

Carol's Cliff

Music for piano, two percussionists,
and computer music

by Douglas Geers

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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.

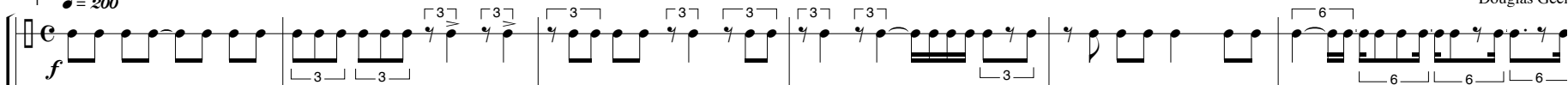
Carol's Cliff

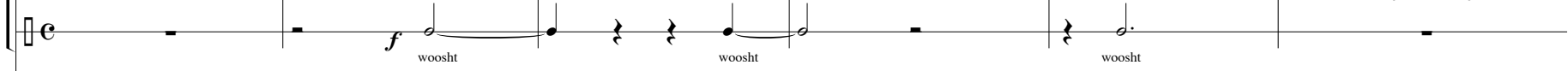
1: Incantation

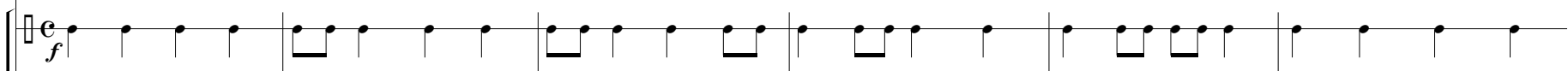
(Begin computer music segment #1.
Instruments begin as echoes of the word "Mars" die away.)


Douglas Geer

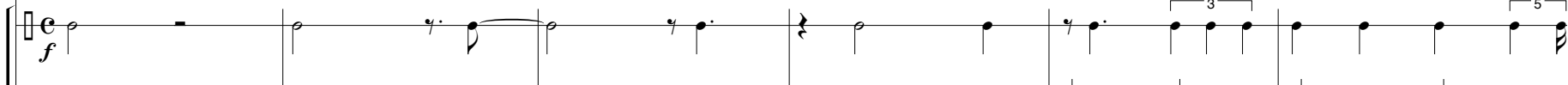
1 $\bullet = 200$


maracas *f* 

voice 1 *f* woosht woosht woosht 

claves *f* 

voice 2 *f* pi - yah 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 - ya pi - 

hand tom *f* 

voice 3 *f* coy boy coy boy 

7

maracas 

voice 1 woosht woosht woosht woosht 

claves 

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

drum 

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

13

maracas

voice 1

woosht

woosht

woosht

woosht

pi - yah 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 - ya!

pi - yah pi - ya pi - ya pi - ya pi -

drum

voice 3

coy boy coy boy coy boy coy boy coy boy

A

$\bullet = 100$

mp

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!

sfz *mp* *sfz* *mp* *sfz*

claves

voice 2

ya pi - ya pi - ya pi - yah pi - ya pi - ya! pi - yah pi - ya! pi - ya pi - ya! pi - ya!

sfz *mp* *sfz* *mp* *sfz*

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*

mf *sf p*

B

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

25 $\bullet = 200$

maracas $\frac{3}{4}$

voice 1 $\frac{3}{4}$

claves $\frac{3}{4}$

voice 2 $\frac{3}{4}$

drum $\frac{3}{4}$

voice 3 $\frac{3}{4}$

f

mf

woosht woosht woosht

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 -

f coy boy

**C**

Repeat ad lib.

31

maracas $\frac{3}{4}$

voice 1 $\frac{3}{4}$

claves $\frac{3}{4}$

voice 2 $\frac{3}{4}$

drum $\frac{3}{4}$

voice 3 $\frac{3}{4}$

mf

woosht woosht

ya pi - ya pi - ya pi - ya pi - ya pi - ya pi - ya!

pi - yah pi - ya pi - ya pi -

coy boy coy boy coy boy coy boy coy boy

mf

Attacca

2: Trip Hop

D

$\bullet = 100$

maracas

piano

marimba

hand tom

snare drum

bass drum

cowbell

The score is for a piece titled "2: Trip Hop" in the key of D major. It is written in 3/4 time with a tempo of 100 beats per minute. The score includes parts for maracas, piano (treble and bass clef), 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 markings for 15^{ma} and 8^{va} in the treble clef and 8^{vb} in the bass clef. The marimba part starts with a first-measure rest and a dynamic of *mp*, featuring a triplet of eighth notes. The hand tom part starts with a first-measure rest and a dynamic of *p*. The snare, bass, and cowbell parts all have first-measure rests.

E

This musical score is for a percussion ensemble. It features seven staves: maracas, piano, marimba, tom, snare drum, bass drum, and cowbell. The maracas part is marked with a '11' and contains rests. The piano part is in 7/8 time and includes a 15-measure rest, followed by melodic lines with triplets and sextuplets. The marimba part is marked with a '11' and features a complex rhythmic pattern with triplets. The tom, snare drum, bass drum, and cowbell parts are marked with a '11' and feature rhythmic patterns, with the snare and bass drum parts including dynamic markings of *mf* and the cowbell part including a dynamic marking of *mp*. The score is divided into four measures, with a section marker 'E' at the beginning of the fourth measure.

This musical score is arranged for seven instruments: maracas, piano, marimba, tom, snare drum, bass drum, and cowbell. The score begins at measure 15. The maracas part consists of a single measure with a rest. The piano part features a melody in the right hand with a triplet of eighth notes and a sixteenth note, and a bass line in the left hand with a triplet of eighth notes and a sixteenth note. The marimba part plays a complex rhythmic pattern of eighth notes with a triplet of eighth notes. The tom part has a rest. The snare drum part has a rhythmic pattern of eighth notes with a triplet of eighth notes and a sixteenth note. The bass drum part has a rhythmic pattern of eighth notes with a triplet of eighth notes and a sixteenth note. The cowbell part has a rhythmic pattern of eighth notes with a triplet of eighth notes and a sixteenth note. The score includes various musical notations such as rests, notes, stems, beams, and brackets indicating groupings and triplets.

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

F

musical score for maracas, piano, marimba, tom, snare drum, bass drum, and cowbell, starting at measure 23.

maracas: Measure 23 contains a triplet of eighth notes. Measure 24 has a half note with a *15^{ma}* marking. Measure 25 has a half note with a *15^{ma}* marking, followed by an eighth note with an *8^{va}* marking. Measure 26 has a half note with a *15^{ma}* marking.

piano: Measure 23 has a triplet of eighth notes. Measure 24 has a half note. Measure 25 has a half note. Measure 26 has a half note.

marimba: Measure 23 has a triplet of eighth notes. Measure 24 has a triplet of eighth notes. Measure 25 has a triplet of eighth notes. Measure 26 has a triplet of eighth notes.

tom: Measures 23-26 are silent.

snare drum: Measure 23 has a triplet of eighth notes. Measure 24 has a triplet of eighth notes. Measure 25 has a triplet of eighth notes. Measure 26 has a triplet of eighth notes.

bass drum: Measure 23 has a quarter note. Measure 24 has a quarter note. Measure 25 has a quarter note. Measure 26 has a quarter note.

cowbell: Measure 23 has a triplet of eighth notes. Measure 24 has a triplet of eighth notes. Measure 25 has a triplet of eighth notes. Measure 26 has a triplet of eighth notes.

27

maracas

piano

marimba

tom

snare drum

bass drum

cowbell

The musical score is arranged in a grand staff format with seven staves. The instruments are: maracas, piano, marimba, tom, snare drum, bass drum, and cowbell. The score begins at measure 27. The maracas part consists of a series of rhythmic pulses. The piano part features a melodic line with triplets and a 'Sra' (sustained) marking. The marimba part has a complex rhythmic pattern with triplets. The tom, snare drum, and bass drum parts provide a steady rhythmic accompaniment. The cowbell part features a repeating rhythmic pattern with a '6' marking. The score concludes with a final measure.

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 and is written in 2/4 time. It consists of seven staves. The first staff is for maracas, which has a measure rest for the first measure and then rests for the remainder of the piece. The second staff is for piano, starting at measure 32 with a treble clef and a key signature of two flats (B-flat and E-flat). It features a melodic line with triplets and a fermata in the final measure. The third staff is for marimba, starting at measure 32 with a treble clef and a key signature of two flats. It plays a series of chords and rests. The fourth staff is for tom, which has a measure rest for the first measure and then rests for the remainder of the piece. The fifth staff is for snare drum, starting at measure 32 with a measure rest, followed by a rhythmic pattern of eighth notes with sixteenth-note accents, including a sextuplet. The sixth staff is for bass drum, starting at measure 32 with a measure rest, followed by a rhythmic pattern of eighth notes with sixteenth-note accents, including a sextuplet and a triplet. The seventh staff is for cowbell, starting at measure 32 with a rhythmic pattern of eighth notes with sixteenth-note accents, including a sextuplet. The piece concludes with the instruction 'Attacca'.

3: Dark Air

H

Musical score for measures 1-6 of 'Dark Air'. The score is in 3/4 time with a tempo of 72. It features four parts: maraca, tam tam, claves, and timpani. The maraca part starts with a half note followed by eighth notes and a triplet. The tam tam part has a half note followed by a long rest. The claves part has a half note followed by eighth notes. The timpani part has a half note followed by eighth notes and a triplet. Dynamics include *pp* and *gliss.*. Fingerings and articulations are indicated throughout.



Musical score for measures 7-10 of 'Dark Air'. The score continues with four parts: maraca, tam tam, claves, and timpani. The maraca part features complex rhythmic patterns with many slurs and ties. The tam tam part has a half note followed by a long rest. The claves part has a half note followed by eighth notes. The timpani part has a half note followed by eighth notes. Dynamics include *pp* and *gliss.*. Fingerings and articulations are indicated throughout.

maraca: 12, 5, 2/4
 tam tam: 12, (let ring), 2/4
 claves: 12, 2/4
 timp.: 12, gliss., 2/4

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

perc. 2

35

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

begin to rit. and decr. to meas.56

toy piano

perc. 1

perc. 2

toy piano

perc. 1

perc. 2

toy piano

55 $\bullet = 108$

perc. 1

55 claves *p*

perc. 2

55 maracas *p*

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

O

The musical score is divided into two systems. The first system, marked with a box 'N', begins with a tempo of 120 and a dynamic of *pp*. The piano part features a melodic line in the right hand and a bass line in the left hand, with a *ped.* marking. The percussion parts (percussion 1 and percussion 2) are currently silent. The second system, marked with a box 'O', shows the piano part continuing with a dynamic of *f*. Percussion 1 remains silent, while Percussion 2 enters with a snare drum hit marked *f*. A double bar line with a repeat sign is located between the two systems.

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

percussion 1

percussion 2

piano *f*

perc. 1

perc. 2 snare drum *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**

piano *pp* ♩ = 152

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.)

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

3

3

3

perc. 2

metal bars

pp

3=3

3

3

T

46

piano

mf scrape

f

mp scrape

pp scrape

f

p

perc. 1

mp

p

3

3

3

3

3

3

perc. 2

bars and gongs

p

bow gong

pp

mp

snare drum (snare off)

sf p

3



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

The musical score consists of three staves. The piano part (top) is in 3/4 time and features a melodic line with sixteenth-note runs and sixteenth-note chords, marked with *f* and *p* dynamics. It includes sixteenth-note triplets and sixteenth-note pairs. The percussion 1 part (middle) features chords in the first two measures, followed by a triplet of chords in the third measure, and a single chord in the fourth measure, marked with *f*, *p*, and *ff* dynamics. The percussion 2 part (bottom) features a single note in the first measure, followed by a chord in the second measure, and a bass drum in the third and fourth measures, marked with *f*, *p*, and *ff* dynamics. The score includes a rehearsal mark '8va' at the beginning and a '3' triplet marking over the percussion 1 part in the third measure.

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*

1 1 3 swiipe swiipe



8 slightly softer

piano *p* slightly stronger *mp*

8 timpani

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

3 5 3 swiipe swiipe crotales

16

piano

timp.

metals

p

pp

mf

mp

p

5

5

5

3

3

3

3

5



22

piano

timp.

metals

p

f

pp

pp

p

p

rit. - - - -

X

a tempo

slig

3

3

3

31

piano

timp.

metals

p *mf* *sp* *pp* *p*

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

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

crotales



38

piano

timp.

metals

mp *pp* *p* *pp*

p

p *p*

(gong) *p*

swipe

(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



47

piano

47

timp.

47

metals