

Steel Spattered Atrophy

FOR DRUMSET AND TAPE

Stephen Lucas

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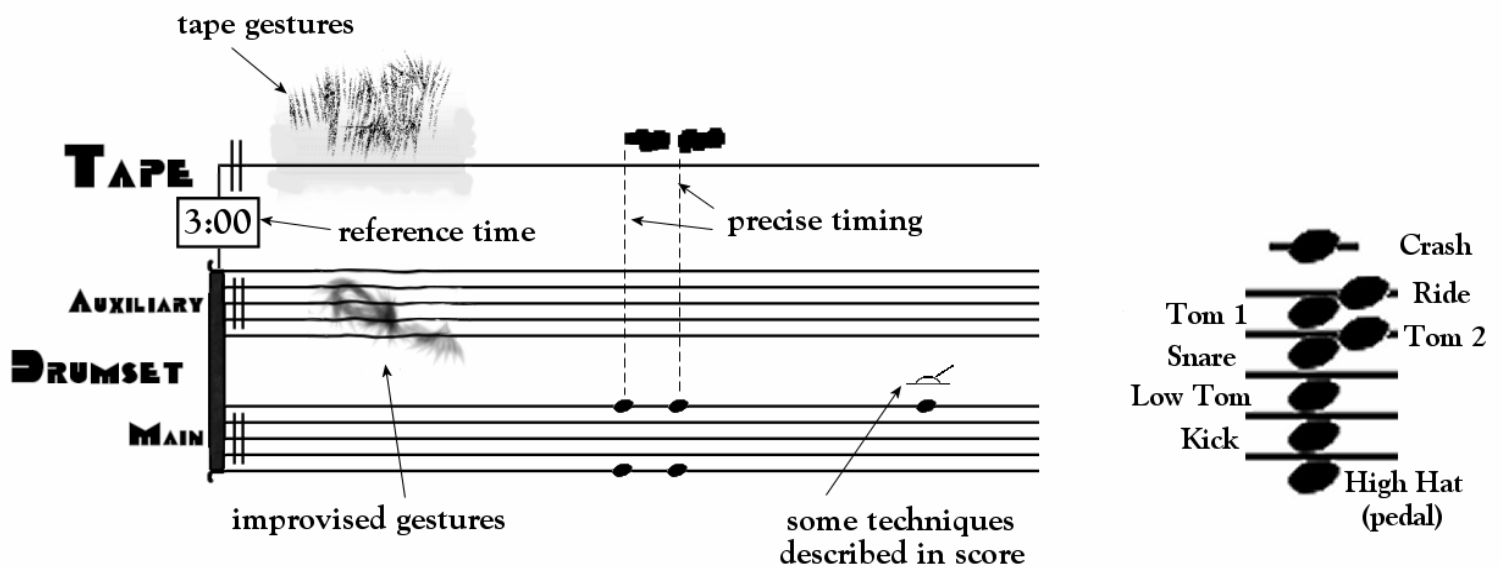
Performance Notes

-Performer should use standard drum-kit,
plus at least 5 metallic auxiliary percussion instruments.

At least 2 of those should be fairly resonant.

-Performer plays with the stereo tape part adapting to the timing of the tape.

-Emphasis should be placed on musical gesture, rather than
precise timing, except in certain, notated instances.



Steel Spattered Atrophy

FOR DRUMSET AND TAPE

STEPHEN LUCAS
2006

4 seconds

TAPE

0:20

AUXILIARY

DRUMSET

MAIN

p *mp* *f*

bell

0:20

0:40

mp *mf* *f* *mp* *p* *f* *p* *mf* rim clicks *f*

0:40 1:00

mf *f* *p* *f* *p* *fff*

This musical system spans from 0:40 to 1:00. The piano staff contains several measures of music. The first measure has a dynamic of *mf* and includes a series of 'x' marks above the notes. The second measure has a dynamic of *f*. The third measure has a dynamic of *p*. The fourth measure has a dynamic of *f*. The fifth measure has a dynamic of *p*. The sixth measure has a dynamic of *fff*. The background illustration shows a landscape with birds flying over a body of water.

1:00 1:20

mp *sfz* *mf* *f* *mp* *sfz* *pp*

This musical system spans from 1:00 to 1:20. The piano staff contains several measures of music. The first measure has a dynamic of *mp*. The second measure has a dynamic of *sfz*. The third measure has a dynamic of *mf*. The fourth measure has a dynamic of *f*. The fifth measure has a dynamic of *mp*. The sixth measure has a dynamic of *sfz*. The seventh measure has a dynamic of *pp*. The background illustration shows a city skyline with buildings and a body of water.

1:20 1:40

mp *sfz* *mf* *f* *mp* *sfz* *pp*

This musical system spans from 1:20 to 1:40. The piano staff contains several measures of music. The first measure has a dynamic of *mp*. The second measure has a dynamic of *sfz*. The third measure has a dynamic of *mf*. The fourth measure has a dynamic of *f*. The fifth measure has a dynamic of *mp*. The sixth measure has a dynamic of *sfz*. The seventh measure has a dynamic of *pp*. The background illustration shows a landscape with trees and a body of water.

1:40

2:00

hard mallet

etc. *ff*

mp *pp* *f* *mp*

2:00

2:20

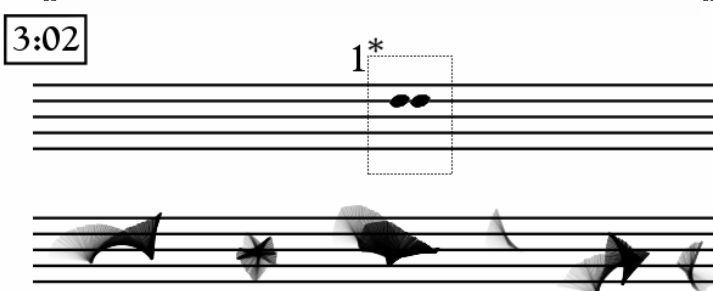
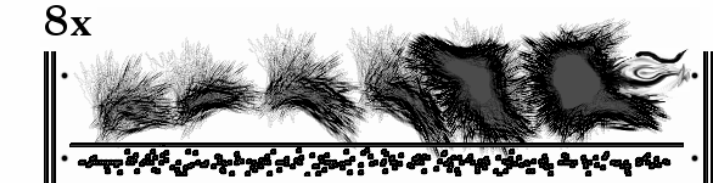
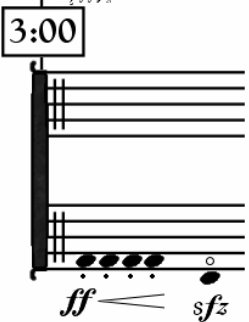
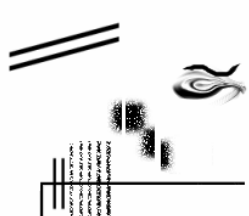
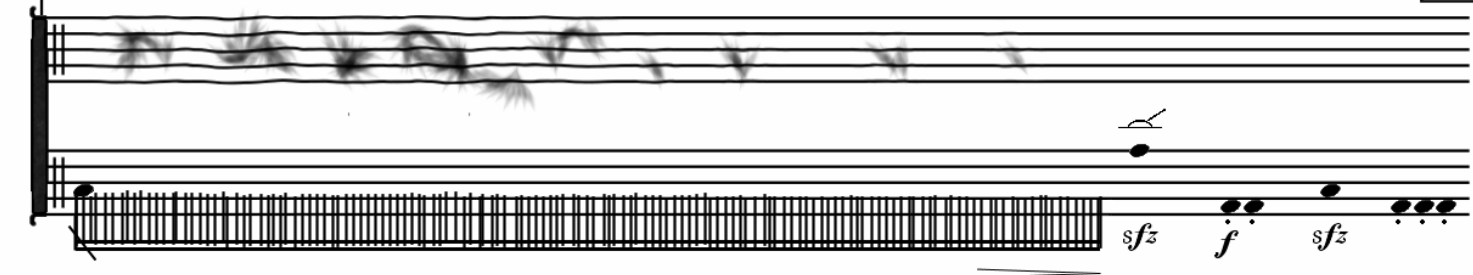
mp *f* *mp* *sfz*

2:20

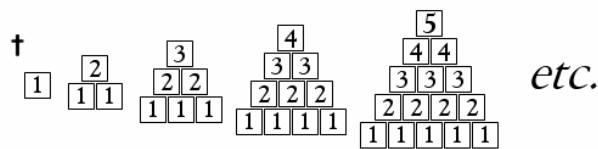
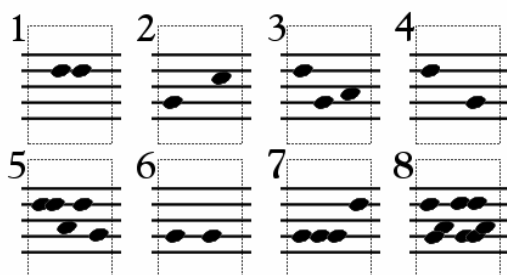
2:40

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

2:40 3:00



*Progressively add more aux set gestures each time.†



4:20 4:40

fff *mf* *fff* *fp* *f* *fp* *fp* *mf* *sfz* *ff*

4:40 5:00

fp *fp* *fp* *mf* *mf* *mf* *sfz* *fff* *sfz* *sfz*

5:00 5:20

mf *mf* *fff* *ff* *sfz* *ff* *sfz* *ff* *sfz* *sfz* *fff*

5:20 5:40

mp ff gradual dim.

5:40 5:55

mp ff gradual dim.

16x

1

2

3

4

5

6

7

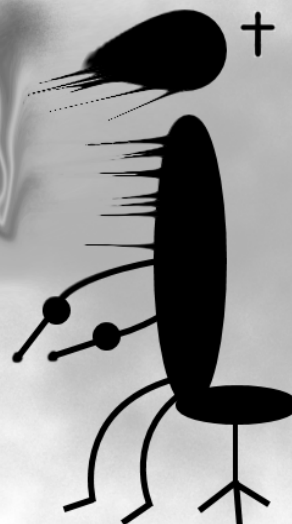
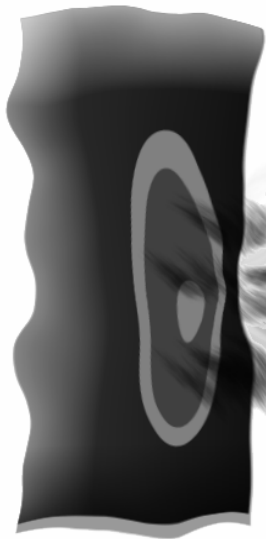
8

5:55

→

9:15

*



+

The performer improvises[△] as the electronics slowly suck more and more of his energy.

△

Use progressively less and less aux set gestures.

9:15 9:30

p *fff*

9:30 9:45

sfz *sfz*

9:45 10:00

sfz *sfz* *sfz* *sfz*