



Stones Wally Gunn

Stones for percussion quartet
Written for Mobius Percussion

Wally Gunn . June 2013

Mobius Percussion

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Stones

- I. Shingle Beach
- II. Schist, Shale, Slate
- III. Semiprecious Gem
- IV. Marble

Instrumentation

- 3 x glockenspiel
- 1 x concert bass drum

Performance notes

Each member of quartet should take a turn at the bass drum. Ideally, after each movement, each person should move to the next 'station' in the circuit: BD player goes to Glock 1; Glock 1 player goes to Glock 2; Glock 2 player goes to Glock 3; and Glock 3 player goes to BD. Bass drum should be slightly dampened by draping a folded towel over one edge. Timpani mallets should be used. A bass tom could work too, but the bass drum is preferable, since it emphasises the timbral and size disparity of the instruments to good effect.

I. Shingle Beach

Right-hand melodies in Glock 1, 2 and 3 should be played with a brass mallet.

II. Schist, Shale, Slate

For Glock 1, 2 and 3, lightly softer rubber mallets seem to be best for the rolls in this movement, perhaps swapping to something harder for the highest notes. Experiment with the tempo; ideally it should be very slow, but fast enough so that the falling harmonic progression is perceived as directional movement. The very loudest dynamic that should be heard is *mf* — and heard very sparingly. This creates much more tension than actually reaching a *f* dynamic. Measure 37 might be the loudest moment in the piece, yet, to be effective, it will still require a dynamic no more than *mf*. Each loud BD accented single note should be loud enough to be a shock, but not so loud that it takes the listener away from the mood of the piece as a whole. From measure 37 to 38, the BD should add extra, random, accented notes in 2s in 3s amidst the rolling, while executing the *decrescendo* to *p* (ie. let the random accented notes also decrease in dynamic, proportionally to the *decrescendo* rolling).

III. Semiprecious Gem

Experiment with this: From Rehearsal D (measure 35), Glock 1, 2 and 3, each time after playing an instance of high Cs, emits on the next beat a strong, long unvoiced expiration ("haaaaa"; just the sound of air, no vocal chords) for the duration of a breath, about 2 beats. If it's easier, the expiration could be emitted with the next articulated notes on the part, rather than on the next beat. For this, a less-is-more approach might prevail, although it could work well to have a moment of 'more'. Use your judgement. If you do use the expired "haaaaa", continue performing it at rehearsal G (measure 55) and then an approximation of it from Rehearsal H (measure 63) to the end. Less-is-more might work here, but then again, more-is-more might work too.

IV. Marble

A towel placed lightly over the edge of the glockenspiel keys will help Glock 3 produce the *detaché* articulation. If possible, create a timbral difference between the voices in both Glock 1 and Glock 2 parts: a brighter sound for the long notes, and a duller sound for the 16th/32nd notes. Experiment with the 'brush' sound on the BD. The brush sweeps might be performed without rhythm, or with light accents following the Glock 3 rhythm. The sound may be achieved with brushes, the palm of the hand, or any other technique or device that appeals to the performer.

I. Shingle Beach

 $\text{♩} = 60$

Glock. 1 p f

Glock. 2 p

Glock. 3 p

B. D. $\frac{4}{4}$

4 5 A

Glock. 1 p f

Glock. 2 f p

Glock. 3 f

B. D. mp