

The Smoke Rising

Score: Free

Parts: \$30

(see contact page)

Hayden Stacki

The Smoke Rising

For Percussion Octet

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By Hayden Stacki (b. 1998)
For Percussion Octet

Duration: ca. 7' 20"

Instrumentation:

Percussion 1: Glockenspiel, Concert Toms (4)

Percussion 2: Vibraphone, Concert Bass Drum, Tam-Tam, Small Shaker

Percussion 3: Marimba*, Bongos (2), Small Gongs** (2), Synthesizer*** (optional)

Percussion 4: Marimba, Bell Plates** (2), Brake Drum

Percussion 5: Marimba, Triangle, Temple Blocks, Ribbon Crasher

Percussion 6: Marimba, Splash Cymbal, China Cymbal, Suspended Cymbal

Percussion 7: Drum Set (Snare Drum, Kick Drum, 2 Toms, Hi-Hat, Crash Cymbal, Ride Cymbal)

Percussion 8: Timpani (4), Crotales (2 octaves)

*The piece calls for two 5-octave marimbas, split between four players

**Gongs should be laid flat on a table. Any combination of small gongs (Thai gongs, opera gongs, etc.) are acceptable. Other found metals may be used as substitutes if bell plates and/or gongs are not available. There are no specified pitches for these metals, and these metals should not be very resonant

***There is a short singing section near the end of the piece. The function of the synth is to double these vocal parts to provide support if necessary

Program Notes:

The idea of *The Smoke Rising* is based on how smoke (and similar forces such as fog or mist) can obscure an otherwise clear picture. As the smoke grows it rises, which creates more uncertainty and complexity. Soon enough however, the rising smoke will eventually dissipate, and the world's true beauty will once again be visible.

This piece was written for the Furman University Percussion Ensemble as part of the 2021 Composing for Percussion Seminar.

Notation Keys – Unpitched Percussion:

Percussion 2

Bass Drum Tam-Tam Shaker

Percussion 3

Low Gong High Gong Low Bongo High Bongo

Percussion 4

Brake Drum Low Bell Plate High Bell Plate

Percussion 5

Temple Blocks Triangle Ribbon Crasher

Percussion 6

China Cymbal Suspended Cymbal Splash Cymbal

Percussion 7

Kick Drum Low Tom Snare Drum High Tom
Hi-Hat Closed Hi-Hat Half Open Hi-Hat Open Hi-Hat Foot
Crash Ride Ride Bell

Performance Notes:

In various places throughout the score, there are phrases or ostinatos which do not match the written meter. Some of these instances are marked in the score (e.g. “subtle 9/16 feel” at measure 1). Below is an explanation of some of the more complex ones:

measure 1, original notation (Marimba) measure 1, perceived meter

measure 39, original notation (Marimba) measure 39, perceived meter

measure 39, original notation (Vibraphone)

measure 39, perceived meter/tempo

For the 9/16 sections, these written accents should be applied to every reoccurrence of this pattern in any part. These accents should be very subtle and do not need to be as dramatic as normal accents – their main purpose is to make these 9/16 groupings more evident.

For the 11/16 sections (which only appear in the percussion 3 part), make a noticeable difference between accented and unaccented notes. Try to avoid emphasizing downbeats in 4/4, and instead phrase each repetition of this pattern towards the next accent.

For the 7/16 sections (which only appear in the percussion 2 and 8 parts), it may be helpful to feel the double-dotted quarter as the beat and think of the rhythm as shown in the last example. In both instances of this passage (vibraphone at m39 and timpani at m131), it will sound like it is at a different tempo than the rest of the ensemble.

The Smoke Rising

For the Furman University Percussion Ensemble

Hayden Stacki

From a Serene Place ♩ = 108-110

Percussion 1:
Glockenspiel,
Concert Toms (4)

Percussion 2:
Vibraphone, Tam-Tam,
Concert Bass Drum,
Small Shaker

Percussion 3:
Marimba (shared with P5),
Bongos (2), Small Gongs (2),
Synthesizer (optional)

Percussion 4:
Marimba (shared with P6),
Brake Drum, Bell Plates (2)

Percussion 5:
Marimba (shared with P3),
Temple Blocks (5), Triangle,
Ribbon Crasher

Percussion 6:
Marimba (shared with P4),
Splash Cymbal, China Cymbal,
Suspended Cymbal

Percussion 7:
Drum Set: Snare Drum,
Kick Drum, Toms (2), Hi-Hat,
Crash Cymbal, Ride Cymbal

Percussion 8:
Timpani (4),
Crotales (2 octaves)

8

Glock.

Vib.

Mar. 1

Mar. 2

Mar. 3

Mar. 4

D.S.

Timp.

16

Glock.

Vib.

Mar. 1

Mar. 2

Mar. 3

Mar. 4

D.S.

Timp.

24

Glock.

Vib.

Mar. 1

Mar. 2

Mar. 3

Mar. 4

D.S.

Timp.

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

f *pp* *mf* *p*

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

mf *mp* *f* *mp*

(no roll unless marked)

32

Glock.

Vib.

Mar. 1

Mar. 2

Mar. 3

Mar. 4

D.S.

Timp.

pp *f* *p f* *p f* *p*

f *p f* *p f* *p*

f *p*

f *p* *f* *p* *f* *ppp*

f *mp*

mp *f* *mp* *gliss.* *mp*

Glockenspiel

Glock. *mf*

Tom 2 rim *mp* *p*

lyrical subtle 7/16 feel

Vib. *f*

Bongos

Mar. 1 *mp* *p*

subtle 11/16 feel

Mar. 2 *mp* *p*

Triangle

Mar. 3 *mp*

hi-hat *ad. lib.* - vary hi-hat rhythm and accents until m50

D.S. *p*

Crotales

Timp. *mp* *p*

Glock.

Vib.

Mar. 1

Mar. 2

Perc. 5

Mar. 4

D.S.

Crot.

Glock. *mp*

Perc. 2 arco *a2 mp*

Mar. 1 *p mp*

Mar. 2 *p mp*

Perc. 3 Triangle *p mp*

Mar. 4 *pp mf pp*

D.S. sticks *ppp p pp mp*

Timp. Crotales *mp*

Glock. Musical notation for Glockenspiel part, measures 101-107. Includes dynamics *sfz* and *f*.

Vib. Musical notation for Vibraphone part, measures 101-107.

Perc. 3 Musical notation for Percussion 3 part, measures 101-107. Includes dynamics *p*, *6:7*, *f*, and *sfz*.

Perc. 4 Musical notation for Percussion 4 part, measures 101-107.

Mar. 3 Musical notation for Marimba 3 part, measures 101-107. Includes dynamics *f*, *sfz*, and *pp*. Labels: Ribbon Crasher, Marimba.

Mar. 4 Musical notation for Marimba 4 part, measures 101-107. Includes dynamics *f*, *ff*, *n*, *ff*, *f*, and *pp*. Label: *tr*.

D.S. Musical notation for D.S. part, measures 101-107. Includes dynamics *pp* and *f*.

Timp. Musical notation for Timpani part, measures 101-107. Includes dynamics *pp* and *f*. Labels: 29" to A, 26" to D/Eb, 23", 29", 32", *gliss.*

108

Glock. *f* *mf* *ff* *f*

Perc. 2 *f* *f*

Perc. 3 *f* *mf* *ff* *f*

Mar. 2 *ff* *mf* *ff* *f*

Mar. 3 *f* *ff* *Marimba* *f*

Mar. 4 *f* *mp*

D.S. *f* *mf* *ff* *f*

Timp. *f* *A, B, D, E/F*

R.C.

26" to E, 23" to F#

Detailed description of the musical score: This page contains the percussion section of a score, starting at measure 108. It features seven staves: Glockenspiel (Glock.), Percussion 2 (Perc. 2), Percussion 3 (Perc. 3), Marimba 2 (Mar. 2), Marimba 3 (Mar. 3), Marimba 4 (Mar. 4), and Drums (D.S.). The Timp. staff includes specific instructions for drum sizes and pitches. The score is written in a key signature of one sharp (F#) and a 4/4 time signature. It includes various dynamic markings such as *f* (forte), *mf* (mezzo-forte), *ff* (fortissimo), and *mp* (mezzo-piano). The Perc. 3 staff has a section labeled 'Marimba' and another labeled 'Percussion'. The Mar. 2 staff has a section labeled 'Percussion'. The Mar. 3 staff has a section labeled 'R.C.' and another labeled 'Marimba'. The Timp. staff has a section labeled 'A, B, D, E/F'. The score includes various rhythmic patterns, including eighth and sixteenth notes, and rests. There are also some performance markings like accents and slurs.

Glock. { H $\frac{4}{4}$ - - - $\frac{6}{4}$ - - - $\frac{4}{4}$ - - - f

(no roll unless marked)

Perc. 2 { H $\frac{4}{4}$ mp - - - $\frac{6}{4}$ - - - $\frac{4}{4}$ - - -

Mar. 1 *Marimba* f mf mp f

Perc. 4 mp p

Perc. 5 { f pp mfp mf ppp f f

Mar. 4 f p f

D.S. mf p f pp f

Timp. p f (retune top 3 drums for m131)

122 Glockenspiel

Glock. *mp*

Perc. 2 *p* (stick on t.t.) *pp* 3 *pppp*

Mar. 1 Percussion *ppp*

Perc. 4 *p* *n*

Perc. 5

Mar. 4

D.S. *ppp*

Timp. lowest possible tuning - no definite pitch (imitate concert bass drum) *ppp* *p* (no roll) *ppp* 32" to Ab

Detailed description of the musical score: The score is for a percussion ensemble. It consists of eight staves. The Glockenspiel (Glock.) part starts at measure 122 with a melodic line in treble clef, marked *mp*. Percussion 2 (Perc. 2) has a melodic line in treble clef with dynamics *p*, *pp*, and *pppp*, including a triplet and a note marked '(stick on t.t.)'. Maracas 1 (Mar. 1) is silent until the end of the piece, where it plays a rhythmic pattern marked *ppp*. Percussion 4 (Perc. 4) plays a continuous sixteenth-note pattern in treble clef, marked *p* and *n*. Percussion 5 (Perc. 5) is silent throughout. Maracas 4 (Mar. 4) is silent throughout. Snare Drum (D.S.) has a few notes at the beginning and a rhythmic pattern at the end marked *ppp*. Timpani (Timp.) has a melodic line in bass clef with dynamics *ppp* and *p*, and a note marked '(no roll) *ppp*'. A tuning instruction '32" to Ab' is written above the final Timpani note.

130

Concert Toms

131

Perc. 1

Perc. 2

Mar 1

Perc. 4

Percussion

Perc. 5

Perc. 6

D.S.

Timp.

solo, lyrical

subtle 7/16 feel
See tuning footnote*

*32"=F-Ab, 29"=Bb&Cb, 26"=Db-Eb, 23"=F-Ab

Perc. 1

Perc. 2

Mar 1

Mar. 2

Mar. 5

Perc. 6

D.S.

Timp.

Perc. 1

Perc. 2

Mar 1

Mar 2

Mar 3

Mar 4

D.S.

Timp.

Marimba

mf

mf

mf

mp

mf

mf

sticks

3

+

151

Perc. 1 

Perc. 2 

Mar. 1 

Mar. 2 

Mar. 3 

Mar. 4 

D.S. 

Timp. 

166

Glock. *pp*

Vib. arco *ppp*

Kbd.

Mar. 2 *pp* *n*

Mar. 3 arco *ppp*

Perc. 6 arco *ppp*

D.S.

Crot. arco *ppp*

179 ♩ = 78

178

Glock. *p*

Vib. shaker *n* *p* *n*

Kbd. Keyboard Synth (opt. omit - see performance notes)
Choose a warm, mellow "pad" sound
p (under voices) *pp* *p*

Mar. 2 *p*

Mar. 3 mallets *a2* *p* *p*

Mar. 4 *pp*

D.S. stir brushes *ppp* *p* *ppp*

Crot. arco *p*

Voice All players sing
Designate voice parts as necessary
p oh *pp* *p* ah

Voice *p* oh *pp* *p* ah
(opt. omit Eb2)

188

Glock. *pp*

Vib. *pp*

Kbd. *mf* *p* *n*

Mar. 2 *mf* *pp*

Mar. 3 *mf* *p* *Tri.* *pp*

Perc. 6 *mf*

D.S.

Timpani *mf* *pp* *Crotale soft mallet*

Voice *mf* *p* *n*

Voice *mf* *p* *n*