

**Ian Munro**

**There's Revolution in  
that there Nescafe**

for percussion quartet

**2011**

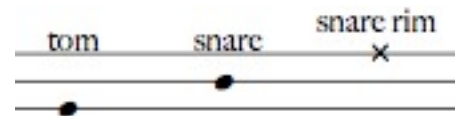
# There's Revolution in that there Nescafe

for percussion quartet

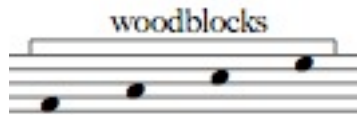
By Ian Munro

## Instrumentation:

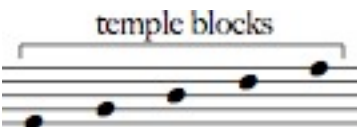
I. – snare drum, one lower tom (played with sticks)



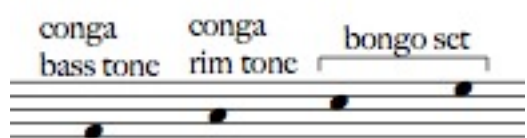
II. – set of four woodblocks (played with sticks)



III. – set of 5 temple blocks (played with sticks)



IV. – set of bongos, one conga (played with hands)



Alternately, the piece may be played more freely with the following instrumentation. The pitches of the sounds each player chooses should be ranked from low to high and substitute for the more specific instrumentation.

I. – one metal (or plastic) sound, three skin sounds. The highest two skin sounds correspond respectively to the snare drum with snares on and off.

II. four wood sounds

III. five wood sounds

IV. four skin sounds

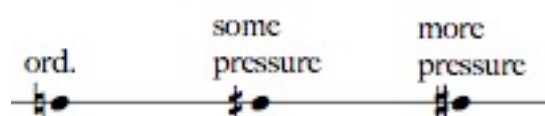
## Performance Notes

Players read from the full score.

This piece is structured on a cycle of sixteenth-note groupings ranging from 2 to 6. The groupings (cells) always move to an adjacent number (i.e. 4 can go to 3 or 5 but not 2), and each 1-measure string of rhythmic cells is usually extended over a four-bar rhythmic phrase. Rhythmic cells are beamed together.

The rhythmic structure and groupings should be audible. To this end, even if not indicated, every rhythmic cell should contain a slight accent on the first sixteenth-note.

A few times, Player I is asked to produce higher pitches on the tom by applying elbow pressure to the head of the drum. In total, 3 pitches are required—one unmodified and two different higher pitches. The amount of pressure for the modified tones is left to the discretion of the performer, but all three should be distinguishable. The notation used is -



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Steady  $\text{♩} = 140$

I  $\text{H} \frac{2+3}{16}$   $\frac{2+3+4+3}{16}$   $\frac{2+3}{16}$   $\frac{2+3+4+3}{16}$

II  $\text{H} \frac{2+3}{16}$   $\frac{2+3+4+3}{16}$   $\frac{2+3}{16}$   $\frac{2+3+4+3}{16}$

III  $\text{H} \frac{2+3}{16}$   $\frac{2+3+4+3}{16}$   $\frac{2+3}{16}$   $\frac{2+3+4+3}{16}$

IV  $\text{H} \frac{2+3}{16}$   $\frac{2+3+4+3}{16}$   $\frac{2+3}{16}$   $\frac{2+3+4+3}{16}$

*mp*  $\longleftarrow$  *f*  $\longrightarrow$  *p*  $\longleftarrow$  *mp*

9  $\text{H} \frac{2+3+4+3}{16}$   $\frac{2+3}{16}$   $\text{snare off}$   $\frac{2+3+4+3}{16}$

IV  $\text{H} \frac{2+3+4+3}{16}$   $\frac{2+3}{16}$   $\frac{2+3+4+3}{16}$   $\frac{2+3+4+3}{16}$

*mf*  $\longleftarrow$  *f*  $\longrightarrow$  *mp*

17  $\text{H} \frac{2+3+4+3}{16}$   $\frac{2+3}{16}$   $\frac{4x}{4x}$   $\frac{4x}{4x}$

I *p*  $\leftarrow$  *f* *mp* *mf* *last time only*

III  $\frac{2+3+4+3}{16}$   $\frac{2+3}{16}$  *mf*  $\leftarrow$  *last time only*

IV  $\frac{2+3+4+3}{16}$   $\frac{2+3}{16}$  *p*  $\leftarrow$  *f* *mp* *mf*  $\longleftarrow$

24  $\frac{4x}{4x}$   $\frac{4x}{4x}$   $\frac{2+3+4+3}{16}$

I *ff*

II *mp*  $\leftarrow$  *f*  $\longrightarrow$  *ff*

III  $\frac{2+3+4+3}{16}$  *ff*

IV  $\frac{2+3+4+3}{16}$  *ff*

29  $\frac{2+3+4+5+4+3}{16}$  *mf*

II  $\frac{2+3+4+5+4+3}{16}$  *mf* *p*  $\leftarrow$  *mp*  $\longrightarrow$  *pp*

III  $\frac{2+3+4+5+4+3}{16}$  *mf*

IV  $\frac{2+3+4+5+4+3}{16}$  *mf*

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2/31

I

II

III

IV

*pp*

*f*

33 put snares on

I

II

III

IV

*mf*

*f*

*mf*

*mf*

*mf*

*f*

*f*

*mf*

36

I

II

III

IV

*mf*

*mf*

*mf*

*f*

*f*

39

I

II

III

IV

*mf*

*mp*

*mf*

*mf*