

RICHARD EMSLEY

**CUT/DISSOLVE**

Preview File Only

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.




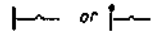















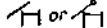
The player is seated; the lay-out of instruments kit-like.

*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

## 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
		strike edge with wood of felt-headed stick
		strike edge at 90° (with wood, in the case of felt-headed sticks)
for sus. cyms.		strike with stick parallel to surface
		damp between finger and thumb before striking
		damp immediately after striking
for gongs		strike rim at 90°
		strike with stick parallel to surface
	.	strike in open position with stick
	+	strike in closed position with stick
for hi-hat cyms.		strike plates together with pedal
		match: strike slightly open with shoulder of stick and close with pedal immediately
		let stick rebound as normal
		strike with both sticks, letting rebound
		leave stick in contact after striking
		strike with both sticks, leaving in contact
for drums		strike with both sticks, one rebounding, one left in contact
		leave stick in contact and drag across head, pressing down
		strike with both sticks, one rebounding, one dragged across head
		let stick bounce naturally on drum-head using very slack grip
		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.

# CUT/DISSOLVE

RICHARD EMSLEY 1984

♩ = 88 (throughout)

light S.D. sticks

Musical score for the first system, featuring Sus. Cym., Gong, Hi-hats, H. Drums, and L. Drums. The score includes dynamic markings such as  $pp$ ,  $f$ , and  $mf$ , and time signatures including 2/4, 3/4, and 4/4. A box indicates "light S.D. sticks" and another box specifies "H. Drums.  $\frac{1}{2}$  coperto" and "L. Drums.  $\frac{1}{2}$ ".

Musical score for the second system, featuring H. Drums and L. Drums. The score includes dynamic markings such as  $f$  and  $mf$ , and time signatures including 2/4, 3/4, and 4/4. A box indicates "H. Drums.  $\frac{1}{2}$  coperto" and "L. Drums.  $\frac{1}{2}$ ".

Musical score for the third system, featuring H. Drums and L. Drums. The score includes dynamic markings such as  $mf$  and  $f$ , and time signatures including 3/4, 2/4, and 4/4.

Musical score for the fourth system, featuring H. Drums and L. Drums. The score includes dynamic markings such as  $mf$  and  $f$ , and time signatures including 3/4, 2/4, and 4/4.

7:4  
7:4  
7:4  
5  
16  
4  
5:4  
7:4  
p  
f  
sub.  
cresc.  
Sim.

f  
f  
sub.  
take felt-headed sticks  
uncover H. Dem. 2  
3  
4  
2

p  
sub.  
f  
sim.  
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5:4  
7:5  
5:3  
2  
4  
15:8  
f

p  
sub.  
f  
sim.  
take light s.b. sticks  
4  
4  
3  
8  
[with reverse end of stick]  
[sim.]  
[sim.]

Musical score system 1. It features a grand staff with two staves. The top staff has a treble clef and the bottom staff has a bass clef. The time signature changes from 3/4 to 2/4, then to 3/4, and finally to 4/3. A dynamic marking of **f** is present. Performance instructions include "(on beat) ord.", "(non troppo)", and "r.s.". There are also some handwritten notes and markings like "ε" and "7:4".

Musical score system 2. It features a grand staff with two staves. The top staff has a treble clef and the bottom staff has a bass clef. The time signature changes from 4/4 to 2/4, then to 4/4, and finally to 3/8. A dynamic marking of **f** is present. Performance instructions include "sub" and "mf". There are also some handwritten notes and markings like "ε" and "13:8".

Musical score system 3. It features a grand staff with two staves. The top staff has a treble clef and the bottom staff has a bass clef. The time signature changes from 3/4 to 2/4, then to 3/8, and finally to 3/4. A dynamic marking of **f** is present. Performance instructions include "d", "Sim.", "sempre", and "7:4". There are also some handwritten notes and markings like "ε" and "7:4".

Musical score system 4. It features a grand staff with two staves. The top staff has a treble clef and the bottom staff has a bass clef. The time signature changes from 2/4 to 4/4, then to 5/4, and finally to 7/4. A performance instruction "[ = same speed as ]" is present. There are also some handwritten notes and markings like "ε" and "3".

Cowbells

Oil Drums

Sus. Cym.

Gongs

Hi-hats

H. Drms.

L. Drms.



[roll with one stick inside cowbell, gradually drawing outwards]

uncover H. Drm. 1, cover H. Drm. 2

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Cowbells  
Oil Drums  
Sus. Cym.  
Gong  
Hi-hats  
H. Drums  
L. Drums

2/4  
5:3  
5:3  
7:4

*p* *f* *p* *f* *f*

*ff* sub. *ff* *ff* sub. *ff* sub.

4/4 3/4 8:5 3/8 8:5

*f* *mf* *f* *f*

5:3 5:3 8:5 8:5

Sus. Cym.  
Gong  
Hi-hats  
H. Drums  
L. Drums

2/4 5/8 2/4

*ff* *mf* *ff*

5:4 5:4



Musical score for the first system. It consists of a piano part (treble and bass clefs) and a drum set part (snare, tom, and cymbal). The piano part includes dynamics such as *mf*, *f*, *sub.*, and *(mf)*. There are also markings for *ff* and *ff* above the piano staff. The drum set part includes triplet markings and a *3* marking.

Musical score for the second system. It includes a piano part and a drum set part. The piano part has dynamics like *f*, *sub.*, and *mf (non cresc.)*. There are also markings for *ff* and *ff* above the piano staff. The drum set part includes a *5/4* time signature, a *3* marking, and a *3* marking. A note in the piano part is marked with *[strike near closed end]*. A large blue watermark "Preview File Only" is overlaid on the score.

Musical score for the third system, featuring a Snare Drum, Gongs, and Hi-hats. The Snare Drum part has dynamics like *f*, *mf*, and *ff*. The Gongs part has a *12* marking and a *16* marking. The Hi-hats part has a *16* marking and a *3* marking. There are also markings for *4:3*, *3*, and *2*.

Musical score for the fourth system, featuring a Gong. The Gong part has dynamics like *ff*, *(ff)*, and *ff*. There are markings for *3*, *19:8*, and *3*. A note in the Gong part is marked with *(c sempre)*.

uncover L.Drm.1 & place coin on L.Drm.2 (under cloth)

Cowbells

Oil Drms.

Sus. Cym.

Gongs

Hi-hats

Cowbells

Oil Drms.

Sus. Cym.

Gongs

Hi-hats

B.D.

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Cowbells

Oil Drms.

Sus. Cym.

Gongs

Hi-hats

H. Drms.

L. Drms.

Musical score for the first system, featuring piano and strings. The piano part is in 5/4 time and includes dynamic markings such as *f sub.*, *f*, *sfz*, *f*, *f*, and *f*. The string part includes markings for *[around dimples of rim.]*, *[sim.]*, and *δ sub.*. A large bracket on the right side of the system is labeled with the number 8.

Musical score for the second system, featuring percussion instruments. The parts include Cowbells, Ott. Drms., H. Drms., and L. Drms. The Cowbells part is in 2/4 time and includes dynamic markings such as *f*, *Sim.*, *Sim.*, *Sim.*, and *Sim.*. The H. Drms. part is in 4/4 time and includes dynamic markings such as *fz* and *f*. The L. Drms. part is in 5/4 time and includes dynamic markings such as *f* and *fz*. A large bracket on the right side of the system is labeled with the number 7.

Musical score for the third system, featuring percussion instruments. The parts include Cowbells, Ott. Drms., H. Drms., L. Drms., and B.D. The Cowbells part is in 3/4 time and includes dynamic markings such as *ff* and *ff*. The Ott. Drms. part is in 3/4 time and includes dynamic markings such as *f* and *mf*. The H. Drms. part is in 3/4 time and includes dynamic markings such as *f* and *mf*. The L. Drms. part is in 3/4 time and includes dynamic markings such as *f* and *mf*. The B.D. part is in 3/4 time and includes dynamic markings such as *f* and *mf*. A large bracket on the right side of the system is labeled with the number 3.

Cowbells 3/8  
 Oil Drms. 2/8  
 H. Drms. 4/4  
 L. Drms. 4/4

3 5  
 8+16

3 2 3 3 7:4

4

Cowbells 3/8  
 Oil Drms. 2/8

7:4 7:4 7:4 7:4 7:4

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Cowbells 3/8  
 Oil Drms. 2/8  
 Sus Cym. 2/8  
 Grngs 4/4  
 Hi-hats 4/4  
 H. Drms. 4/4  
 L. Drms. 4/4

*mf* sample  
*mf* sample

uncover L.Dm. 2

Cowbells  
 Oil Drums  
 Sus. Cym.  
 Gong  
 Hi-hats  
 H. Drums  
 L. Drums  
 B.D.

3  
4

3  
8  
2  
4  
3  
3  
11:8

remove coin  
 from L. Drm. 2

Sus. Cym.  
 Gong  
 Hi-hat  
 H. Drums  
 L. Drums

5  
4  
8:5  
8:5

8:5  
8:5



8:9 5:4

ff ff f f

ff ff

5:4 5:4

Cymbals

Oil Drms.

H. Drms.

L. Drms.

*f sempre (accents very clear!)*

8:5

Cymbals

Oil Drms.

Sus. Cym.

Gongs

Hi-hats

H. Drms.

L. Drms.

B. D.

5:4

*f sempre*

4 1 5 4

4+8

sub.

f

8:5 8:5 8:5

Cymbals

Oil Drms.

Sus. Cym.

Gongs

Hi-hats

H. Drms.

L. Drms.

*f sempre*

VS.

Cymbals  
Oil Drms.  
H. Drms.  
L. Drms.

*ff* sempre sim. ma poco a poco cresc. a...  
*f* sempre sim. ma poco a poco cresc. a...  
*ff* sempre sim. ma poco a poco cresc. a...

8:5

Oil Drms.  
H. Drms.

*f*  
*f-p*

5  
8 + 5  
8 + 5  
16

8:5

H. Drms.

*f*  
*f sempre*

8:5

Cymbals  
Oil Drms.  
H. Drms.

*ff sempre*  
*f sempre*

8:5

Combsells  
Oil Drms.  
H. Drms.  
L. Drms.  
B.D.

*ff sempre*

L. Drms.  
B.D.

*7:4*

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Combsells  
Oil Drms.  
H. Drms.

*f sempre*

*7:4*

*5:3*

*5:3*

take heavy S.D. sticks

Cowbells  
Oil Drums  
Sus. Cym.  
Gongs  
Hi-hats

*ff* *sempre* *f* *secco sempre* *f* *sempre*

5:3 5:3

3  
4

[with reversed stick] [sticks ord.] [sim.]

Sus. Cym.  
Gongs  
Hi-hats

*f* *f* *sempre* *mf* *sempre*

5:3

H. Drums  
L. Drums  
B.D.

[with finger and thumb] [sim.]

7:4 7:4

*ff* (grace-notes only)

L. Drums  
B.D.

*f* *f* *f* *f* *f*

3 3 3 3 3

8 4

[grace-notes always *f*]

Cowbells  
Oil Drums  
Sus. Cym.  
Gongs  
Hi-hats

*ff* *sub.* *ff* *sempre* *f* *f*

5:3 5:3

[get 'thinnest' sound possible]

5:3  
pp septe  
2/4  
[sim.]  
[as before]

mf secca 7:4  
mf secca septe  
mf septe  
f septe  
[sim.]

f septe  
mf secca septe  
f septe  
damp Sus. Cym. 1  
damp Sus. Cym. 2

Hi-hats  
3/8  
3/4

*f* *sempre*

Cowbells 1  
Oil Drums 2  
Sus. Cym. 2  
Gong 2  
Hi-hats 2

5:3 5:3 5:3 7:4 7:4 3 3 7:4 7:4

[with S.B. stick] [sim.] [sim.] [sim.]

Sus. Cym. 2  
Gong 2  
Hi-hats 2  
H. Drums 3  
B.D. 2

5:3 5:3

*f* *sempre*

[with S.B. stick] [sim.] [sim.] [sim.]

*ff* *sempre*

take one wire brush and one S.B. stick

Sus. Cym. 2  
Gong 2  
Hi-hats 2  
L. Drums 3

4 4

[flick with finger-wool] [flick sim.] [S.B. stick around rim]

take one wire brush and one metal beater

[damp with hand before striking]

*ff* *sempre*

Sus. Cym. 2  
Hi-hats 2

[draw metal beater slowly around duplets at rim]

[with metal beater]

[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]



