

Alan Keown

Partials

for percussion quartet



Partials by Alan Keown
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TSPCE14-011

Notes

Dedicated to the late Charles Dowd, *Partials* was written by Alan Keown in the winter of 2013. The piece was written with two of Charles's favorite pieces in mind: *Lift-Off!* by Russell Peck and *Rip-Off* by Rick Kvistad. All three of these pieces are drummy, raucous works!

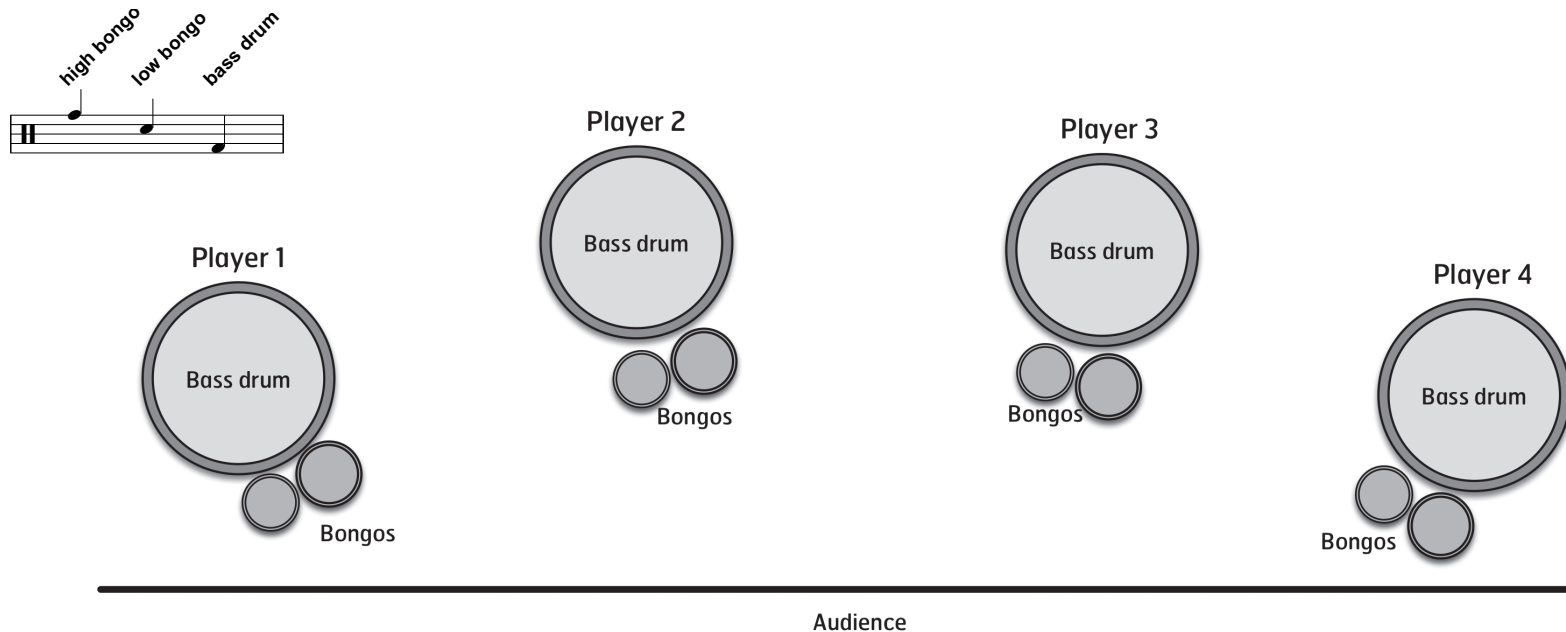
The name "Partials" refers to the eight 8th-note partials in a standard 4/4 bar of music. The piece is minimalistic in nature, and the players converse by trading various 8th-note pattern divisions in order to create a complex, composite rhythm.

The piece concludes with a rock 'n' roll unison coda that is both challenging and fun to play!

Suggested Setup and Notation

Partials requires **4 players** with the following instrumentation:

- 4 bass drums
- 4 sets of bongos



Level: Med-Advanced
Approx. playing time: 4'00"

Dedicated to Charles Dowd

Partial's

Alan Keown

A

♩ = 160

Player 1

Player 2

Player 3

Player 4

The first system of the musical score for 'Partial's' features four staves, each labeled 'Player 1' through 'Player 4'. The music is in 4/4 time with a tempo of 160 beats per minute. Each staff begins with a half note followed by a series of eighth notes. The first staff (Player 1) has a *ff* dynamic marking, while the others have a *p* marking. The system concludes with a double bar line and a repeat sign.

1

2

The second system of the musical score continues the piece. It features two staves, labeled '1' and '2'. The music is in 4/4 time. The first staff (1) has a *ff* dynamic marking, while the second staff (2) has a *p* marking. The system concludes with a double bar line and a repeat sign.

The third system of the musical score continues the piece. It features four staves. The music is in 4/4 time. The first staff has a *ff* dynamic marking, while the others have a *p* marking. The system concludes with a double bar line and a repeat sign.

Sample
Image

C

33

1 *p* *ff* *p* *ff* *p* *ff* *p*

2 *ff* *p* *ff* *p* *ff* *p* *ff* *p*

3 *ff* *p* *ff* *p* *ff* *p* *ff* *p*

4 *ff* *p* *ff* *p* *ff* *p* *ff* *p*

41

1 *p* *ff* *p* *ff* *p* *ff* *p* *f*

2 *ff* *p* *ff* *p* *ff* *p* *ff* *p*

3 *ff* *p* *ff* *p* *ff* *p* *ff* *p*

4 *p* *ff* *p* *ff* *p* *ff* *p* *ff*

49

D

1 *ff* *p* *ff* *p* *ff* *p*

2 *ff* *p* *ff* *p* *ff* *p*

3 *ff* *p* *ff* *p* *ff* *p*

4 *p* *ff* *p* *ff* *p* *ff* *p*

Sample
Image

57

1 *ff* *p* *ff* *p* *ff* *p* *ff* *p*

2 *ff* *p* *ff* *p* *ff* *p* *ff* *p*

3 *ff* *p* *ff* *ff p* *ff* *p* *ff* *ff p*

4 *p* *ff* *p < ff* *p < ff* *p* *ff* *p < ff* *p < ff*

65

E

1 *ff* *p* *ff* *p* *ff* *p* *ff* *p*

2 *p ff p* *ff* *ff* *p ff p* *ff* *ff* *ff p* *ff p*

3 *p* *ff* *ff p* *ff* *p* *ff* *ff p* *ff p*

4 *ff* *p < ff* *p < ff* *p* *ff* *p < ff* *p < ff*

F

1 *p < ff* *p* *ff* *ff* *ff* *ff* *ff*

2 *ff* *p ff p* *ff* *ff* *ff* *ff* *ff* *ff*

3 *< ff p* *ff p* *ff* *ff* *ff* *ff* *ff* *ff*

4 *p < ff* *p* *ff* *ff* *ff* *ff* *ff* *ff*

Sample
Image

83

G

1 *p* *mp*

2 *p* *mp*

3 *p*

4 *p*

93

1

2

3 4 8

4 4 8

100

H ♩ = 108

1 *mf* *ff*

2 *mf* *ff*

3 *mf* *ff*

4 *mf* *ff*

Sample
Image

J

Sample Image