

Score

# Austerity Measures

for percussion quartet

Nicholas Papador (2015)

♩ = 80 Unison texture, gradually splintering...

clave w/ plastic mallets

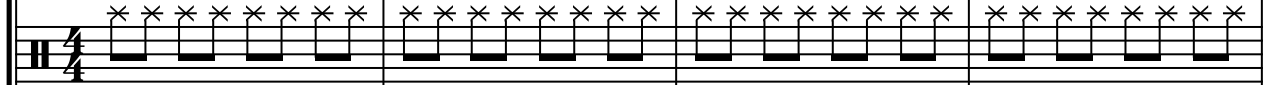
Percussion 1



*f*

clave w/ plastic mallets

Percussion 2



*f*

clave w/ plastic mallets

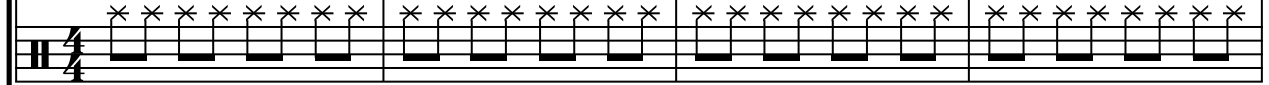
Percussion 3



*f*

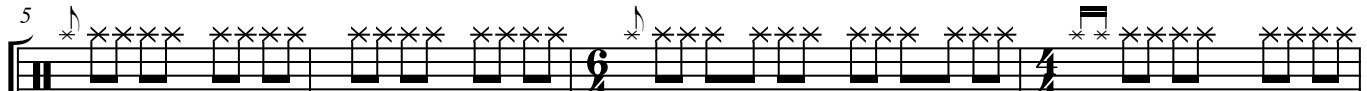
clave w/ plastic mallets

Percussion 4



*f*

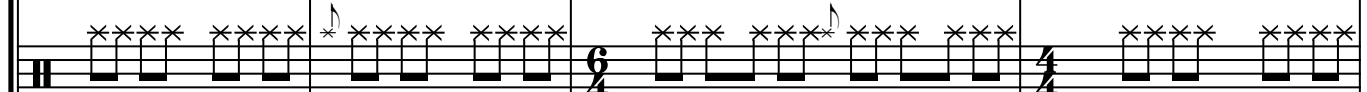
Perc. 1



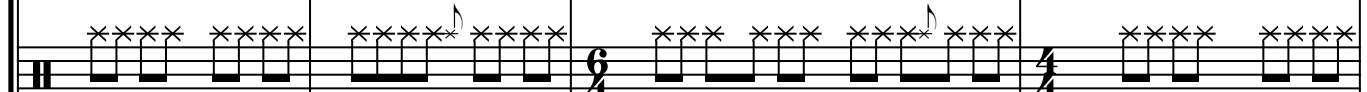
Perc. 2



Perc. 3



Perc. 4



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9

Perc. 1

Perc. 2

Perc. 3

Perc. 4

12

Perc. 1

Perc. 2

Perc. 3

Perc. 4

15

Perc. 1

Perc. 2

Perc. 3

Perc. 4

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18

Perc. 1  
*ff* *ff* *simile*

Perc. 2  
*ff* *ff* *simile*

Perc. 3  
*ff* *ff* *simile*

Perc. 4  
*ff* *ff* *simile*

NOTE: In these "reverse grace note passages," accented notes should be in unison and in tempo. Small noteheads should be played fast to slow in speed with decrescendi. The gestures need not fit in their "assigned" beats; they can fill as many beats available before the next entrance. Ideally, complex polyrhythms should be heard between the four claves.

19

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Beams are broken to help the player with counting the number of notes in each gesture. That said, playing the precise number of grace notes, while preferred, is not required.

21

Perc. 1

Perc. 2

Perc. 3

Perc. 4

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A ♩ = 116 Melodic interplay of drums and claves

24

Perc. 1

*mf*

Perc. 2

Perc. 3

Perc. 4

to snare drum (snare off)

to snare drum (snare off)

28

Perc. 1

bongos

Perc. 2

*mf* bongos

snare drum on rim

Perc. 3

*p* snare drum on rim

*mf* cross stick/rim knock

snare drum normal stroke

Perc. 4

*p* snare drum on rim

*mf* cross stick/rim knock

snare drum normal stroke

34

Strike bongos and let the sticks bounce freely

Perc. 1

Perc. 2

Perc. 3

Perc. 4

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40

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Strike bongos and let the sticks bounce freely

Detailed description: This system covers measures 40 to 43. Percussion 1 (Perc. 1) has a single note on the first staff with an accent (>) above it. Percussion 2 (Perc. 2) has a dense sequence of notes on the second staff, starting with an accent (>) above the first note, followed by a slur. Percussion 3 (Perc. 3) and Percussion 4 (Perc. 4) have rhythmic patterns of notes and rests across their respective staves.

44

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Detailed description: This system covers measures 44 to 47. Percussion 1 (Perc. 1) has notes on the first staff with asterisks (\*) above them. Percussion 2 (Perc. 2) has notes on the second staff with asterisks (\*) above them. Percussion 3 (Perc. 3) and Percussion 4 (Perc. 4) have rhythmic patterns of notes and rests across their respective staves.

48

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Detailed description: This system covers measures 48 to 51. Percussion 1 (Perc. 1) has notes on the first staff with accents (>) and asterisks (\*) above them. Percussion 2 (Perc. 2) has notes on the second staff with accents (>) and asterisks (\*) above them. Percussion 3 (Perc. 3) and Percussion 4 (Perc. 4) have rhythmic patterns of notes and rests across their respective staves.

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52

Perc. 1

Perc. 2

Perc. 3

Perc. 4

56

Perc. 1

Perc. 2

Perc. 3

Perc. 4

*ff*

*ff*

*ff*

*ff*

60

Perc. 1

Perc. 2

Perc. 3

Perc. 4

**B** Unison soli of woods and metals

*mp*

*mp*

2 metal instruments

*f*

2 wood instruments

*f*

Omit the notes in these two measures if a mallet change is needed for the metal instruments.

Omit the notes in these two measures if a mallet change is needed for the wood instruments.

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64

Perc. 1

Perc. 2

Perc. 3

Perc. 4

3

*f* *mp*

68

Perc. 1

Perc. 2

Perc. 3

Perc. 4

*f* *f*

**B1** Timbre exchange and acceleration gestures between woods and metals

71

Perc. 1

Perc. 2

Perc. 3

Perc. 4

6 5 3 3 *p*

*mp*

*pp* *f* *pp*

*pp*

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75

Perc. 1

Perc. 2

Perc. 3

Perc. 4

*f* *pp*

78

Perc. 1

Perc. 2

Perc. 3

Perc. 4

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

81

Perc. 1

Perc. 2

Perc. 3

Perc. 4

*f* *p*



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84

Perc. 1 *mp*

Perc. 2 *mp*

Perc. 3 *mf* *ff*

Perc. 4 *mf*

88

Perc. 1 *f*

Perc. 2 *f*

Perc. 3 *p* *sfz*

Perc. 4 *ff* *p* *sfz*

91

Perc. 1 *mp*

Perc. 2 *mp*

Perc. 3 *mf* *ff*

Perc. 4 *mf*

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94

Perc. 1

Perc. 2

Perc. 3

Perc. 4

*ff* *p* *sfz* *p* *f*

98

Perc. 1

Perc. 2

Perc. 3

Perc. 4

*p* *p* *mp* *mp*

**C** Double duet: triangles and tambourines

102

Perc. 1

Perc. 2

Perc. 3

Perc. 4

*ff* *ff* *ff*

triangle

Decelerate roll speed over the next five measures

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108

Perc. 1

Perc. 2

Perc. 3

tambourine

thumb or finger rolls

*p*

Perc. 4

tambourine

*p*

112

Perc. 1

Perc. 2

Perc. 3

3

thumb or finger rolls

Perc. 4

116

Perc. 1

Perc. 2

Perc. 3

6

3

3

3

3

Perc. 4

3

3

3

3

6

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In this section, triangles are muted with the hand, unless an "o" appears above the note.

120

Perc. 1

*mf*

In this section, triangles are muted with the hand, unless an "o" appears above the note.

Perc. 2

*mf*

3

Perc. 3

*mp*

Perc. 4

*mp*

126

Perc. 1

Perc. 2

Perc. 3

Perc. 4

131

Perc. 1

Perc. 2

Perc. 3

Perc. 4

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135

Perc. 1

Perc. 2

Perc. 3

Perc. 4

fist/knee technique

*mf*

139

Perc. 1

Perc. 2

Perc. 3

Perc. 4

shake rolls

*f*

143

Perc. 1

Perc. 2

Perc. 3

Perc. 4

*p* *mf*

**D** Staggered tremolos

148

Perc. 1

Perc. 2

Perc. 3

Perc. 4

snare on

snare on

*ppp*

154

Perc. 1

Perc. 2

Perc. 3

Perc. 4

*ppp*

*ff*

*ppp*

*ff*

*ppp*

158

Bongos with wood sticks

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Bongos with wood sticks

*ppp*

*ff*

*ppp*

*ppp*

*ff*

*ppp*

*ff*

*ppp*

*ff*

*ppp*

**E** Three-voice hocket counterpoint between drums, woods/metals, and claves

168

Perc. 1  
*ff* *ppp* *ff* plastic mallets

Perc. 2  
*ppp* *ff* plastic mallets

Perc. 3  
*ppp* *ff* snares off plastic mallets

Perc. 4  
*ppp* *ff* snares off

*ppp* *ff* sempre, but keep general dynamic equal amongst drums, woods, and metals.

176

182

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187

Perc. 1

Perc. 2

Perc. 3

Perc. 4

192

Perc. 1

Perc. 2

Perc. 3

Perc. 4

196

Perc. 1

Perc. 2

Perc. 3

Perc. 4



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197

Perc. 1

Perc. 2

Perc. 3

Perc. 4

triangle

198

Perc. 1

triangle

Perc. 2

Perc. 3

wind chimes

Perc. 4

wind chimes