

Stealing Thunder (1999 – 2000)

Program Notes

Although percussionists are often called upon to mimic the sounds of nature with their instruments, I think that nature, without question, provides the most exciting percussive sounds. In *Stealing Thunder*, I attempt to honor Mother Nature by appropriating (or stealing) recorded sounds of thunder and integrating them into the work. Each percussionist plays unique solo lines and motives; the players take these motives from one another and modify them. In effect, they are stealing each other's thunder. The name "Stealing Thunder" is derived from the expression "to steal someone's thunder," an old expression that means to hinder or thwart someone.

In an abstract sense, this work is inspired by the great drum solos and styles of Gene Krupa, Buddy Rich, Tito Puente, Neil Peart and Billy Cobham. This work is also influenced by rudimentary drumming (i.e. "marching drumlines") and percussion technique books such as George Stone's *Accents and Rebounds*.

– Robert Paterson

Instrumentation/Specifications of Instruments

Percussion 1:

- 4 Tom Toms (8", 10", 12", 14")
- Medium Suspended Cymbal (with pronounced grooves, i.e. able to be audibly scraped with a triangle beater)
- 1 Pair Maracas
- High-pitched Claves

Percussion 2:

- 4 Tom Toms (10", 12", 14", 16")
- Large Suspended Cymbal (with pronounced grooves, i.e. able to be audibly scraped with a triangle beater)
- 1 Pair Maracas
- Low-pitched Claves

Percussion 3:

- 3 Roto Toms (6", 8", 10"), tuned high
- Snare Drum (the drumhead should have a textured surface suitable for brushes)
- 5 Cowbells (not specifically pitched, i.e. Latin-American cowbells, *not* almglöcken)
- High Sand Blocks

Percussion 4:

- 3 Roto Toms (8", 10", 12"), tuned high
- Military Drum (with snares—the drumhead should have a textured surface suitable for brushes)
- 5 Temple Blocks (plastic Temple Blocks may be used)
- Low Sand Blocks

Percussion 5:

- Large Concert Bass Drum (very low and as similar as possible to Percussion 6 Bass Drum)
- 2 Bongos (with plastic heads, to be played with drumsticks)
- 5 Brake Drums (pitched from low to high: if specific pitches are available, they should be drawn from the following scale: 'D-flat', 'E', 'F-sharp', 'G', 'B-flat' and 'C')
- Very Large Thunder Sheet (as similar as possible to Percussion 6 Thunder Sheet)
- Large Tam Tam (shared with Percussion 6)
- 1 Pair Maracas
- High Woodblock
- Trap Table

Percussion 6:

- Large Concert Bass Drum (very low and as similar as possible to Percussion 5 Bass Drum)
- 2 Bongos (with plastic heads, to be played with drumsticks)
- Very Large Thunder Sheet (as similar as possible to Percussion 5 Thunder Sheet)
- Large Tam Tam (shared with Percussion 5)
- 1 Pair Maracas
- Low Woodblock
- Trap Table

Note: "Blasticks" (very stiff brushes) may be used whenever brushes are called for.

The duration of *Stealing Thunder* is approximately 9'00".

Explanation of Notation

General

- ⊕ – muffle
- – long fermata
- n* – niente.
- ▼ – short staccato (staccatissimo)
- ▲ – hard accent
- () – all markings in parenthesis are courtesy/cautionary markings.
- ⤵ – let note ring indefinitely until the sound dies out naturally—do not muffle.
 - All grace notes (including beamed grace notes) are to be played immediately before the beat they proceed. They are to be played very close to the beat, as fast as possible.

All other non-standard notational symbols are explained with footnotes throughout the score and parts.

Score

- ▷ – the elongated, triangular markings below the Percussion 6 part in the score indicate the approximate placement, volumes and durations of the thunder claps on the included recording.

The vertical marks on the line below the thunder clap line in the score indicate click track beats that the conductor should follow. The click track should sound from both the left and right channels of the conductor's headphones and should not be heard by the audience. If desired, the click can also sound from headphones given to the players. If this option is taken, a conductor is optional.

Stealing Thunder

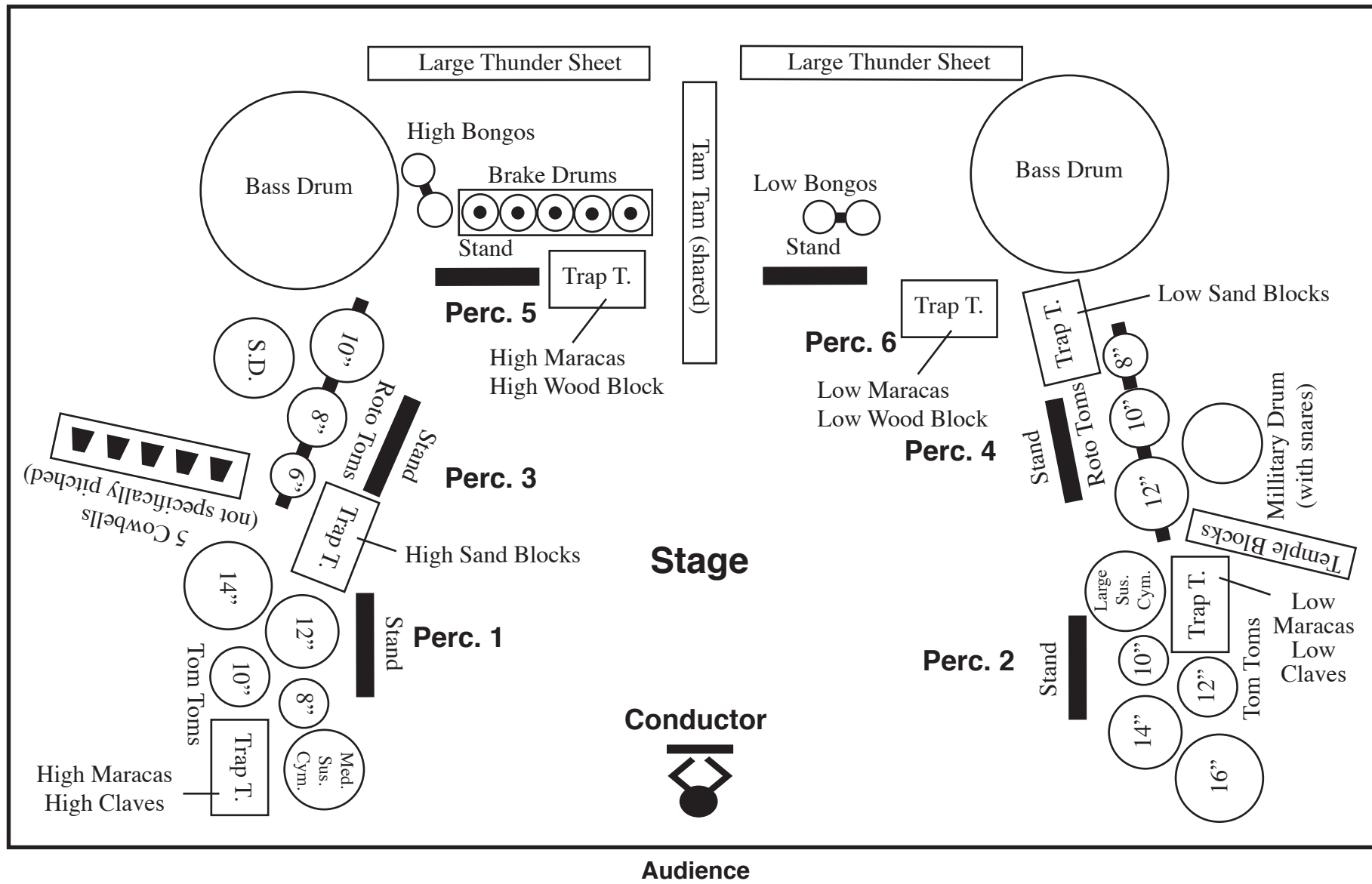
Premiered by the
Indiana University School of Music Percussion Ensemble,
Wilber England, conductor

Indiana University School of Music
Auer Concert Hall
April 10, 2000
Bloomington, Indiana

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Stealing Thunder

Suggested Set-Up



SCORE IN C

Duration: 9'00"

Stealing Thunder

for Percussion Sextet and Tape

Robert Paterson
(1999-2000)

Introduction, ca. 30" ♩ = 144 Conducted

5 **Furious and intense ***)**

Percussion 1
Percussion 2
Percussion 3
Percussion 4
Percussion 5
Percussion 6

Tom Toms 2 *ff*
Tom Toms 2 *ff*
Bass Drum 1 *ff*
Bass Drum 1 *ff*
Bongos 2 *ff*
Bongos 2 *ff*

Thunder (channels 2-5)
rainstorm *)
n [*mf*]
(thunderclap) all around
fff

**)
Click Track (channel 1)
[*mf*] [*f*]

*) The recording of the rainstorm fades in and continues throughout the entire piece.

***) The click track should only be audible to the conductor.

***) Rhythmic quote from "Sabulum Reptilia" (1985), mvt. I.

9 10 15

Snare Drum 2

Military Drum 2

pp *ff* *mf* *ff/mf* *ff*

front *mf* back *p*

17 20

mf *pp* *fff* *mf* *p* *f*

mf *pp* *fff* *mf* *p* *f*

with butts of sticks *mf* *p* *f*

with butts of sticks *f*

middle (rumble) *p*

*) = rimshot; simultaneously strike tip of drumstick on drumhead and shaft of drumstick on rim, creating a loud "crack" sound.

**) = stick against stick rimshot.

Musical score for measures 42-45. Instruments include Cowbells, Temple Blocks, Bass Drum, and Suspended Cymbal 2. Dynamics range from *ppp* to *ff*. Includes performance instructions like "(with felt butts)" and "20".

Musical score for measures 50-55. Instruments include Tom Toms, Tam Tam, Bongos, and Solo. Dynamics range from *ppp* to *ff*. Includes performance instructions like "(double-stroke roll)", "(with felt butts)", and "audience front, left".

72

75

f

ff

f

mp

ppp

ppp

mp

ppp

mf

ppp

mf

ppp

f

f

mf

"shut up!"

mf

mf

ff

f

mf

mp

p

silky-smooth (e.g. three-stroke or "crushed" roll)

Bass Drum

mf

(far away rumble) audience back

p

79

80

p

f / *mf*

f

mf

f

mf

f / *mf*

f / *mf*

f / *mf*

f

mf

with tip

Cowbells

p

mf

Temple Blocks

mf

mf

mp

Bongos with brushes

mf

pp

p

mf

p

mf

p

mf

p

Bass Drum with drumstick

mp

(Sus. Cym.) with shaft

*) ⊕ = muffle with fingers

85

Solo (Sus. Cym.) with shaft *pp*

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

pp *mf* *f*

Maracas *f* *mf* *f* *mf* *mf*

audience left *f* audience right *mp*

89

90

(Sus. Cym.) 2

91

f *pp* *f*

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

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

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

95

Tom Toms *f* *mp* *f*

Snare Drum *p* *f* *f* *mp* *f*

Military Drum *p* *f*

Bass Drum *f* *mp*

Bass Drum *f*

audience left *f* center, front *mf*

*) x = rim

