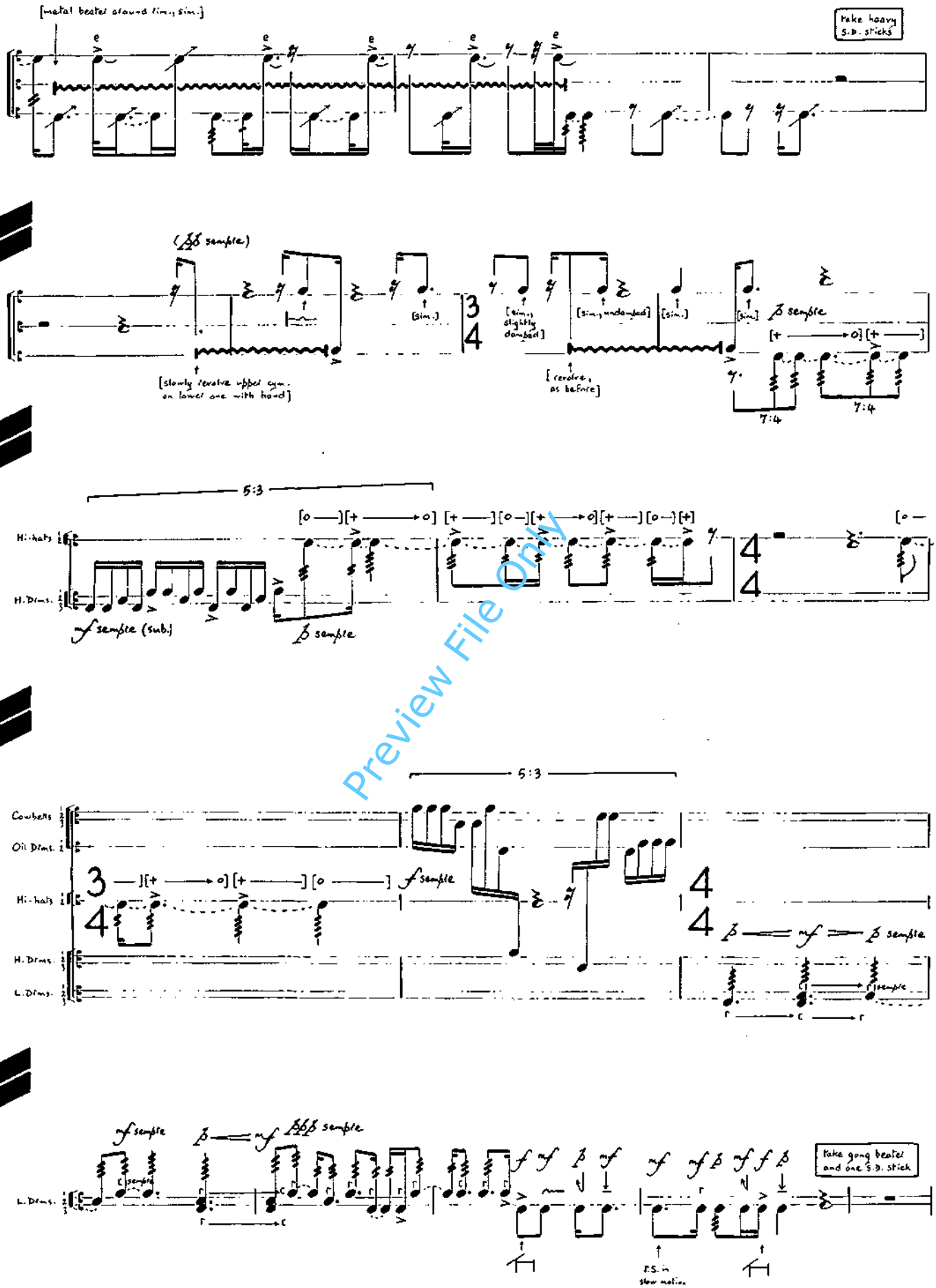

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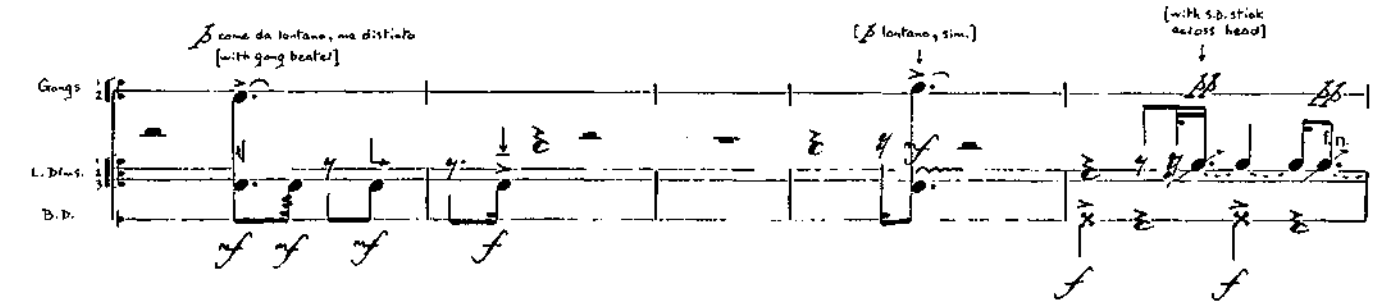

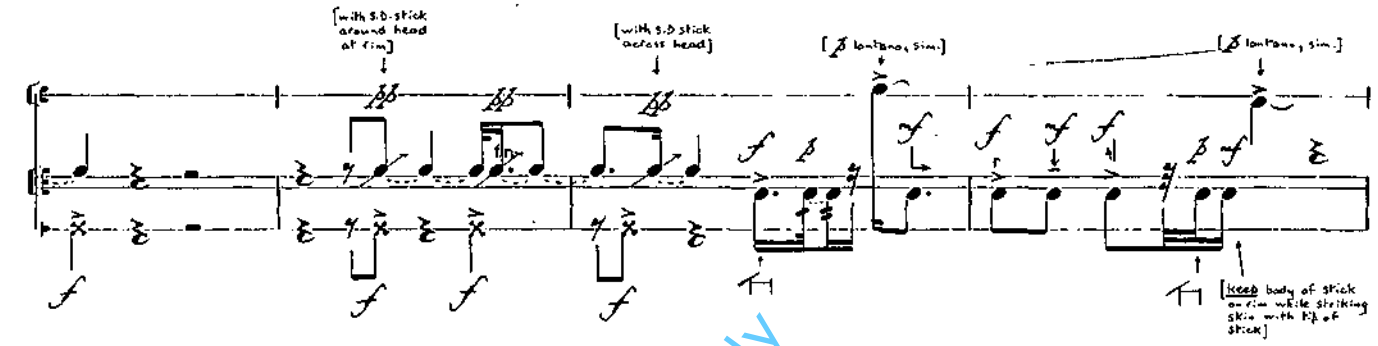

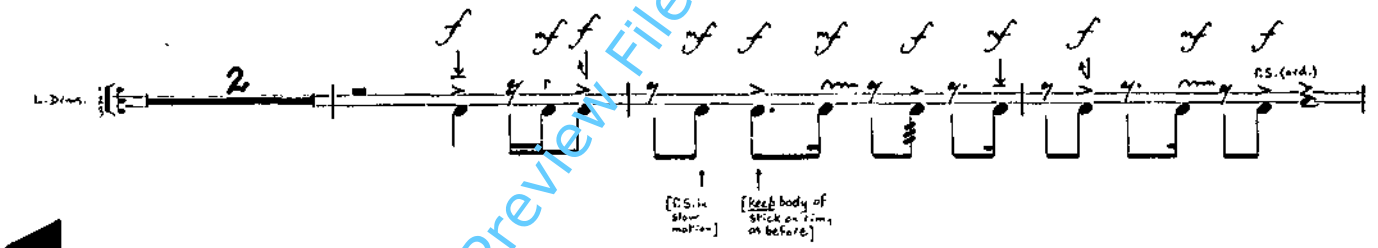

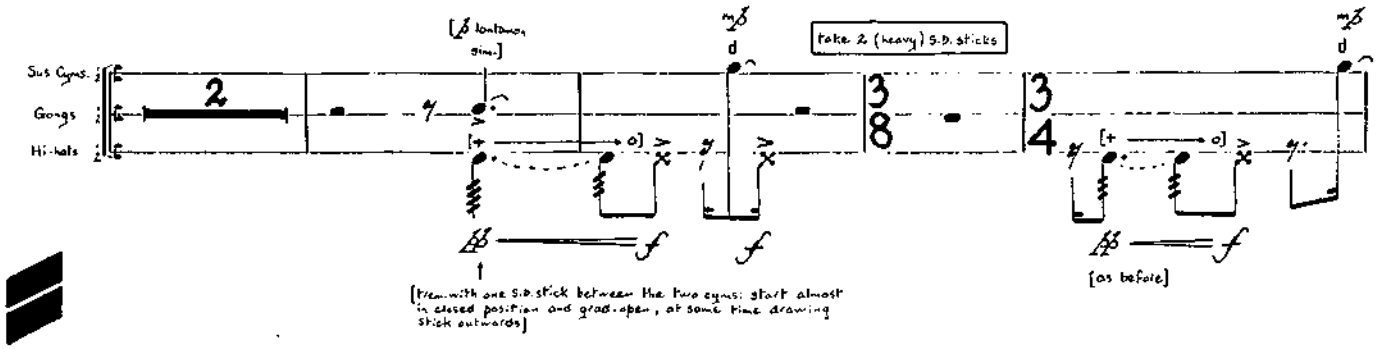

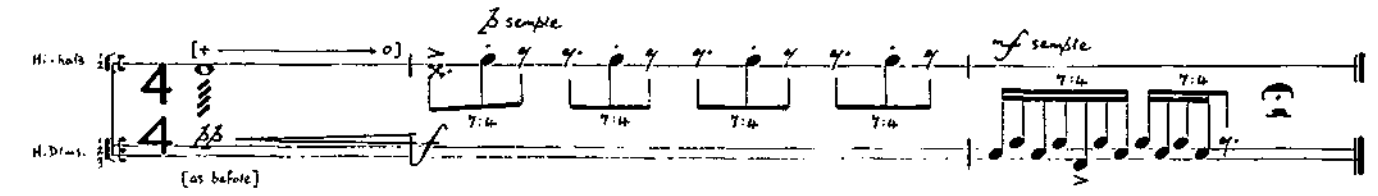

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