

John Mark Reilly

Drachten-Elisabeth

for solo snare drum



Drachten-Elisabeth by John Mark Reilly
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Drachten-Elisabeth

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♩ = 100-112

Snare Drum

ff

A

3

6

6

7

15

p < f

6

15

p < f

15

p < f

8

mf

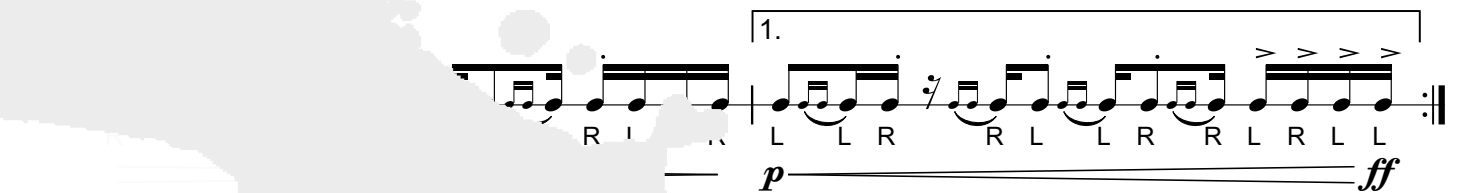
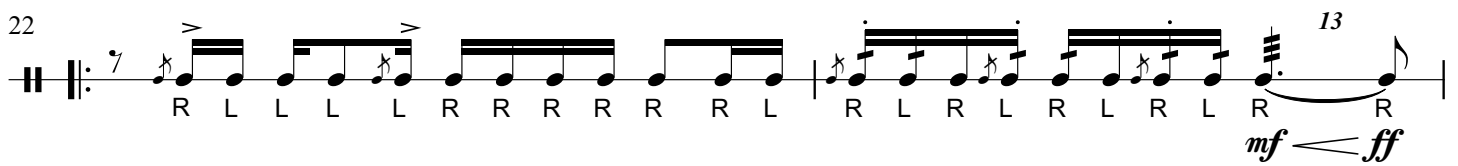
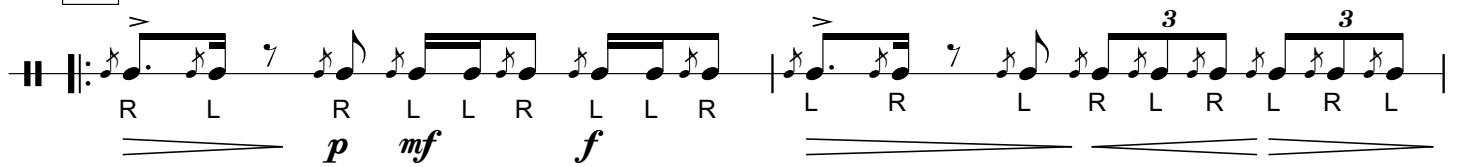
10

12

15

mp

Sample
Image

C

Sample Image



Program Notes

The title of this piece was inspired by my first trip to Holland. It is named after the *Hotel Drachten* (where I stayed throughout most of my trip) and a beautiful houseboat named *Elisabeth*, which on the last evening settled in one of the canals in Leeuwarden, Friesland (the northern region of the Netherlands we called home).

I was unfamiliar with the concept of traditional Dutch rudimental drumming but soon fell in love with its creative blend of tradition and contemporary elements. The solo was written for Peter Vulperhorst who started off as my host for this exciting series of clinics and workshops but who quickly became a great friend.

— John Mark Reilly

Performance Notes

FORM

- AA/BB/CC/etc...
- Historically this form was popular in the early competition days of rudimental drumming (1910-1930). It gave the judge the ability to see if the performer could repeat the same exact shaping and dynamic phrasing twice in a row.
- This is a hybrid solo using a traditional form but utilizing a blend of hybrid, orchestral, Basel, and Ancient shaped rudiments.

FEEL AND STYLE

- Play in rudimental swing fashion with each rudiment deliberately shaped.

MUSICAL NOTES

- **Breath marks (apostrophe):** Indicates a slight pause or breath before rolls (The tempo remains the same as the roll is completed).
- **Tenuto markings:** Lead with hand utilizing its weight to produce the sound (Moeller-esque stroke which helps create momentum).
- **Staccato markings:** Lead with bead utilizing wrist turns with a little punch (more down stroke oriented).

RUDIMENTAL SHAPING

- **Flamacue phrasing:** The second 16th note of each flamacue should be played slightly closer to the initial flam. This creates a skip type feel often heard in traditional fife and drum corps music (sometime referred to as “rudimental swing”). Whether the flamacue starts on the downbeat or the upbeat this same feel should be utilized.
- **Drag Phrasing:** Play drags with a forward feel, slightly tighter than a literal 32nd note.