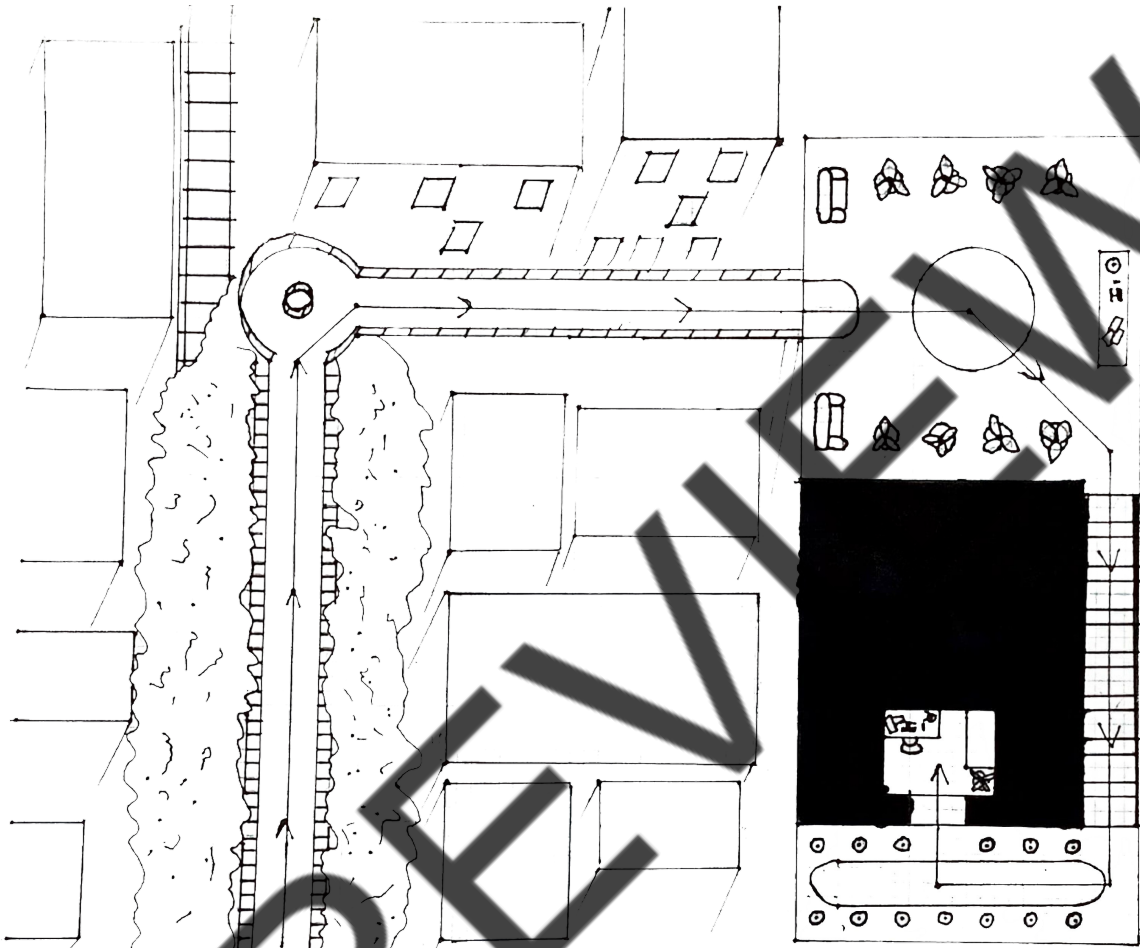


Adam Spry

A Walk Through The  
Neo-City

June 2022

Percussion Duet



Map that the piece is based off of, as seen in the programme notes.

# INSTRUMENT LIST

## Percussion 1

Snare Drum  
-Brushes

Vibraphone (three and a half octaves)  
-Beaters  
-Violin Bows

## Percussion 2

Tam-Tam  
-Large & soft mallets  
-Small & hard mallets  
-Larger rubber mallet  
-Smaller rubber mallet

Large Bass Drum

Triangle

## PROGRAMME NOTES

This piece is meant to be a short journey. It starts off in secluded forage area on a rainy day, and immediately the distant skyline seen through the branches is that of a Neo-Tokyo inspired landscape. as the journey goes on, the forage turns into a beautiful city skyline as the journey carries the audience inside. The inside is meant to be a lot cleaner than the outside, with marble floors as a contrast to the wet pavements and puddles outside. Then, the journey goes up the stairs and into an office, where the walls metaphorically close in and we're left beyond. See the map to see a birds eye view of the journey.

## PERFORMANCE NOTES

The full score and individual part scores do not match up bar numbers. some bars are added or removed from parts to make them more efficient, and also designed so that the performers are more intuned with each other rather than the score. In rehearsals, use the rehearsal markings and be aware that bars might not match up the further astray you go from these rehearsal markings. Understand how your part relates to the map present on the full score to an extent so as you can properly understand the role of your music to create such an environment. The tempo should remain constant however any pauses in the music may take as long as needed to set up. All repeats are marked with the amount of times the section should be played, it is not an addition once you have already repeated the bar. Any repeat bars that arent marked implies the bar won't be played a set amount, and there is an otherwise notated reason as to why.

In Percussion 1, when switching the snare on and off, it does not matter if the sound the snare makes is audible and loud. Any note with two stems indicates different brushing movement in the different hands. The vibraphone should be at least 3 and a half octaves, ranging from C3 to F6.

In Percussion 2, the beaters used on the bass drum should be the same as the large and soft mallets used on the tam-tam. Furthermore, the bass drum itself should be a large one with a damper sound. Sticcato markings on a triangle note mean to mute the sound. Near the end, the performer should grow louder than percussion 1 to the point where the melody line is barely audible, it should not be underneath in the background of the melody line.

## SYMBOLS LIST

↑↓ up and down brushing movement (snare drum)

⊙ circular brushing movement (snare drum)

▭ snare on (snare drum)

□ snare off (snare drum)

♯ large soft regular mallet hitting centre area (tam-tam)

♯ large soft regular mallet hitting outer area (tam-tam)

♯ small hard regular mallet hitting centre area (tam-tam)

♯ small hard regular mallet hitting outer area (tam-tam)

○ large rubber mallet moving against gong (tam-tam)

● small rubber mallet moving against gong (tam-tam)

unless otherwise stated, assume to keep the reverb and do not dampen the sound

Duration: ca. 6'

**PREVIEW**

## Percussion Duet

Adam Spry

### Andante Moderato ♩ = 96

To Snare Drum (with brushes)

*pp* like rain

*x2* slowly replace hits for brushes until every note is brushed on the final repeat

*x4*

**A** crescendo across the 3 repeats

*pp*

*p*

*x3*

*x2*

To Tam-Tam

*pp* a view hidden by trees

To Triangle

*p*

*mp*

electronic dings

To Tam-Tam

*p*

**B** brushing 2nd time only

*p*

*ppp*

*pp*

*p*

*mp*

both times

*x2*

**C**

Perc. 1  $\frac{2}{8}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{3}{4}$

*p*

3 3 3

Perc. 2  $\frac{2}{8}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{3}{4}$

To Triangle

*p* a train going by

3

repeat until perc. 2 is ready to continue

**D**

Perc. 1  $\frac{2}{8}$   $\frac{6}{4}$   $\frac{5}{4}$   $\frac{6}{4}$

*p*

To Tam-Tam

To Bass Drum

Perc. 2  $\frac{2}{8}$   $\frac{6}{4}$   $\frac{5}{4}$   $\frac{6}{4}$

*mf* *mf* *pp*

a beautiful neo landscape

Perc. 1  $\frac{6}{4}$   $\frac{6}{4}$   $\frac{6}{4}$   $\frac{6}{4}$   $\frac{6}{4}$   $\frac{6}{4}$

Perc. 2  $\frac{6}{4}$   $\frac{6}{4}$   $\frac{6}{4}$   $\frac{6}{4}$   $\frac{6}{4}$   $\frac{6}{4}$

To Triangle

To Tam-Tam

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

1. 2.

Perc. 1  $\frac{6}{4}$   $\frac{6}{4}$   $\frac{6}{4}$   $\frac{6}{4}$   $\frac{6}{4}$   $\frac{6}{4}$

Perc. 2  $\frac{6}{4}$   $\frac{6}{4}$   $\frac{6}{4}$   $\frac{6}{4}$   $\frac{6}{4}$   $\frac{6}{4}$

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

Perc. 1

Perc. 2

To Triangle

To Bass Drum

*pp*

*p*

Detailed description: This system shows Perc. 1 with a rhythmic pattern of eighth notes, alternating between up and down strokes. Perc. 2 has a rest followed by a triangle sound marked *pp* and a bass drum sound marked *p*.

Perc. 1

Perc. 2

*pp*

*ppp*

*p*

3

Detailed description: Perc. 1 continues with the eighth-note pattern. Perc. 2 has a triplet of eighth notes with dynamic markings *pp*, *ppp*, and *p*.

Perc. 1

*p* louder each time

3

5

3

To Tam-Tam

*p*

Detailed description: Perc. 1 changes to 6/4 time and features a triplet of eighth notes that grows in volume (*p* louder each time), followed by a quintuplet and another triplet. Perc. 2 has a Tam-Tam sound marked *p*.

Perc. 1

3

3

5

3

*mp*

*p*

x3

Detailed description: Perc. 1 features a triplet of eighth notes, followed by a quintuplet and another triplet. Perc. 2 has a triplet of eighth notes marked *mp* and a Tam-Tam sound marked *p*. The system ends with a repeat sign and a triple bar line.

Perc. 1  $\text{mf}$  *rit.* as much time as needed

Perc. 2  $\text{mf}$

**F** To Vibraphone a tempo *mp* like an elevator chime *Red.*

Perc. 1

Perc. 2

Perc. 1 *mf*

Perc. 2

Perc. 1 *mp* *Red.*

Perc. 2 *ppp* To Bass Drum *pp* in the background



Perc. 1 *mf*

Perc. 2 *ppp*

Perc. 1 *mp*

Perc. 2 *pp* politely 3 *ppp*

To Triangle To Bass Drum

Perc. 1 *mf* *mp*

Perc. 2 *pp*

Perc. 1 *p* *f*

Perc. 2 *ppp*

6

**G** **meno mosso** ♩ = 66

Perc. 1

*p* with space  
*ad.*

Perc. 2

Perc. 1

Perc. 2

To Tam-Tam  
*ppp*

Perc. 1

Perc. 2

*looming; slightly ominous* *p*

Perc. 1

Perc. 2

*mp*  
*pp*

Perc. 1 *accel.*

Perc. 2 *p* *mf*

Perc. 1 *a tempo*

Perc. 2 *ppp* *pp*

*pp* *Red.* *Red.* *Red.*

**H**

Perc. 1 *mp*

Perc. 2

Perc. 1

To Bass Drum  
2nd time only

Perc. 2

*slowly crescend from nothing  
eventually overpower perc. 1*

Perc. 1

1. 2.

Perc. 2

(cresc.)

Perc. 1

I

Perc. 2

(cresc.)

Perc. 1

Perc. 2

(cresc.)

Perc. 1

Perc. 2

(cresc.)

Perc. 1

Perc. 2

(cresc.)

Perc. 1

Perc. 2

(cresc.)

*mf* underneath perc. 2

*f* cresc.

*sim. overpowering*

Perc. 1

Perc. 2

(cresc.)

Perc. 1

Perc. 2

(cresc.)

Perc. 1

Perc. 2

(cresc.)

Perc. 1

ready bows

Perc. 2

(cresc.)

repeat until perc. 1 is ready to continue

**fff**

2 violin bows

have each note follow on from resonance of previous

Perc. 1

L.V.

L.V.

*p* celestial

*pp* dim poco a poco e ripeti al niente

Perc. 2