

Sean Patrick Harvey

Strata

three pieces for snare drum duet

1. One Big Hocket (2:00)

2. Particle Emission (3:45)

3. Changing Phases (2:30)



Strata by Sean Patrick Harvey

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Program Notes

Strata is a collection of three short pieces showcasing the intricate texture that results from composite rhythms, canon, and interwoven layers. These pieces may be performed as a full suite or separately as stand-alone pieces.

One Big Hocket contains split rhythms in every bar of the piece. The result should be a complex weave of rhythms that continually influence each other.

I wrote *Particle Emission* during a college class called “Stars, Galaxies, and the Universe.” One day I had the idea for this piece, stopped taking notes, and just started writing. Apparently the topic for class that day was Particle Emission (hence, the title).

Changing Phases is a set of rhythmic ideas that are offset against each other to create a changing and complex texture. Feel free to add, change, or exaggerate the written dynamics to get the point across.

These pieces are dedicated to my friend and colleague Taylor Eddinger, who premiered *One Big Hocket* with me and continues to be a great musical collaborator.

Performance Notes

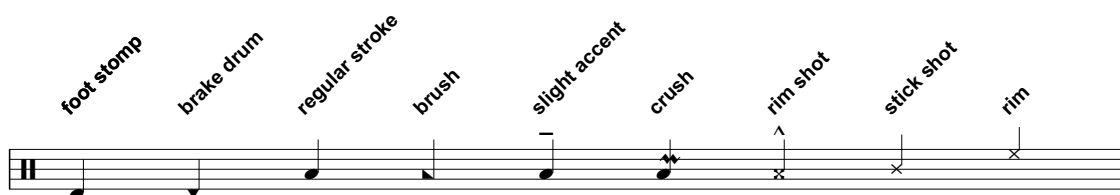
When rehearsing these pieces, be sure to practice the composite rhythms in unison before breaking them up into their individual parts. It is only when both players are interpreting the rhythms and articulations exactly the same that these composite rhythms sound correct.

In *One Big Hocket* the improvisatory section in the middle was added for the premiere of the piece. Feel free to elongate or truncate this section if you like.

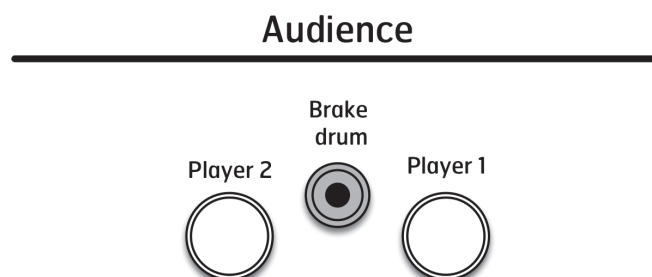
In *Particle Emission* it is very easy for the shared brake drum to overpower the snare drums. A soft plastic or medium hard rubber mallet seems to work best for this scenario, where the brake drum needs to be subservient to the snare drum (played with brush or stick). The rhythmic pattern from the beginning comes back throughout the piece—split between the two players (m.31-43 with brush in snare and m.84 to the end on the brake drum). It is crucial that this material maintain the phrasing that it had when played at the beginning.

Any stickings that are notated are merely suggestions, however they do influence the phrasing of the written rhythms and accent patterns. If choosing to use alternate stickings, keep the phrasing character in mind.

Notation Key



Suggested Setup



Strata

three pieces for snare drum duet

Sean Patrick Harvey

1. One Big Hocket

$\text{♩} = 100$

Player 1

ff *p*

Player 2

ff *p*

R L R L R L R L L R L

R L R L R L R L L

3

P1

R L L R L R L R L R L R L L

R L R L R L R L R L R L R L

P2

R L R L R L R L L R L R L R L L

R L R L R L R L R L R L R L

A

P1

mf *p* *mf* *mp*

R L R L L R L

R L R L R L R L R L R L

P2

mf *p* *mf* *mp*

R L R R L R L

R L L R L R L R L L

7

keep stick on drum

mf *f* *p* *f*

L L L

L L

3 3

3 3

B

P1

pp

R L R L

R L L R L R L R L R L R L L

P2

pp

L R L R L R L R L L R L R L R L L

Sample
Image

C

11

P1

R L R L R L R L R L R L R L R L R

mf

sp

P2

R L R L R L R L R L R L R L R L R

mf

sp

13

P1

R R R R

f

f

P2

L L L L

f

f

D

free improvisation

P1

mf

P2

p

20

P1

p

free improvisation

P2

mf

24

play fast things

P1

mf

P2

p

28 play faster things

P1 *f*

P2 *mp* play faster things

f

E

32

P1 *mf* *p* *f*

P2 *mf* *p* *f*

f-p

35

P1 1. *6*

P2 *6*

R R L R R L R L R L R L L

R R L R R L R L R L R L L

F

37 2. *6*

P1 *f* *p*

P2 *f* *p*

R L R L L R L

R L R R L R L

39

P1 *f* *p*

P2 *f* *p* *f*

keep stick on drum

p *f* *p* *f*

R L R L R

R L R L R

Sample
Image

G

44

P1

ff

ff

P2

ff

ff

46

P1

ff *p* *sffz*

P2

ff *p* *sffz*

R L R L R L R L R L

R L R L R L L L L L L L

R L R L R L R L R L

R R R R R R R

Sample
Image

2. Particle Emission

Player 2 $\text{♩} = 112$

P1 **P2**

5

9

13

A

25

Sample Image

The musical score is written for three players: Player 2, P1, and P2. Player 2's part begins at measure 1 with a tempo of 112 beats per minute. The score is divided into measures, with measure numbers 5, 9, 13, and 25 indicated. Dynamics include *p* (piano), *mp* (mezzo-piano), *cresc.* (crescendo), *pp* (pianissimo), *f* (forte), and *ppp* (pianississimo). Articulation includes slurs and accents. A section marker 'A' is placed above measure 13. A large, faint, stylized image of a hand is overlaid on the bottom left of the page. The score concludes with a final measure at measure 25, marked with a double bar line and a 4/4 time signature.

31

P1

LH

p

mp-rim
p-drum

P2

RH

p

36

P1

mp-rim
p-drum

P2

40

P1

(LH to hard mallet)

18

P2

18

B

44

P1

mf

pp

f

(RH to hard mallet)

LH

P2

f

50

P1

p

f

P2

57

P1

p

ff

P2

ff

Sample
Image

C

63 (RH to brush)

P1

P2

R L

mf-brush
mp-brake drum

(LH to brush)

mf-brush
mp-brake drum

68

P1

P2

pp

D

P1

P2

f

mf-brush
mp-brake drum

77

P1

P2

f

E

P1

P2

f *p* *f*

f *p* *f*

85

P1

P2

f

Sample
Image

89

P1

P2

f

93

P1

P2

(RH to stick)

p

(LH to stick)

p

F

P1

P2

ff-snare drum
f-brake drum

ff-snare drum
f-brake drum

101

P1

P2

105

P1

P2

108

P1

P2

fff

fff

Sample
Image

Vivace ♩ = 144

Player 1

mf

2nd time only

Player 2

mf

Player 1: *mf*

Player 2: *mf*

A

PI 

[illegible]

Sample Image

Sample Image

15

P1

R L L R R L R R L L L L R L R R L L R L R R R R L R L R R L R L R L R

P2

L L L L R L L R R L R R L L L L R L R R L L R L R R R R L R L R R L R L

18

P1

mf R L L R R L R R L L L L R L R R L L R L R R R R L R L

P2

R L R R L L L L R L L L R L R R L L L L R L R L

mf

B

21

P1

R L R R L R L R L R L R R L L R L L

P2

R L R R L R L R L R L R R L L R L L

f

23

P1

R L L R R L R R L L R L R R L L R L L R R L L R L L

P2

R L L R R L R R L R R L L R L L R L L

25

P1

R L L R L L R L R L R L R L R L R L L R L L P

P2

R L L R L L R L R L R L R L R L R L L R L L

27

P1

R L L R R L R R L L R R R L L

P2

R L L R R L R R L L R R L L R L L

Sample
Image

29

P1

R L L R L L R L R L R L R L R L

f *mp*

P2

f

C

P2

mp

35

P1

mp

P2

38

P1

P2

P1

P2

44

P1

P2

Sample
Image

47

P1

P2

50

P1

P2

52

P1

P2

mf

55

P1

P2

D

f

58

P1

R L L R R L R R L R R L L R L L R L

60

P1

P2

f

R L L R R L R R L R R L R L L

R L L R R L R R L R R

Sample
Image

62

P1

P2

R L L R R L R R L R R L L R L L

R L L R L L R L R L R L R L R L R L

L R L L R L L R L L R L L R R L R R

64

P1

P2

R L L R R L R R L R R L L R L L

R L L R R L R R L L R L R R L L

L R R L L R L L R L L R R L R R

66

P1

P2

R L L R R L R R L R R L L R L L

R L L R L L R L R L R L R L R L R L

L R R L L R L L R L L R L L R L L

68

P1

P2

R L L R R L R R L R R L L R L L

R L L R R L R R L L R L R R L L

R L R R L R R L L R L L R L L R

70

P1

P2

R L L R R L R R L L R L L L

R L L R L L R L R L R L R L R L

R L R R L R R L L R L L R L L R

E

P1

P2

ff

ff

R L L R R L R R L L R L R R L L

R L L R R L R R L L R L R R L L

Sample
Image

75

P1

R R R L L R R R L L R R R L L R R R L L

cresc. poco a poco

P2

R R R L L R R R L L R R R L L R R R L L

cresc. poco a poco

77

P1

R L R R L R L R R L R L R L R L R L

sfz

P2

R L R R L R L R R L R L R L R L R L

sfz

Sample
Image