

JP Merz: Divisions (2012)

About the piece:

When people argue they tend to essentialize things; they think they are either right or wrong, but it's usually a lot more complicated than that. Visually, the wooden and the metallic percussion instruments appear completely divided with the Thunder sheets separating them. However, the music shows the complexity of the issues that divide us. I was working a lot with different combinations and pairings of players to explore the divided wooden and metallic timbres. This piece also fluctuates between sections which have an certain argumentative quality and sections which have a much more cohesive sound. But even the argumentative sections have something that just barely keeps them together. Conversely, the cohesive sections have something that's a little bit off about them and I hope that this reflects that sort of gray area that occupies all of these divisions.

Performance Notes:

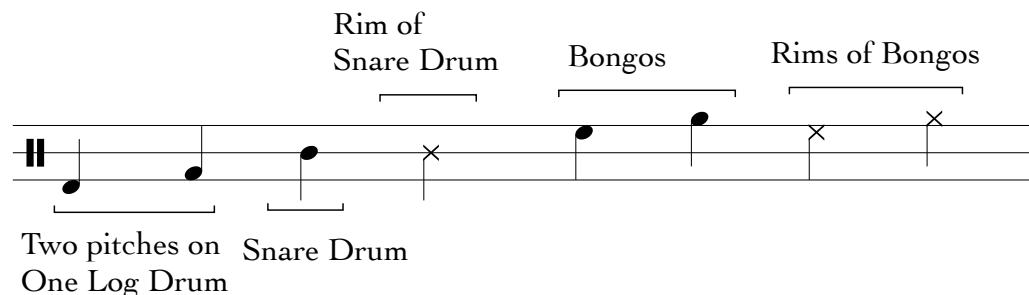
- The from stage right to left should be Percussionist 1, 2, 4, and 3, with the thundersheets placed between Pecussionists 2 and 4.
- In the senza misura section, horizontal lines indicate the length of sustained sounds.
- A vertical line at the end of a horizontal line indicates that the sound should cease completely.
- Without a vertical line, the percussionist should cease playing but let the sound ring.

Percussion 1:

Instruments: Log Drum
Snare Drum
Bongos
Seed Bracelet

Implements: Drums Sticks
Soft Mallets
Metal Brushes

Legend:



Notes:

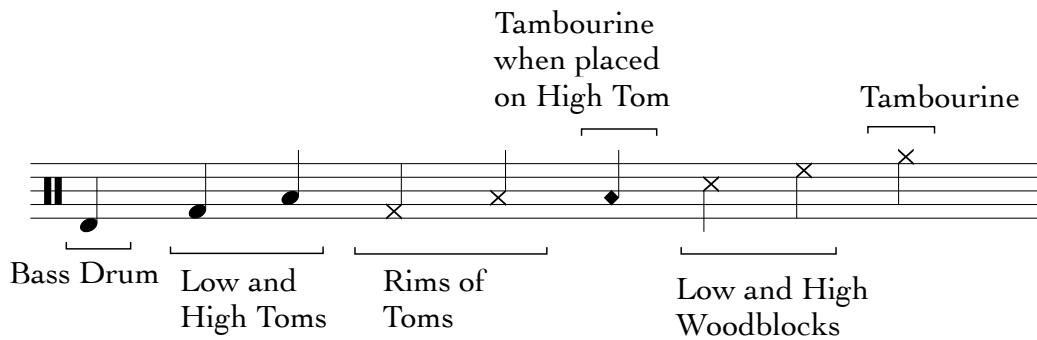
- Rims can be struck at whatever location is most convenient.
- Seed bracelet is wore on the wrist during the indicated sections as an extra timbral effect, but they are never played on their own.

Percussion 2:

Instruments: 25" Concert Bass Drum
2 Tom Toms
2 Woodblocks
Tambourine
Thundersheet

Implements: Bass Drum Mallet
Drum Sticks
Soft Mallets
Superball Mallets

Legend:



Notes:

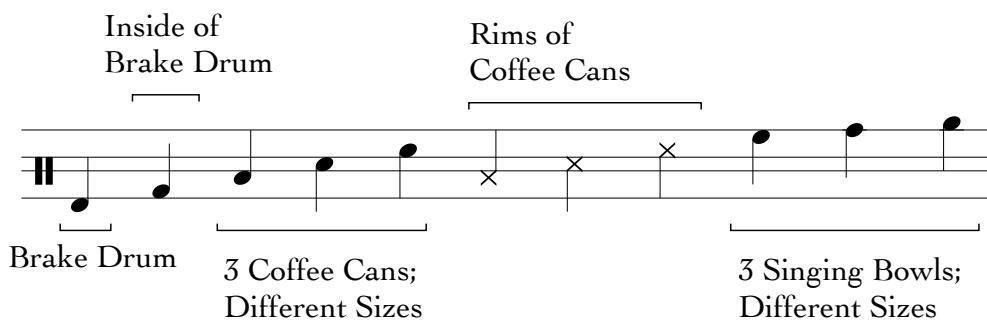
- Bass drum should be around 25", or the next smallest concert bass drum available.
- Bass drum will lay on its side, so the tambourine can be placed on it.
- Low tom should be the largest available and the higher tom should be large enough to place the tambourine on it and still have room to strike the head of the tom.
- The tambourine should be a traditional orchestral tambourine; 10 inches, wooden and a single head.
- This performer shares a Thundersheet with Percussionist 4.
- The Thundersheet should be the largest available, thin, aluminum sheet.

Percussion 3:

Instruments: Brake Drum
3 Coffee Cans, different sizes
3 Singing Bowls, different sizes
Vibraphone

Implements: Triangle Beater
Drum Sticks
Soft Mallets
Two Bass Bows

Legend:



Notes:

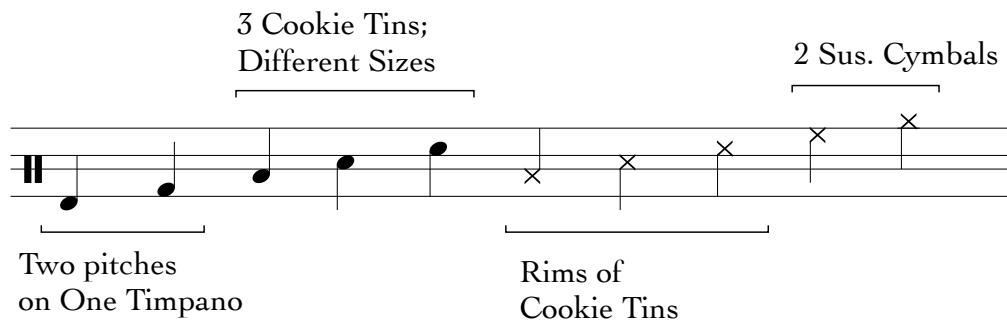
- Brake drum should be large and have a hole in the center large enough to stick a bass bow through.
- Brake drum should sit upright so that the whole length of the bow can pass through.
- Experiment with different brake drums to find the one which produces the most amount of sound with the bow.
- The “inside of brake drum” indication refers to attacking the hole in the center of the drum.
- The coffee cans should be large, medium and small sized coffee can, each with a distinctive sound.
- The singing bowls should also be large, medium and small sized.

Percussion 4:

Instruments: 29" Timpano
3 Different-sized Cookie Tins
2 Sus. Cymbals
Glockenspiel
Thundersheet

Implements: Timpani Mallets
Drum Sticks
Hard Mallets
Soft Mallets
Two Bass Bows

Legend:



Notes:

- Timpano should be 29-28 inches in diameter.
- The pitches should not be precise, but the lower one should be around a G2 and the higher one should be between C3.
- The cookie tins referred to are the ones that your grandma gives you around Christmas. They are usually about 5-9 inches in diameter.
- Try to get a large, a medium and a small sized tin, each with a distinctive sound.
- Use only the container, not the lid, and mount it in a way that allows it to sound when bowed.
- One cymbal should have a large and dark sound the other should be a shorter and brighter.

DIVISIONS

JP Merz

Agitato $\text{♩} = 80$

1 Timpano
Snare Drum
Log Drum

Tamborine
2 Woodblocks
2 Tom-toms
Bass Drum

3 Singing Bowls
3 Coffee Cans
Brake Drum

Suspended Cymbals
3 Cookie Tins
1 Timpano

4

Bgs.
S. D.
L. D.

Tamb.
W. Blks
Toms
B.D.

S. Bwls
Cans
Brk. D.

Sus. Cym.
C. T.
Timp.

Divisions - JP Merz

8

Bgs.
S. D.
L. D.

Tamb.
W. Blcks
Toms
B. D.

S. Bwls
Cans
Brk. D.

Sus. Cym.
C. T.
Timp.

With one hand, emulate a bounce
()

Set Tamb. down on H. Tom

Drum Sticks

d.s.

10

Bgs.
S. D.
L. D.

Tamb.
W. Blcks
Toms
B. D.

S. Bwls
Cans
Brk. D.

Sus. Cym.
C. T.
Timp.

Buzz roll Tamb. on H. Tom

p

f

p

gliss.

p

f

p

ff

p

f

p

f

p

f

p

f

p

f

Divisions - JP Merz

A

12

rit. ----- **Mechanically** $\text{♩} = 60$

Bgs.
S.D.
L.D.

To Thundersheet

Tamb.
W. Blcks
Toms
B.D.

Sus. Cym.
C. T.
Timp.

Sus. Cym.
C. T.
Timp.

14

Bgs.
S.D.
L.D.

(2nd time only)

T. Sheet

Drum Sticks

S. Bwls
Cans
Brk. D.

(2nd time only)

T. Sheet

Drum Sticks

Divisions - JP Merz

15

Bgs.
S. D.
L. D.

n

T. Sheet

S. Bwls
Cans
Brk. D.

T. Sheet

n

16

Bgs.
S. D.
L. D.

mp

T. Sheet

S. Bwls
Cans
Brk. D.

T. Sheet

mp

Divisions - JP Merz

(2nd time only)

17 **rit.**  $\text{♩} = 40 \quad \leftarrow \quad \text{♩} = \text{♩} \rightarrow \text{♩} = 80$

Bgs.
S.D.
L.D.

T. Sheet

S. Bwls
Cans
Brk. D.

T. Sheet

To Glock Hard mallet in each hand
+ Soft mallet in right hand

(dim. 2nd time only)

B Rhythmically loose, as if improvised

19 Brushes scrape

Bgs.
S.D.
L.D.

T. Sheet

To Toms Tamb on H. Tom

S. Bwls
Cans
Brk. D.

Glock.

melody semplice

Hard mallets

Cookie Tin

Divisions - JP Merz

23

Bgs.
S. D.
L. D.

**Tamb.
W. Blcks
Toms
B. D.**

A musical score consisting of a single horizontal staff. The staff begins with a common time signature (indicated by a 'C'). It features several rests of varying lengths: a long rest, a short vertical rest, a sixteenth-note rest, a whole note rest, a half note rest, and another whole note rest. Following these rests, the time signature changes to three-quarters (3), indicated by a '3' above the staff. This is followed by a quarter note rest. The time signature then changes to five-quarters (5), indicated by a '5' above the staff. This is followed by another quarter note rest. Finally, the time signature changes to seven-quarters (7), indicated by a '7' above the staff, with a sixteenth-note rest preceding it.

Sus. Cym.
C. T.
Timp.

Musical score showing measures 1-6. Measure 1: Two eighth notes. Measure 2: One eighth note followed by a measure repeat sign. Measure 3: One eighth note followed by a measure repeat sign. Measure 4: One eighth note followed by a measure repeat sign. Measure 5: Three eighth notes. Measure 6: A sixteenth-note pattern (two pairs of eighth notes) followed by a measure repeat sign.

Glock.

27

Bgs.
S. D.
L. D.

**Tamb.
W. Blcks
Toms
B. D.**

3

II - | 3 8 eighth-note bass line | 5 eighth-note bass line - | 8 eighth-note bass line | 4

mf

S. Bwls
Cans
Brk. D.

11

pp < **mf**

12

pp < **mf**

Glock.

espress.

f

Divisions - JP Merz

**Bgs.
S. D.
L. D.**

**Tamb.
W. Blcks
Toms
B. D.**

**S. Bwls
Cans
Brk. D.**

Glock.

**Bgs.
S. D.
L. D.**

**Tamb.
W. Blcks
Toms
B. D.**

**S. Bwls
Cans
Brk. D.**

Glock.

31

34

piu mosso

piu mosso

piu mosso

piu mosso

piu mosso

piu mosso

*Soft Mallet
Sus. Cymbal*

Divisions - JP Merz

37

Bgs.
S. D.
L. D.

Tamb.
W. Blcks
Toms
B. D.

S. Bwls
Cans
Brk. D.

Glock.

C

accel. ----- Con fuoco $\text{d} = 90$

39

Bgs.
S. D.
L. D.

Tamb.
W. Blcks
Toms
B. D.

S. Bwls
Cans
Brk. D.

Glock.

Divisions - JP Merz

Bgs.
S.D.
L. D.

> symbols above them. The second staff (Tamb., W. Blcks, Toms, B. D.) has a 4/4 time signature and shows eighth-note patterns with 'y' below them. The third staff (S. Bwls, Cans, Brk. D.) has a 4/4 time signature and displays sixteenth-note patterns with 'y' below them. The fourth staff (Glock.) has a 4/4 time signature and contains rests."/>

Tamb.
W. Blcks
Toms
B. D.

S. Bwls
Cans
Brk. D.

Glock.

Bgs.
S.D.
L. D.

Tamb.
W. Blcks
Toms
B. D.

S. Bwls
Cans
Brk. D.

Sus., Cym.
C. T.
Timp.

Divisions - JP Merz

47

Bgs.
S. D.
L. D.

Tamb.
W. Blcks
Toms
B. D.

S. Bwls
Cans
Brk. D.

Sus. Cym.
C. T.
Timp.

49

Bgs.
S. D.
L. D.

Tamb.
W. Blcks
Toms
B. D.

S. Bwls
Cans
Brk. D.

Sus. Cym.
C. T.
Timp.

Divisions - JP Merz

**Bgs.
S. D.
L. D.**

**Tamb.
W. Blcks
Toms
B. D.**

**S. Bwls
Cans
Brk. D.**

**Sus. Cym.
C. T.
Timp.**

**Bgs.
S. D.
L. D.**

**Tamb.
W. Blcks
Toms
B. D.**

**S. Bwls
Cans
Brk. D.**

**Sus. Cym.
C. T.
Timp.**

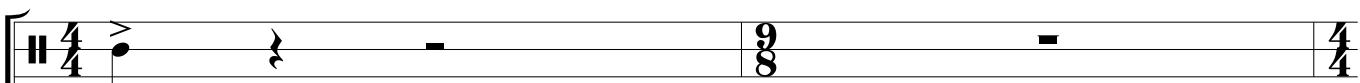
51

53

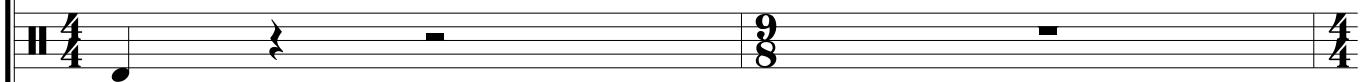
Divisions - JP Merz

D

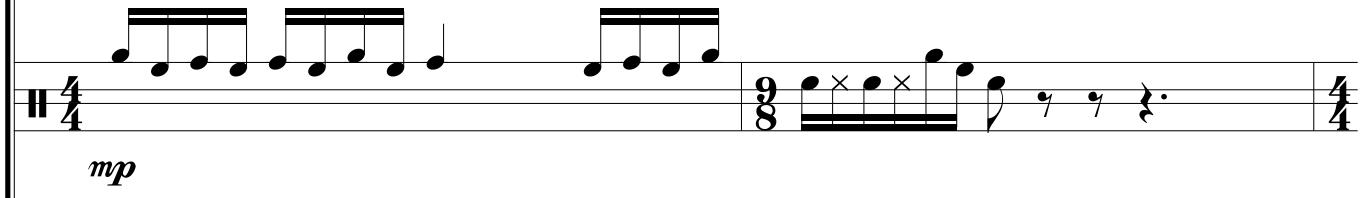
Bgs.
S. D.
L. D.



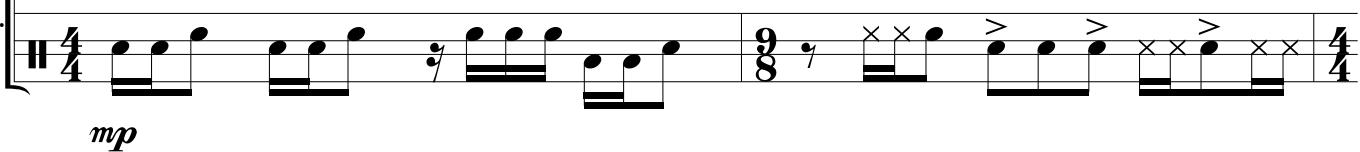
Tamb.
W. Blcks
Toms
B. D.



S. Bwls
Cans
Brk. D.



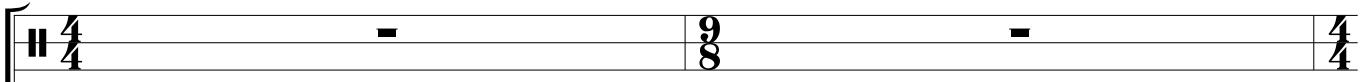
Sus. Cym.
C. T.
Timp.



57

Put seed bracelet on left wrist

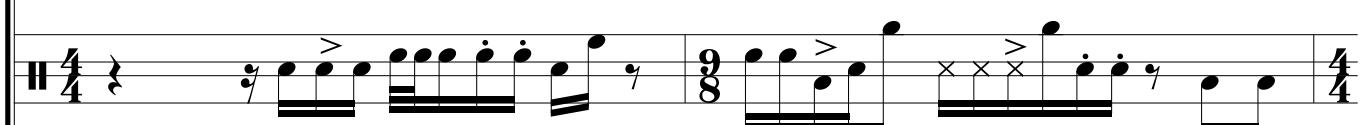
Bgs.
S. D.
L. D.



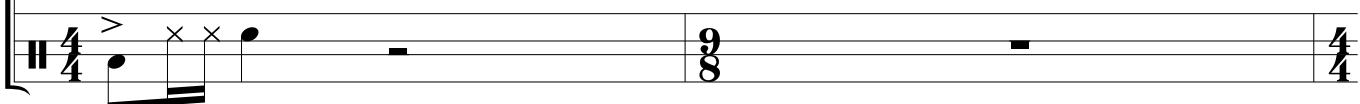
Tamb.
W. Blcks
Toms
B. D.



S. Bwls
Cans
Brk. D.



Sus. Cym.
C. T.
Timp.



Divisions - JP Merz

Soft Mallets

Bgs.
S. D.
L. D.

Tamb.
W. Blcks
Toms
B. D.

S. Bwls
Cans
Brk. D.

Sus. Cym.
C. T.
Timp.

59

mp

Soft Mallets

mp

E Mechanically

Bgs.
S. D.
L. D.

Tamb.
W. Blcks
Toms
B. D.

S. Bwls
Cans
Brk. D.

Sus. Cym.
C. T.
Timp.

61

pp

pp

E Mechanically

Divisions - JP Merz

65

Bgs.
S. D.
L. D.

Tamb.
W. Blcks.
Toms.
B. D.

S. Bwls
Cans
Brk. D.

Sus. Cym.
C. T.
Timp.

69

Bgs.
S. D.
L. D.

Tamb.
W. Blcks.
Toms.
B. D.

S. Bwls
Cans
Brk. D.

Sus. Cym.
C. T.
Timp.

Drum Sticks

pp

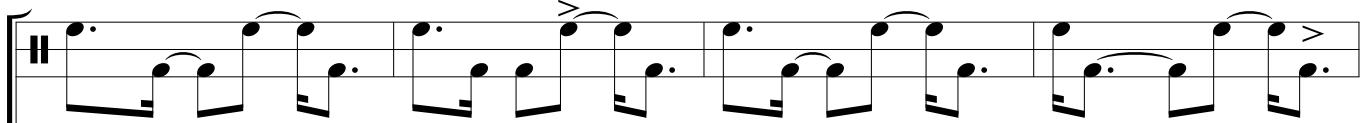
Drum Sticks

pp

Divisions - JP Merz

73

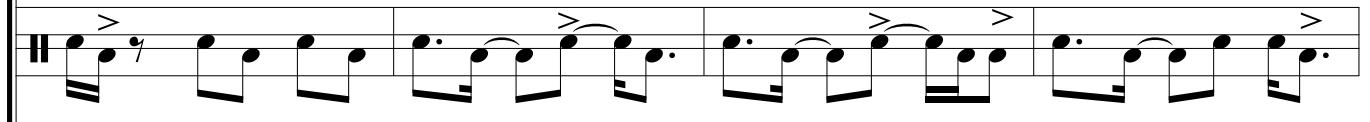
Bgs.
S. D.
L. D.



Tamb.
W. Blcks
Toms
B. D.



S. Bwls
Cans
Brk. D.

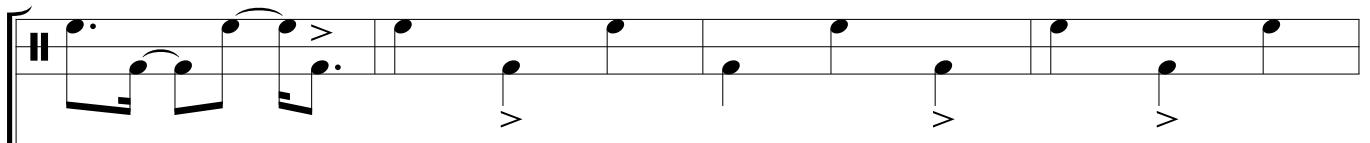


Sus. Cym.
C. T.
Timp.



77

Bgs.
S. D.
L. D.



To Thundersheet

Tamb.
W. Blcks
Toms
B. D.



S. Bwls
Cans
Brk. D.



Sus. Cym.
C. T.
Timp.



Divisions - JP Merz

Bgs.
S. D.
L. D.

81

F Senza misura 3"

Bass Drums (Bgs., S. D., L. D.)

T. Sheet

S. Bwls
Cans
Brk. D.

Sus. Cym.
C. T.
Timp.

Superball Mallets scrape

espress.

f

Bgs.
S. D.
L. D.

T. Sheet

S. Bwls
Cans
Brk. D.

Sus. Cym.
C. T.
Timp.

84

1"

5"

p

pp

scrape

Bell Strike

Divisions - JP Merz

86

4"

Bgs.
S. D.
L. D.

T. Sheet

S. Bwls
Cans
Brk. D.

Sus. Cym.
C. T.
Timp.

Superball Mallets
scrape

p

88

7"

Bgs.
S. D.
L. D.

T. Sheet

S. Bwls
Cans
Brk. D.

Sus. Cym.
C. T.
Timp.

Strike

pp

arco

f

p

arco

8

Center —————→ Rim Stay with Timpani mallets

pp

mp

pp

mf

Divisions - JP Merz

89

Bgs.
S. D.
L. D.

T. Sheet

S. Bwls
Cans
Brk. D.

Sus. Cym.
C. T.
Timp.

2"

3"

2"

92

Bgs.
S. D.
L. D.

T. Sheet

S. Bwls
Cans
Brk. D.

Sus. Cym.
C. T.
Timp.

3"

Divisions - JP Merz

94 snap lever so snares strike
bottom head but do not lock **2"** **3"**

Bgs.
S. D.
L. D.

T. Sheet Shake

S. Bwls Cans Brk. D.

Sus. Cym. C. T. Timp.

96 **2"** **5"**

Bgs.
S. D.
L. D.

T. Sheet Strike

S. Bwls Cans Brk. D.

Sus. Cym. C. T. Timp.

To Vib. w/bows

f **pp** gliss.

Divisions - JP Merz

G

10"

Bgs.
S. D.
L. D.

Tamb.
W. Blcks
Toms
B. D.

Vib.

Sus. Cym.
C. T.
Timp.

* Players 1, 2 and 4 quietly, but audibly, hum the melody following the lead of Player 3.
 Graphics indicate level of intensity in improvisation: dynamics, density, speed, harshness of sound.

99

13"

Bgs.
S. D.
L. D.

Tamb.
W. Blcks
Toms
B. D.

Vib.

Sus. Cym.
C. T.
Timp.

Divisions - JP Merz

7"

100

Bgs.
S. D.
L. D.

Tamb.
W. Blcks
Toms
B. D.

Vib.

Sus. Cym.
C. T.
Timp.

7"

101

Bgs.
S. D.
L. D.

Tamb.
W. Blcks
Toms
B. D.

Vib.

Sus. Cym.
C. T.
Timp.

Divisions - JP Merz

102

9"

Bgs.
S. D.
L. D.

Tamb.
W. Blcks
Toms
B. D.

Vib.

Sus. Cym.
C. T.
Timp.

103

5"

4"

Bgs.
S. D.
L. D.

Tamb.
W. Blcks
Toms
B. D.

Vib.

Sus. Cym.
C. T.
Timp.

Divisions - JP Merz

H Con fuoco $\text{♩} = 90$

Bgs.
S. D.
L. D.

Tamb.
W. Blcks
Toms
B. D.

S. Bwls
Cans
Brk. D.

Sus. Cym.
C. T.
Timp.

108

Bgs.
S. D.
L. D.

Tamb.
W. Blcks
Toms
B. D.

S. Bwls
Cans
Brk. D.

Sus. Cym.
C. T.
Timp.

Divisions - JP Merz

**Bgs.
S. D.
L. D.**

**Tamb.
W. Blcks
Toms
B. D.**

**S. Bwls
Cans
Brk. D.**

**Sus. Cym.
C. T.
Timp.**

111

p

114

ff

**Tamb.
W. Blcks
Toms
B. D.**

**S. Bwls
Cans
Brk. D.**

**Sus. Cym.
C. T.
Timp.**

Place tamb. on B.D.

5

arco

Drum Sticks

f

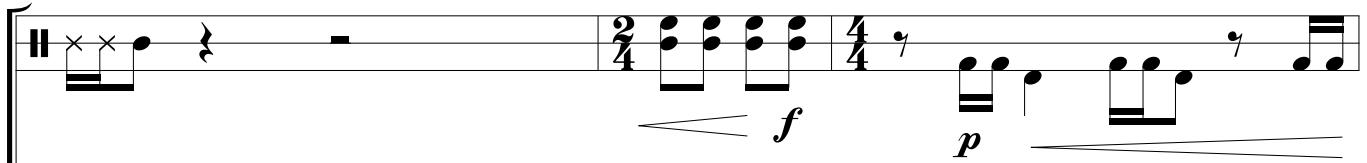
Divisions - JP Merz

117

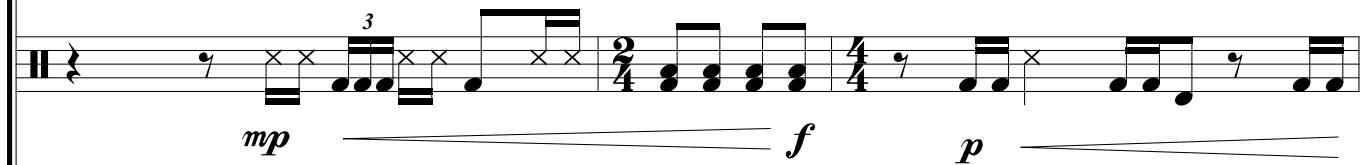
Seed bracelet on right wrist

I

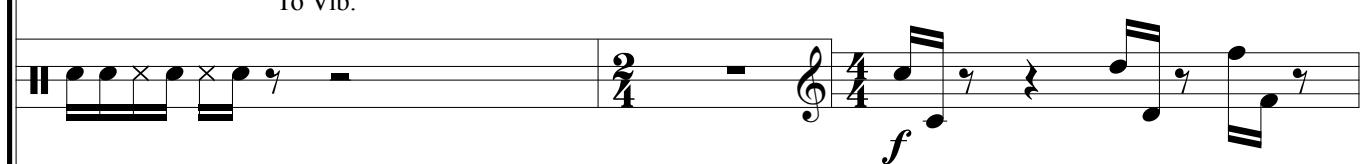
Bgs.
S. D.
L. D.



Tamb.
W. Blcks
Toms
B. D.



S. Bwls
Cans
Brk. D.



Sus. Cym.
C. T.
Timp.



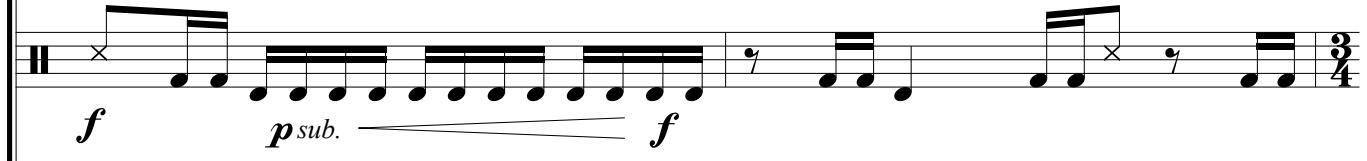
Soft Mallet
Sus. Cymbal

120

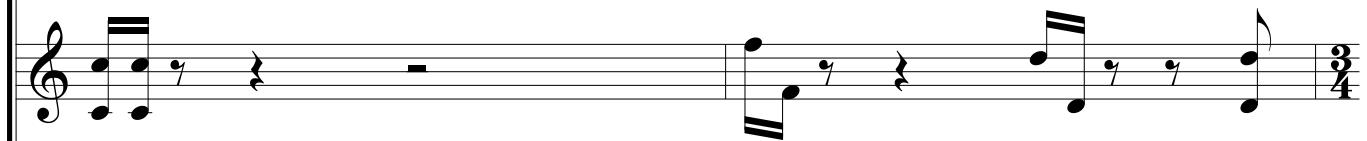
Bgs.
S. D.
L. D.



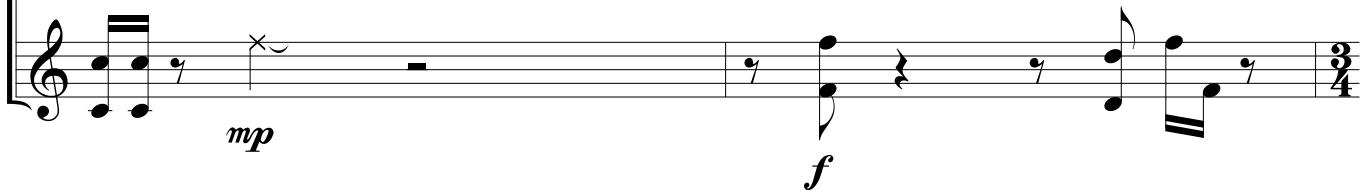
Tamb.
W. Blcks
Toms
B. D.



vib.



Glock.



Divisions - JP Merz

122

Bgs.
S. D.
L. D.

Tamb.
W. Blcks
Toms
B. D.

Vib.

Glock.

125

Bgs.
S. D.
L. D.

Tamb.
W. Blcks
Toms
B. D.

Vib.

Glock.

Divisions - JP Merz

128 >

Bgs.
S. D.
L. D.

Tamb.
W. Blcks
Toms
B. D.

mp

f

ppp

vib.

Glock.

130

f

Tamb.
W. Blcks
Toms
B. D.

f

vib.

p

f

Glock.

p

f

Divisions - JP Merz

132

Bgs.
S. D.
L. D.

Tamb.
W. Blcks
Toms
B. D.

Vib.

Glock.

134

Bgs.
S. D.
L. D.

Tamb.
W. Blcks
Toms
B. D.

S. Bwls
Cans
Brk. D.

T. Sheet

To Thundersheet

Superball Mallets
scrape

arco

p

p

- 28 -