

HURON HIGH

Alex Tedrow

for amplified cello and percussion

2018

PERUSAL SCORE ONLY

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Performance Notes

The cello should be amplified by means of some sort of microphone and speaker system. This is solely for the purpose of balancing the instrument with the heavy dynamics of the bass drum and timpani. A third person running a mixing board during the performance is recommended for best results. The percussion part is split between two individual staves designated for determinate and indeterminate pitch instruments, respectively. However, these two staves are meant to be played by only one performer. It is recommended that the percussionist wear hard-soled shoes and perform on a hard floor surface (ie. a hardwood floor) to maximize the effect of the foot taps. This sound is not meant to be exaggerated (unless otherwise specified), but it should be noticeably audible. All vibraphone passages imply use of the sustain pedal and are slurred as such.

Program Notes

One of the recent inspirations for much of my music has been forgotten structures and landmarks. Huron High School, located in the remote town of Huron, Indiana, was abandoned in the mid-1970's. The building remains in decay, rotting from the inside out. It stands with nothing but caution tape covering the entrance to its old gymnasium - begging for mischievous teenagers to explore. *Huron High* reflects the story of my impulsive, questionable decision to enter the old building out of curiosity for what it might hold. What followed was a very strange series of events that made for a great story and an even better narrative to communicate through sound.

Enjoy!

Duration

c. 7 minutes

Instrumentation

-Cello

-Percussion

-crotales, vibraphone, single timpano (low G-C range)

-bass drum, tam-tam, floor tom

-Suggested Materials:

-Shure SM57 microphone and stand (or similar), mixer and one or two speaker cabinets, appropriate cables and power source, hard-soled shoes (for percussionist foot taps)

-at least 4 yarn mallets, 2 triangle beaters, 1 or 2 rubber mallets, 2 wooden sticks, a bass bow (for bowed crotales) and 2 hard beaters for bass drum/tam-tam, etc. (these are only recommendations – mallet adjustments can be made to accommodate a proper balance between the cello and heavier percussion sections)

Music typeset by the composer

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Tedrow, Alex (ASCAP)

- Huron High, amplified cello and percussion

HURON HIGH

Alex Tedrow (b. 1999)

Tempo I ♩ = 52

sul III
sul tasto

Cello (amplified)

Musical score for Cello (amplified) and Percussion. The Cello part is in bass clef, 4/4 time, with dynamics *pp*, *p*, *n*, and *p*. It includes performance instructions: "sul III sul tasto" and "ord.". The Percussion part includes Crotales (bowed, *p*), Bass Drum (yarn mallet, 1 hand, *pp*), and Vibraphone (yarn mallets, motor on - slow, *p*, ped. ad lib.).

6

Musical score for Violoncello (Vc.) and Percussion (Perc.). The Vc. part is in bass clef, 4/4 time, with dynamics *mp*, *n*, and *ff*. It includes performance instructions: "snap" pizz. and a triplet. The Perc. part includes Crotales (bowed, *p*) and 2 hard mallets (*ffp*).

11 Suddenly Faster ♩ = 108

Musical score for Violoncello (Vc.) and Percussion (Perc.). The Vc. part is in bass clef, 4/4 time, with dynamics *f*, *fp*, *f*, and *fp*. The Perc. part includes dynamics *ff*, *mp*, *f*, and *mp*, with a triplet.

14

Vc. *f* gliss. 3

Perc. *f* 3

16

Vc. (gradually add overpressure) 18 *fp* *ff* ord.

Perc. Timpani 2 hard mallets 3 3 *ff* (ped. gliss) *pp* *ff*

19

Vc. sul pont. ord.

Perc. 3 (no attack) 3 3 3

22

Vc. 6 6 *fp*

Perc. 3 3 3 3 *fp*

25

Vc. *ord.* 3 *ff* *mf* *p*

Perc. *ff* *ff* *pp* *mp*

34 Tempo I ♩ = 52
arco sul tasto

29

Vc. *pizz.* l.v. *pp* *p*

Perc. *pp* *p* *pp*

Crotales bowed (swap bow with yarn mallet)
yarn mallet (non-bow hand)

36

Vc. *ord.* *n* *p* *mp*

Perc. *mp* *p*

Vibraphone yarn mallets
Tamtam (grab 2 triangle beaters) *p*
scrape with triangle beater from center to edge

42 Tempo II ♩ = 108

40

Vc. *p* *fp* *f*

Perc. *pp* *mf* *f*

Crotales 2 triangle beaters
Foot Taps *
Floor Tom wooden sticks

* (softly, but audibly, tap foot on floor with hard sole shoes)

43

Vc. *mf* *fp* *f*

Perc.

46

Vc.

Perc.

48

Vc. **51** *p*

Perc. (on rim) *p cresc. poco a poco*

52

Vc. *cresc. poco a poco*

Perc. (on head) *mf*

56

Vc. *mf* *f*

Perc. *f*

59

Vc. *fp* *f* *fp* *f*

Perc. *mf* *f* *mf* *f*

62

Vc. *fp* *ff* *dim. poco a poco* *p*

Perc. *mf* *fp* *ff*

68 **Slower** ♩ = 88

sul tasto ord. port. port.

Vc. *mp* *p* *mf*

Vibraphone
4 soft yarn mallets

Perc. *p* *mf* *p* *mf* *p* *mf*

74

Vc. *port.* *p* *f* *port.* *port.* *p*

Perc. *p* *f dim.*

80

Vc. *port.* *p* *mf* *mp* *f*

Perc. *p* *mf* *p* *f*

87

Vc. *mp* *n* *ritard.*

Perc. *mp* *dim. poco a poco* (gradually slow roll speed with ritard.)

95 **Tempo I** ♩ = 52
sul tasto

93 **Freely**

Vc. *pp* *p* *n*

Perc. *p* *Crotales bowed* *yarn mallet (1 hand)* *Foot Taps* *Tamtam bowed*

pp *p*