Toccata and Fugue

for Snare Drum Ensemble

by

Brian K. Shepard
ASCAP

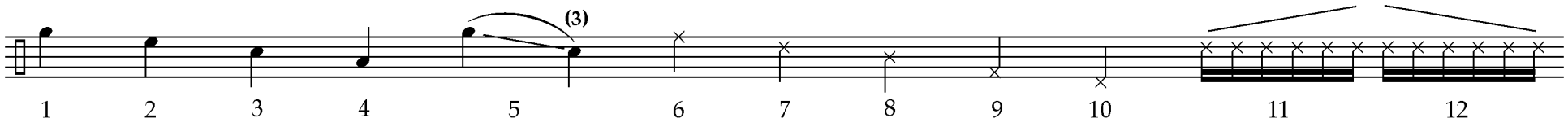
Performance Time: approximately 8 minutes

Performance Notes

In ***Toccata and Fugue***, no attempt should be made to organize the drums by their size, pitch, or timbre (i.e. high-to-low, etc.). Instead, the eleven drums should be randomly selected utilizing the widest range of sound possible. The only requirement is that each drum must have an operable snare release mechanism.

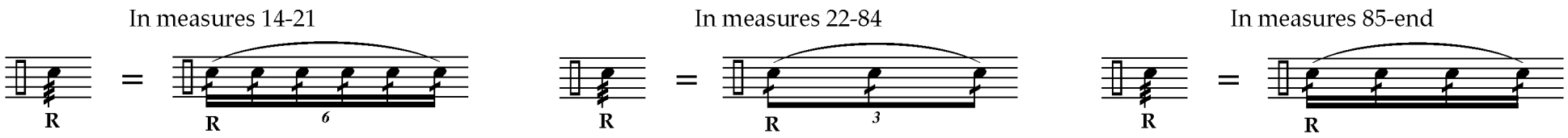
All eleven players should be positioned in a gentle arc, standing side by side in order 1-11, with player number 1 at the conductor's far left and player number 11 at the far right. Since much of the playing also includes a visual element, the music stands should be laid flat and positioned below the level of the drum heads to allow the audience a clear view of the drums and the players' hands and sticks. Set the height of the drums as evenly as possible so that the batter heads form a smooth, continuous line. In many places throughout the piece, sticking is indicated. These indications are for visual purposes and should be strictly observed.

A variety of sounds are called for in ***Toccata and Fugue*** and they are indicated as follows:



1. On the head: as close to the rim as possible
2. On the head: approximately 1" from the rim
3. On the head: in the normal playing position
4. On the head: in the exact center, played with the right hand as a "dead stroke"
5. On the head: a gradual transition, during the time indicated, from one playing position to another, numbers over notes indicate the beat on which the transition either begins or ends
6. Sidestick: the left stick is reversed with the bead held on the drumhead while the butt of the stick is struck on the rim
7. Rim click: the shoulder of the stick is struck on the rim on the side of the drum opposite the player
8. Rim shot: rim and head are struck simultaneously with the right stick
9. Snare slap: snare release mechanism is abruptly turned on causing the snares to slap against the snare head in the rhythm indicated
10. Snare strum: quick, "guitar-like" strumming of the snares with the right hand reaching under the drum
11. Rim click Up-Glissando: while clicking the stick on the rim in the rhythm indicated, gradually move from striking with the shoulder of the stick to striking with the bead of the stick, thus causing the pitch to go higher
12. Rim click Down-Glissando: like #11, but starting at the bead and moving to the shoulder of the stick, causing the pitch to go lower

All rolls in ***Toccata and Fugue*** are played as multiple bounce, or "buzz" rolls. Depending on the section of the piece, though, the rolls will have different underlying pulses as indicated below. The underlying pulse of the roll exists only to help coordinate the rhythms and stickings, and should never actually be heard. All rolls should be smooth and seamless.



Toccata and Fugue employs several odd meters. The subdivision of these meters is always indicated by the note groupings and beamings in the measure. However, the following meters are always subdivided as follows: $\frac{7}{8} = 2 + 2 + 3$ $\frac{9}{8} = 2 + 2 + 2 + 3$ (not the traditional $3 + 3 + 3$) $\frac{10}{8} = 2 + 3 + 2 + 3$

Finally, a word about dynamics...

It will be quite easy to allow this piece to get too loud. Most of the dynamic markings are on the soft side, and should be strictly observed, thus preventing a deafened audience and making the few loud sections that much more effective.

Toccata and Fugue

for Snare Drum Ensemble

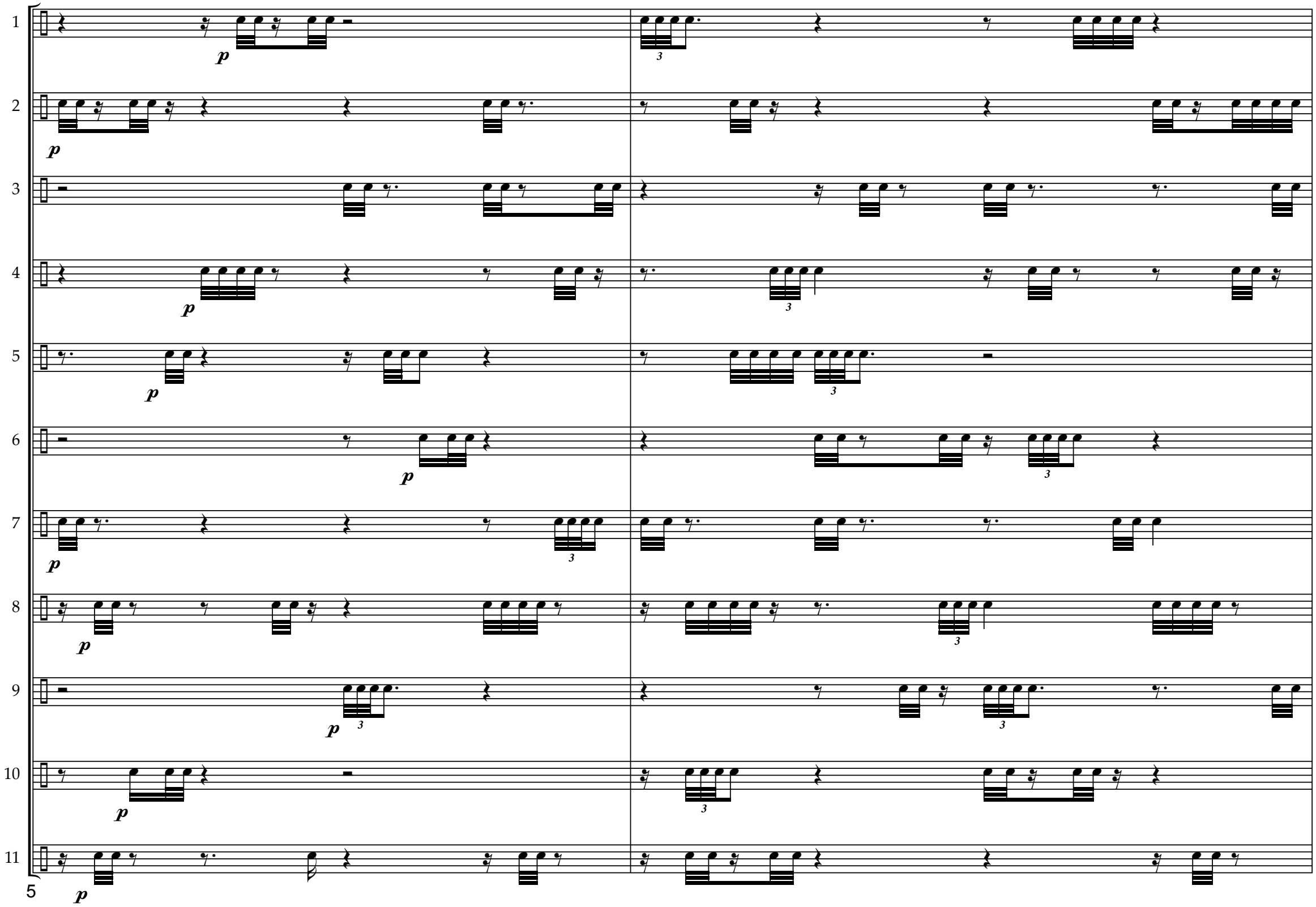
Brian K. Shepard
ASCAP

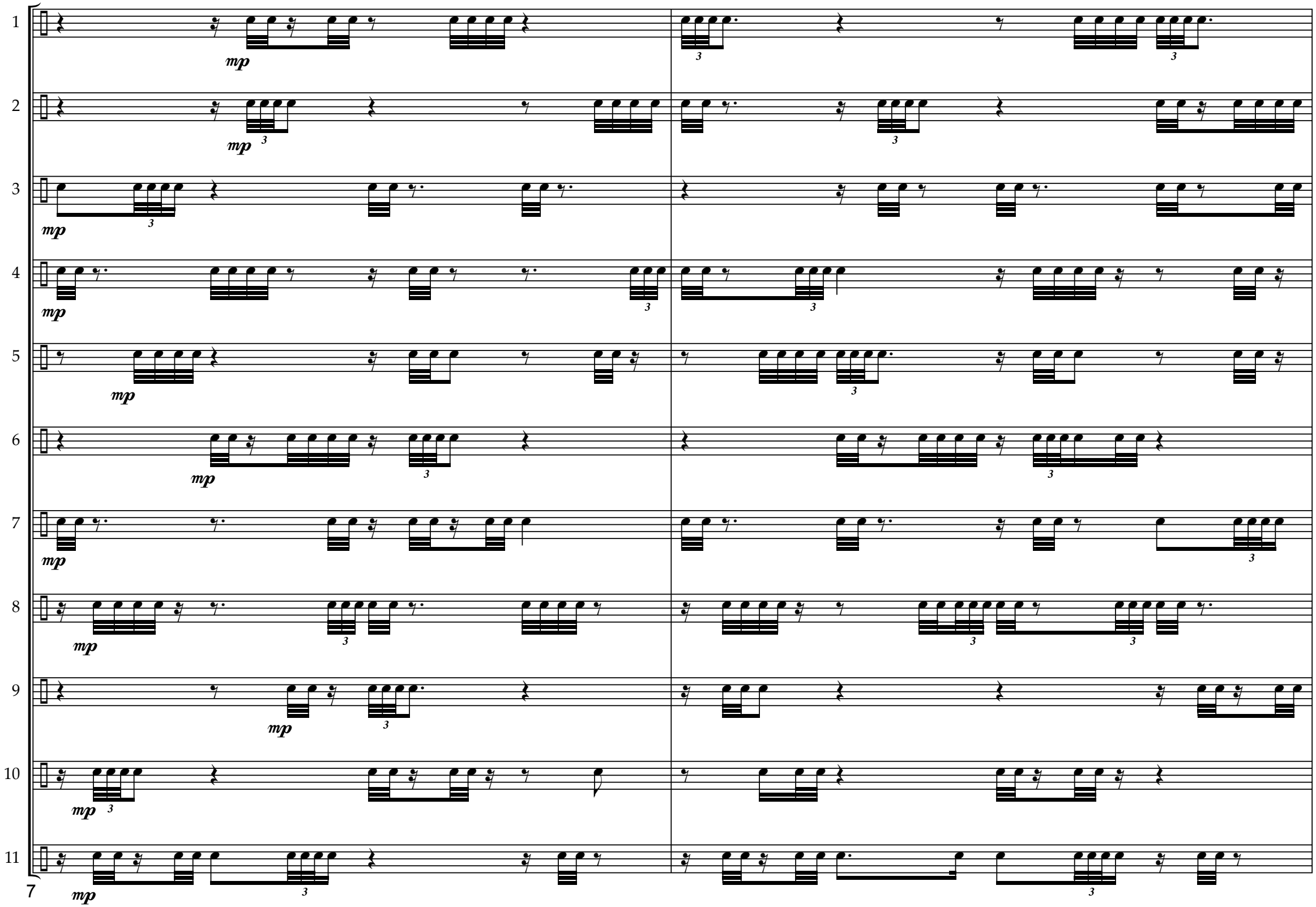
♩ = *60* **With Fingers, Snares Off**

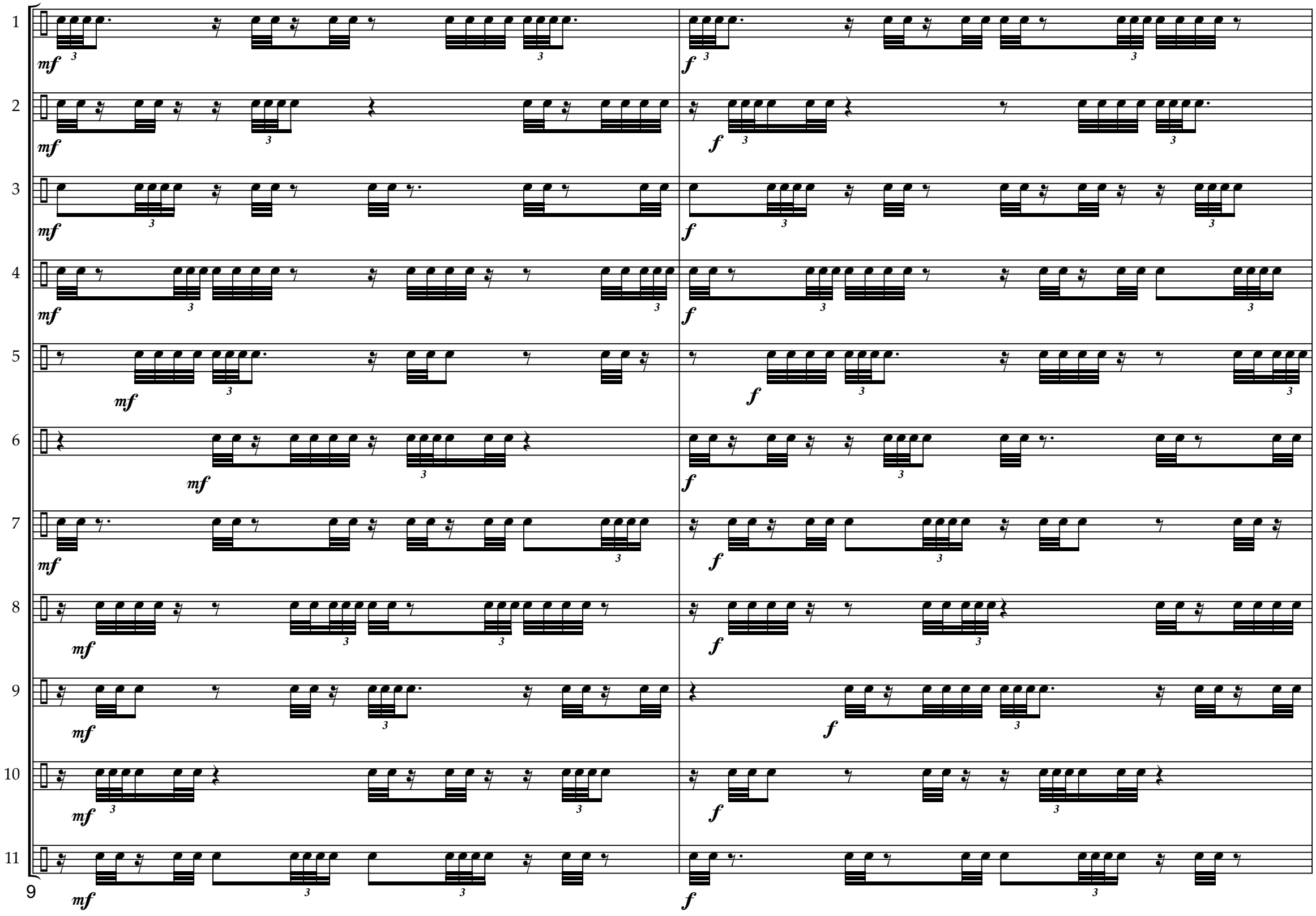
Snare 1
Snare 2
Snare 3
Snare 4
Snare 5
Snare 6
Snare 7
Snare 8
Snare 9
Snare 10
Snare 11

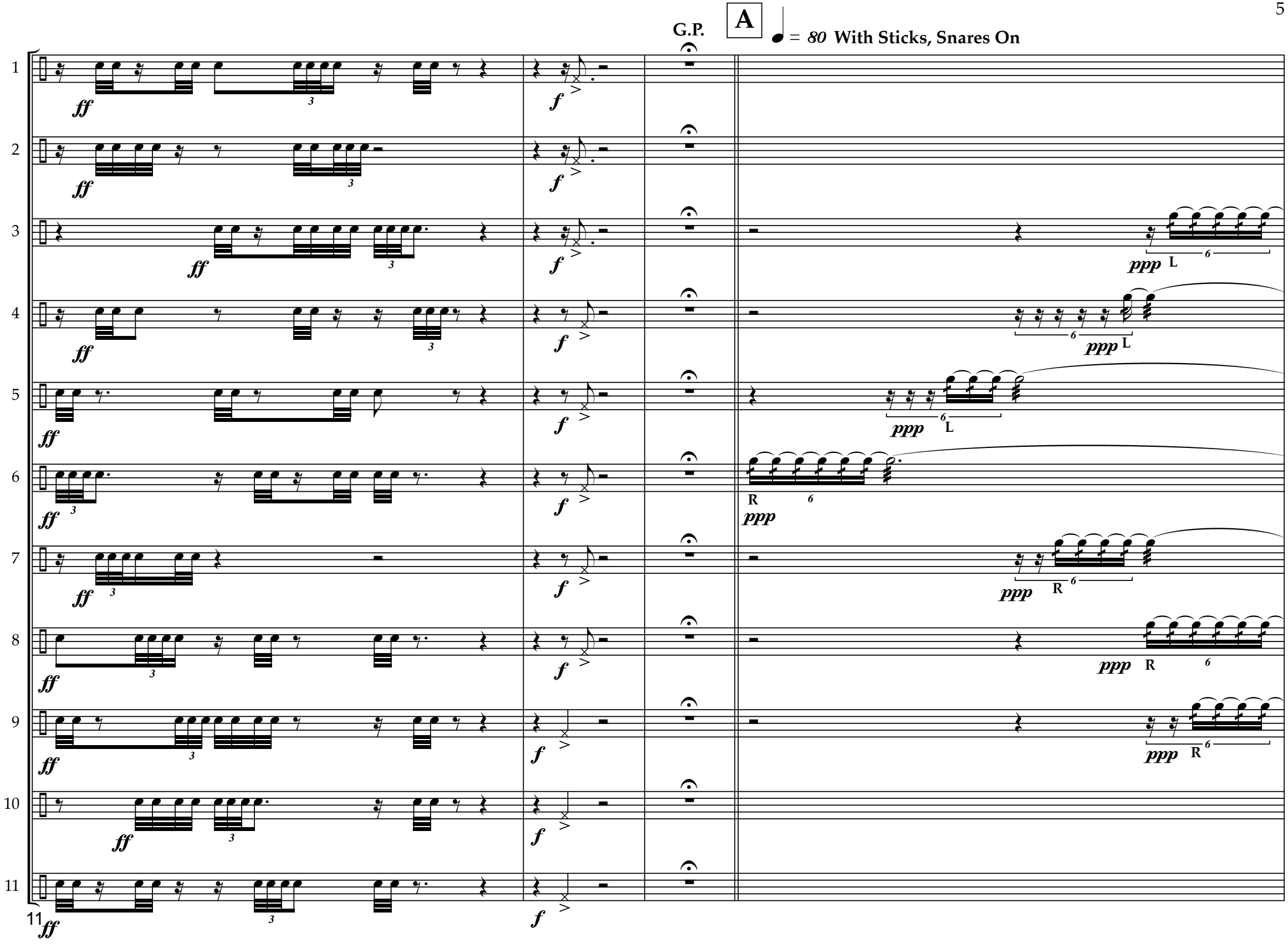
pp cresc. poco a poco

Copyright © 1992 Brian K. Shepard


1
2
3
4
5
6
7
8
9
10
11
p
3
5


1
2
3
4
5
6
7
8
9
10
11
7
mp


1
2
3
4
5
6
7
8
9
10
11
9
mf
f


G.P.
A
= 80 With Sticks, Snares On
ff
f
ppp
L
R
11

G.P.

1 2 3 4 5 6 7 8 9 10 11

15

B **Twice as Fast** (♩ = *160*)

1 *sub.p*

2 *sub.p*

3 *sub.p*

4 *sub.p*

5 *sub.p*

6 *sub.p*

7 *sub.p*

8 *sub.p*

9 *sub.p*

10 *sub.p*

11 *sub.p*

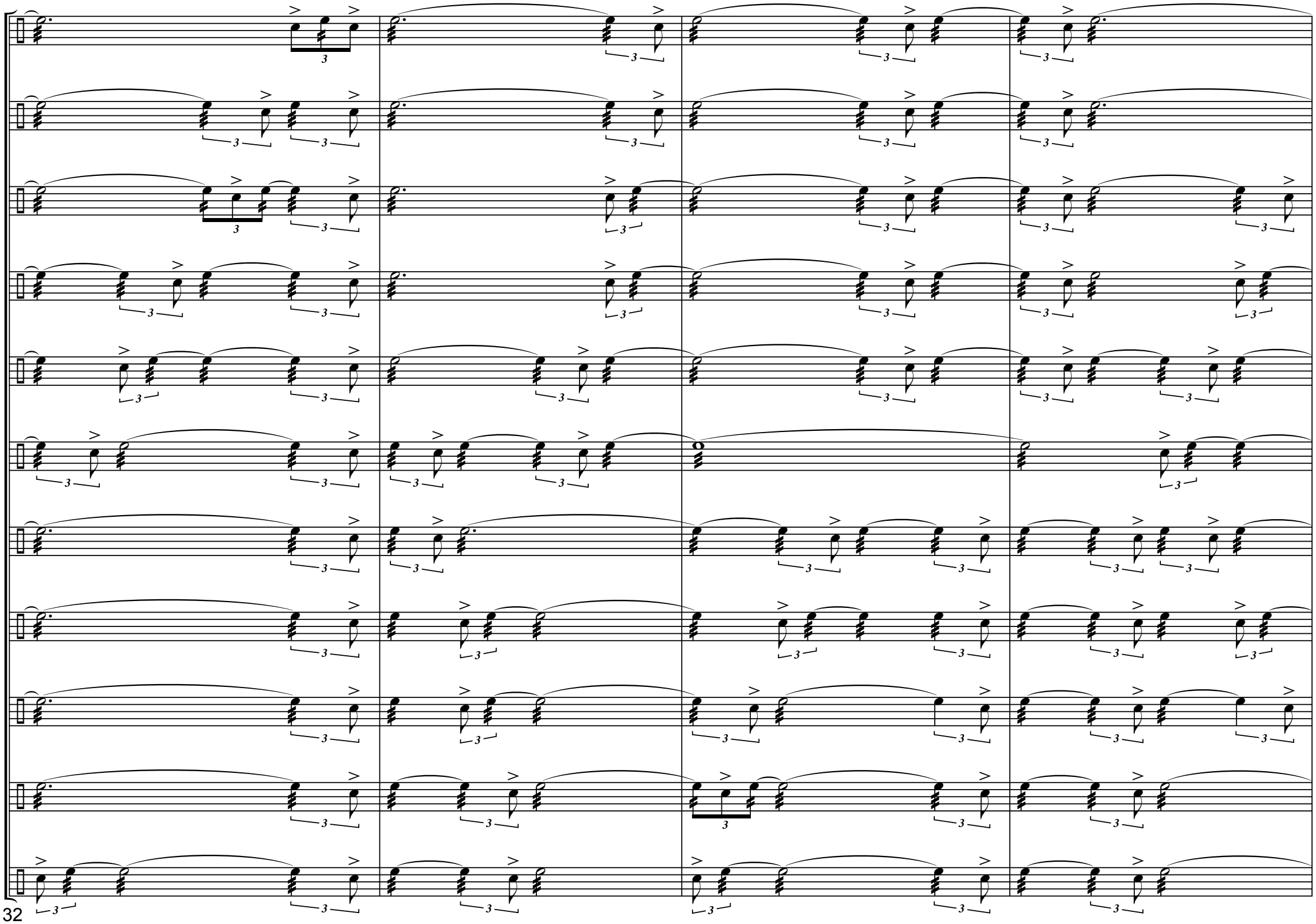
21

C

1
2
3
4
5
6
7
8
9
10
11

L L L L

sub.p

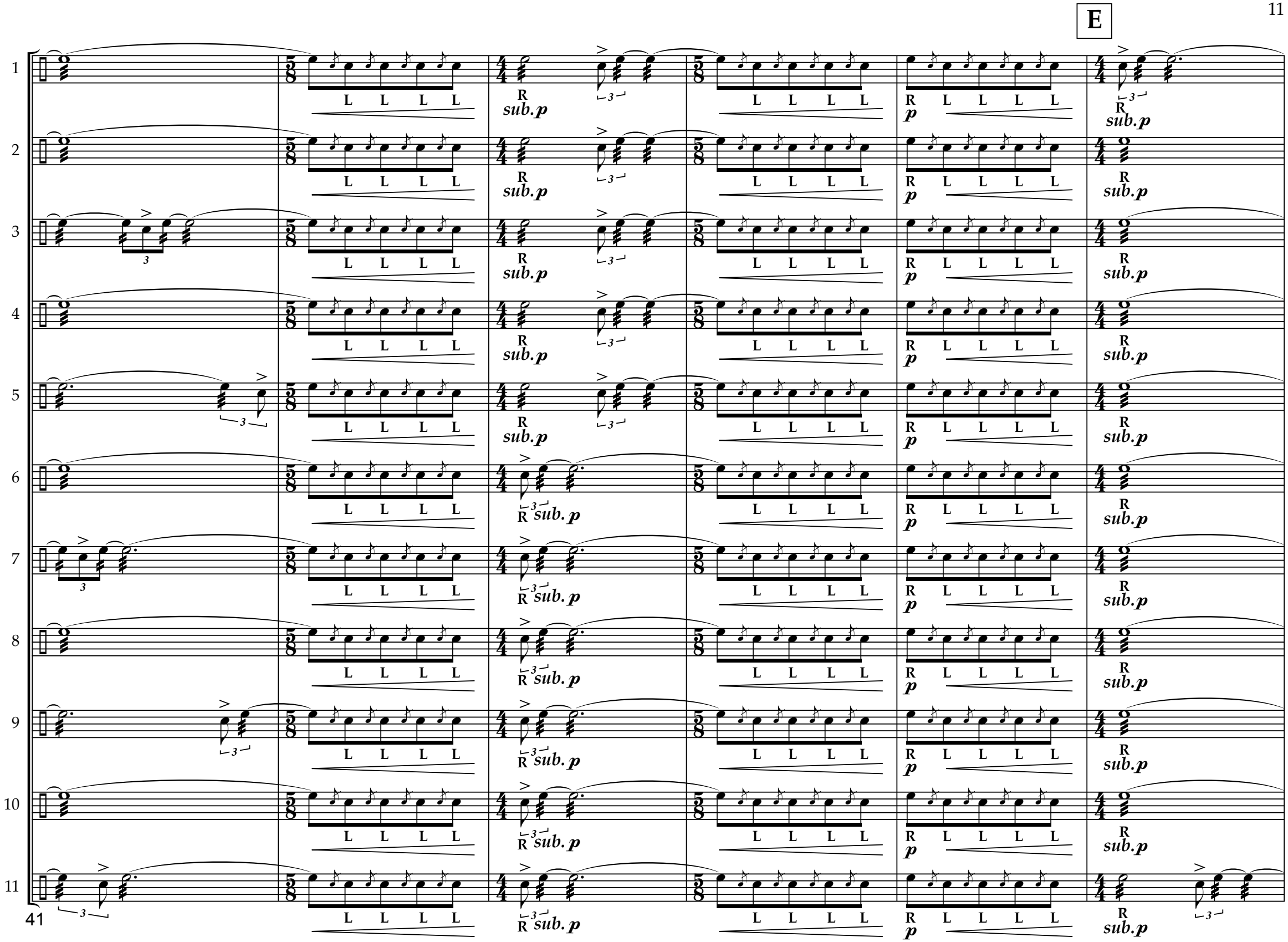

1
2
3
4
5
6
7
8
9
10
11
32

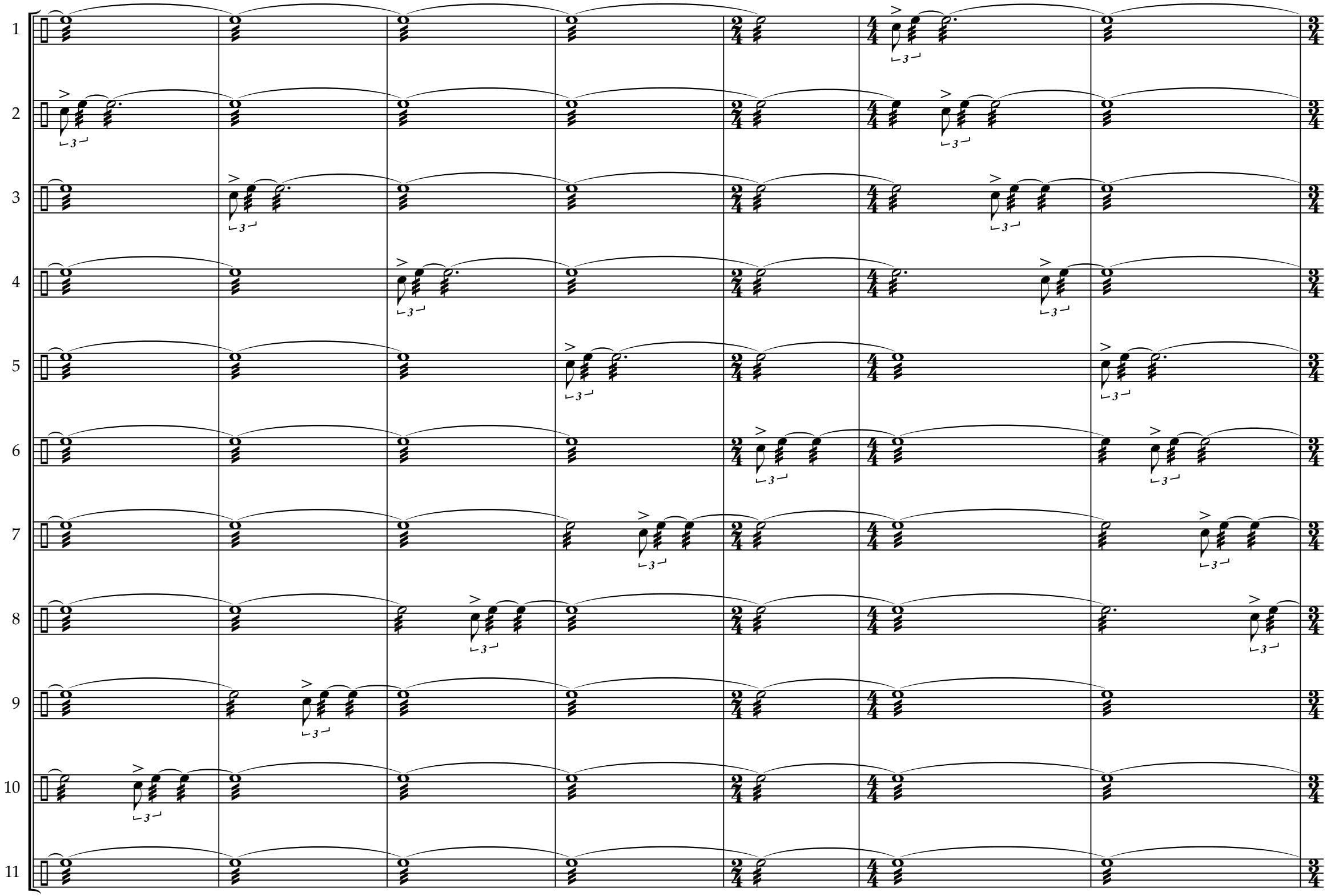
D

1
2
3
4
5
6
7
8
9
10
11

L L L L

R *sub.p*

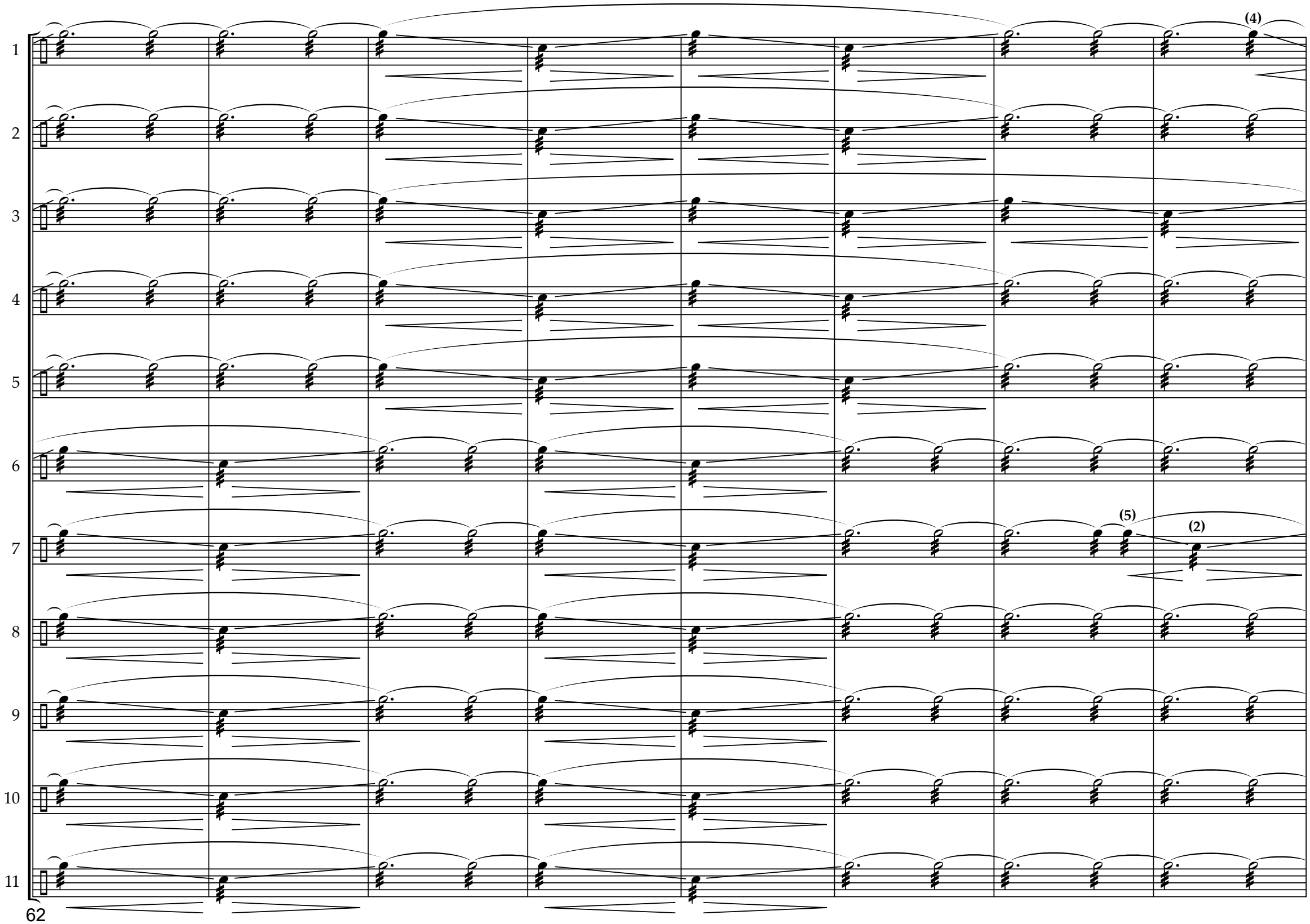

E
1
2
3
4
5
6
7
8
9
10
11
L L L L
R
sub.p
p
3
41


1
2
3
4
5
6
7
8
9
10
11
47

F

1
2
3
4
5
6
7
8
9
10
11

54


(4)
1
2
3
4
5
6
(5)
(2)
7
8
9
10
11
62

15" *

5" **

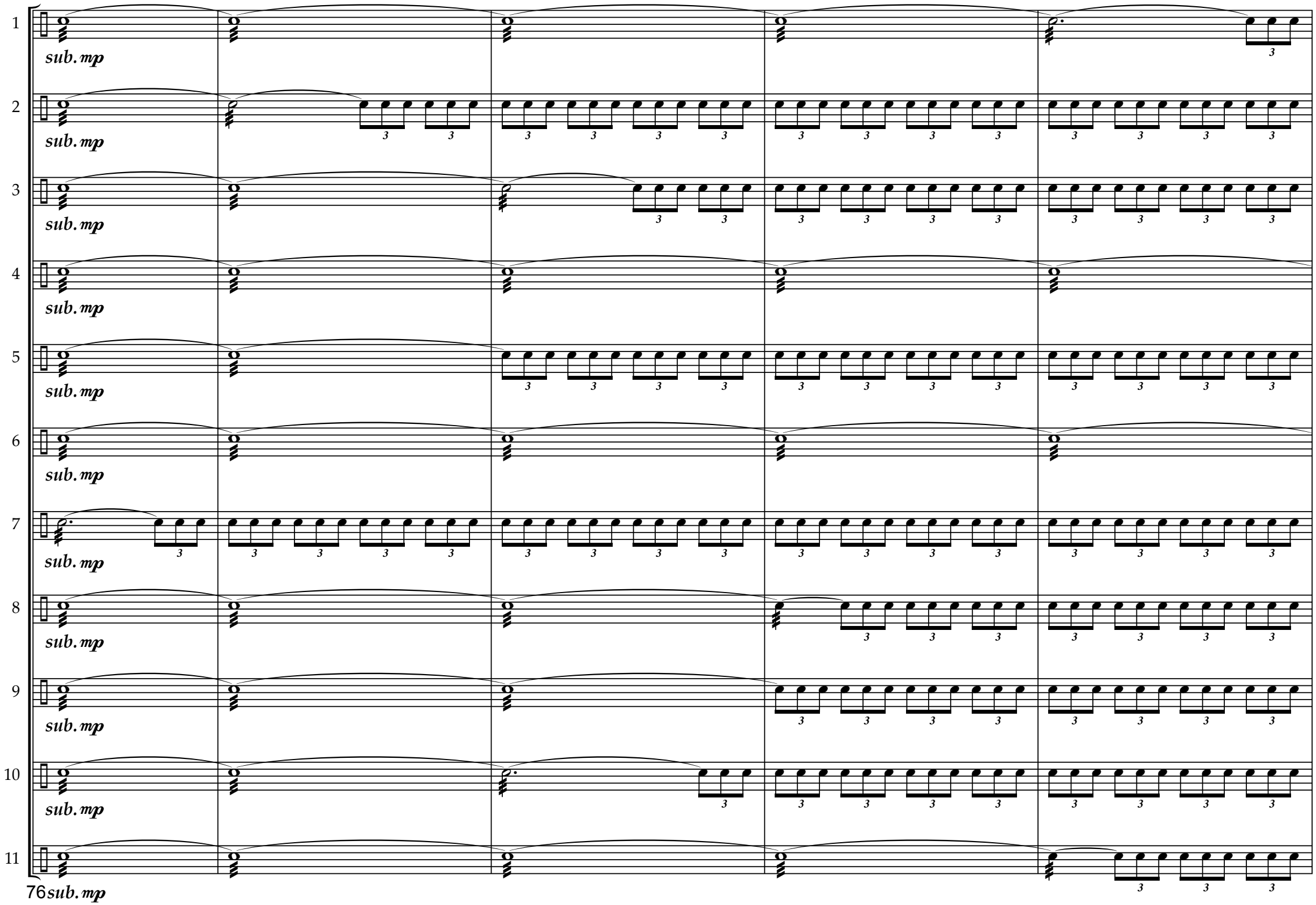
G

a tempo

1 2 3 4 5 6 7 8 9 10 11

70

*During the 15" pause, each player should make multiple, random transitions, *ad lib*., between the rim and normal playing position, with all players ending up rolling softly at the rim.
**On a cue from the conductor, all players begin a 5" crescendo and transition from the rim to the normal playing position. The tempo resumes in the following measure.

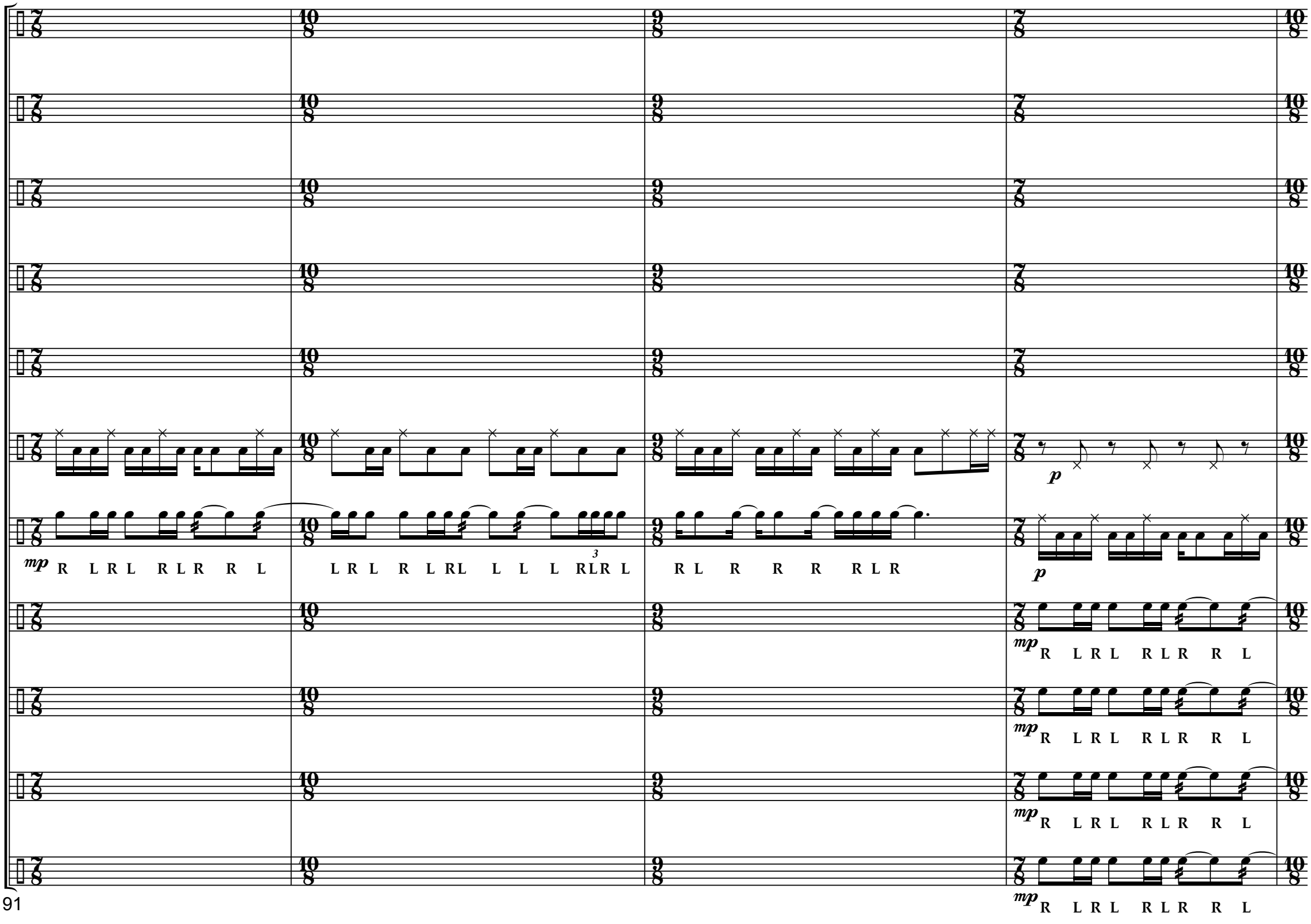

1
sub. mp
2
sub. mp
3
sub. mp
4
sub. mp
5
sub. mp
6
sub. mp
7
sub. mp
8
sub. mp
9
sub. mp
10
sub. mp
11
76
sub. mp

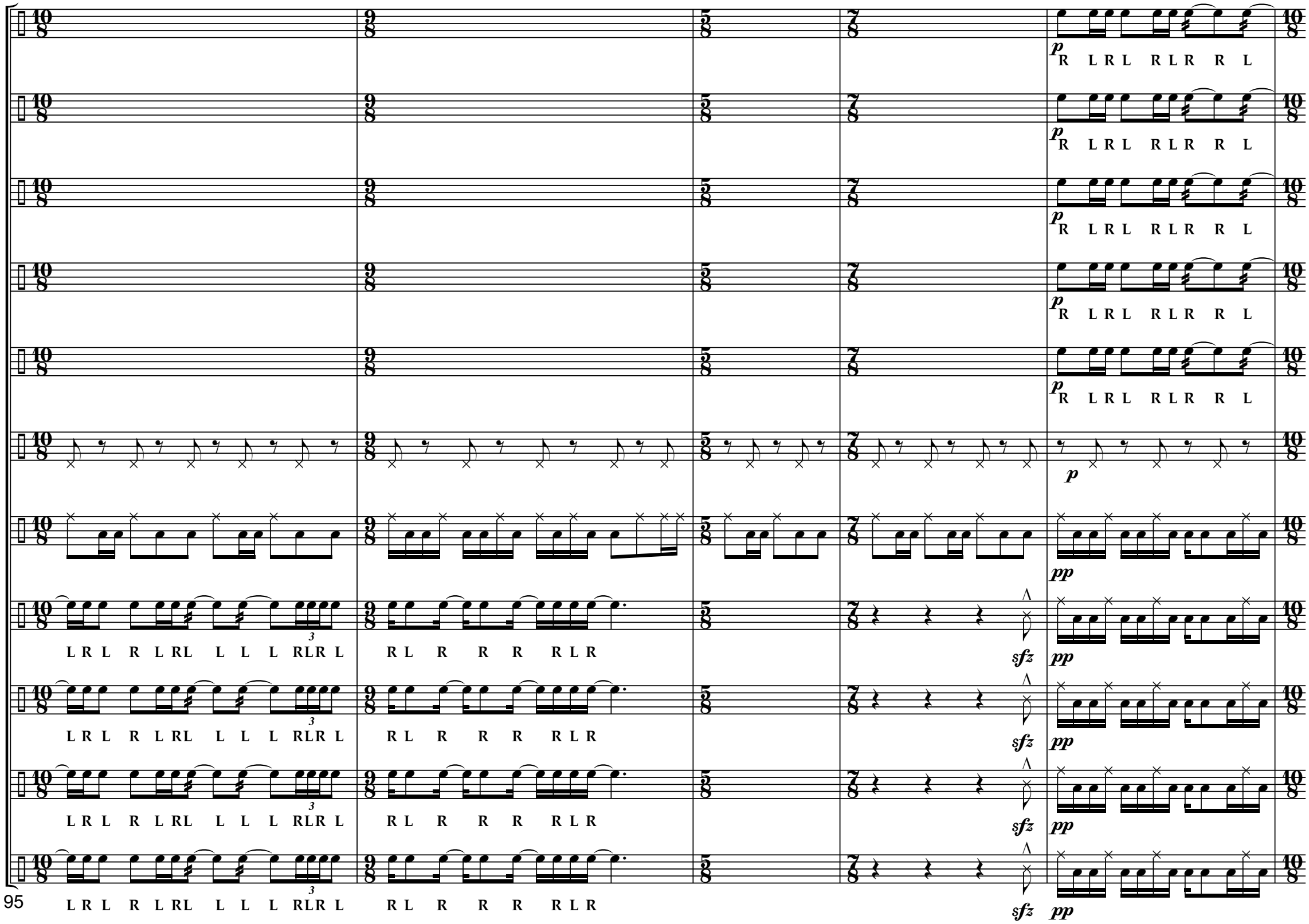
← 3 = → (= 120)

1 2 3 4 5 6 7 8 9 10 11

81

H
1
2
3
4
5
6
7
8
9
10
11
86
R L R L R L R R L R L
mf
R L R L R L R R L
L R L R L R L L L L R L R L
R L R R R R L R
Turn Snares Off


1
2
3
4
5
6
7
8
9
10
11
mp
R L R L R L R R L
L R L R L R L L L L R L R L
3
R L R R R R L R
p
mp
R L R L R L R R L
91


1
2
3
4
5
6
7
8
9
10
11
95
p
R L R L R L R R L
pp
sfz
L R L R L RL L L L RLR L
R L R R R R L R

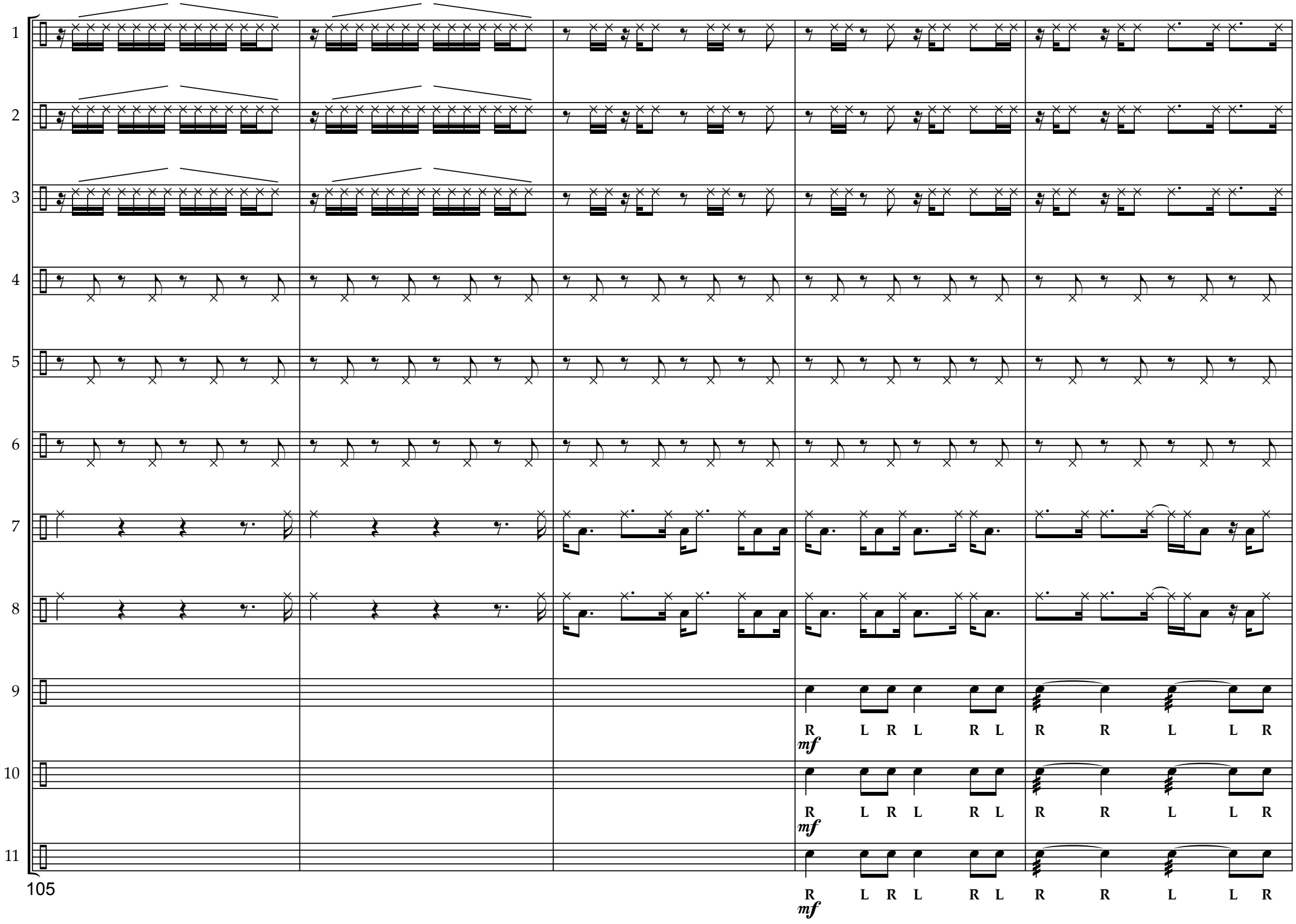
I

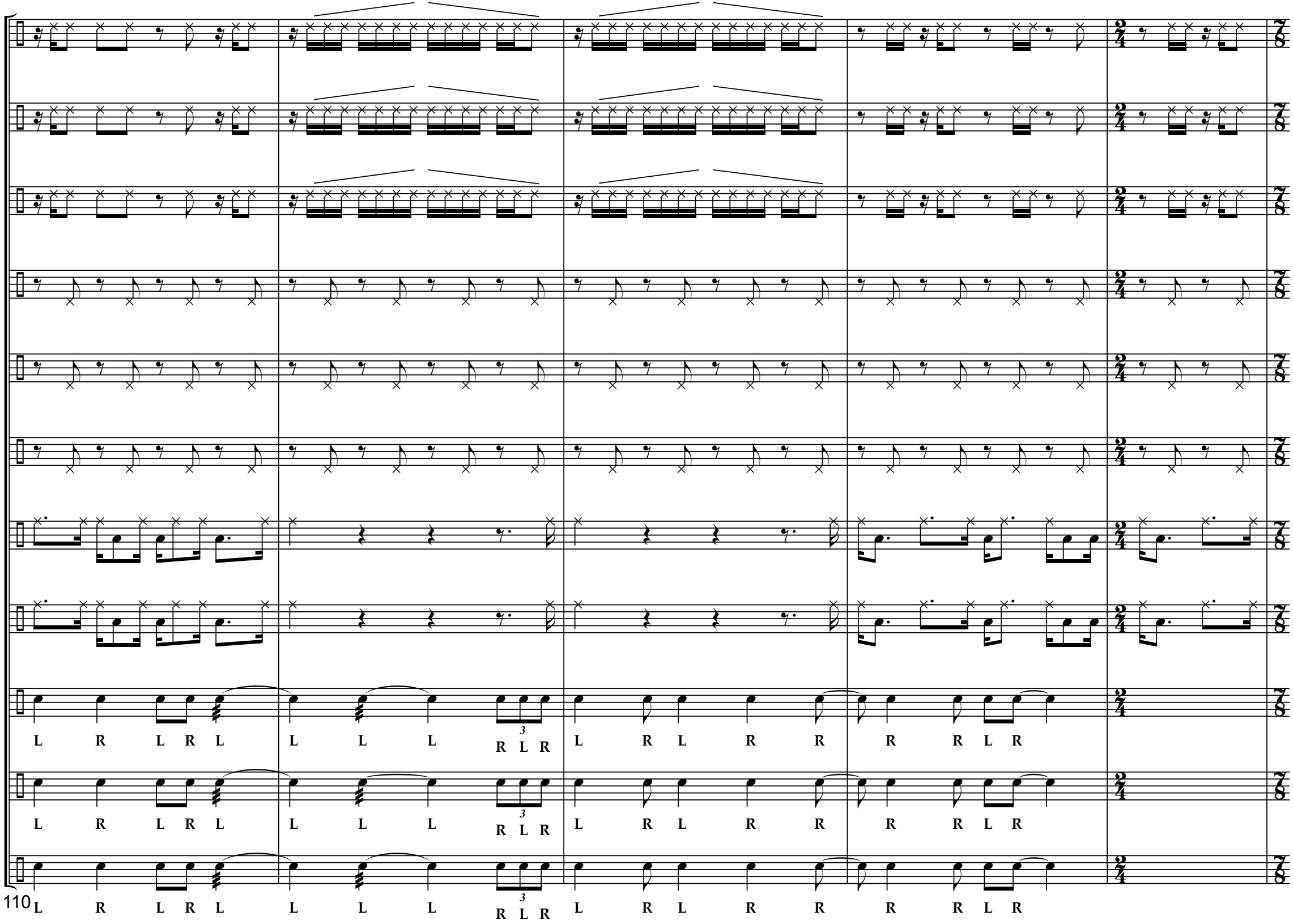
1 2 3 4 5 6 7 8 9 10 11

L R L R L RL L L L RLR L R L R R R R L R

p

100


1
2
3
4
5
6
7
8
9
10
11
105
R L R L R L R R L L R
mf
R L R L R L R R L L R
mf
R L R L R L R R L L R
mf


1
2
3
4
5
6
7
8
9
10
11
110
L R L R L L L L R L R L R L R R R R L R
L R L R L L L L R L R L R L R R R R L R
L R L R L L L L R L R L R L R R R R L R

24

J

1 *mf*

2 *mf*

3 *mf*

4 *mp*

5 *mp*

6 *mp*

7

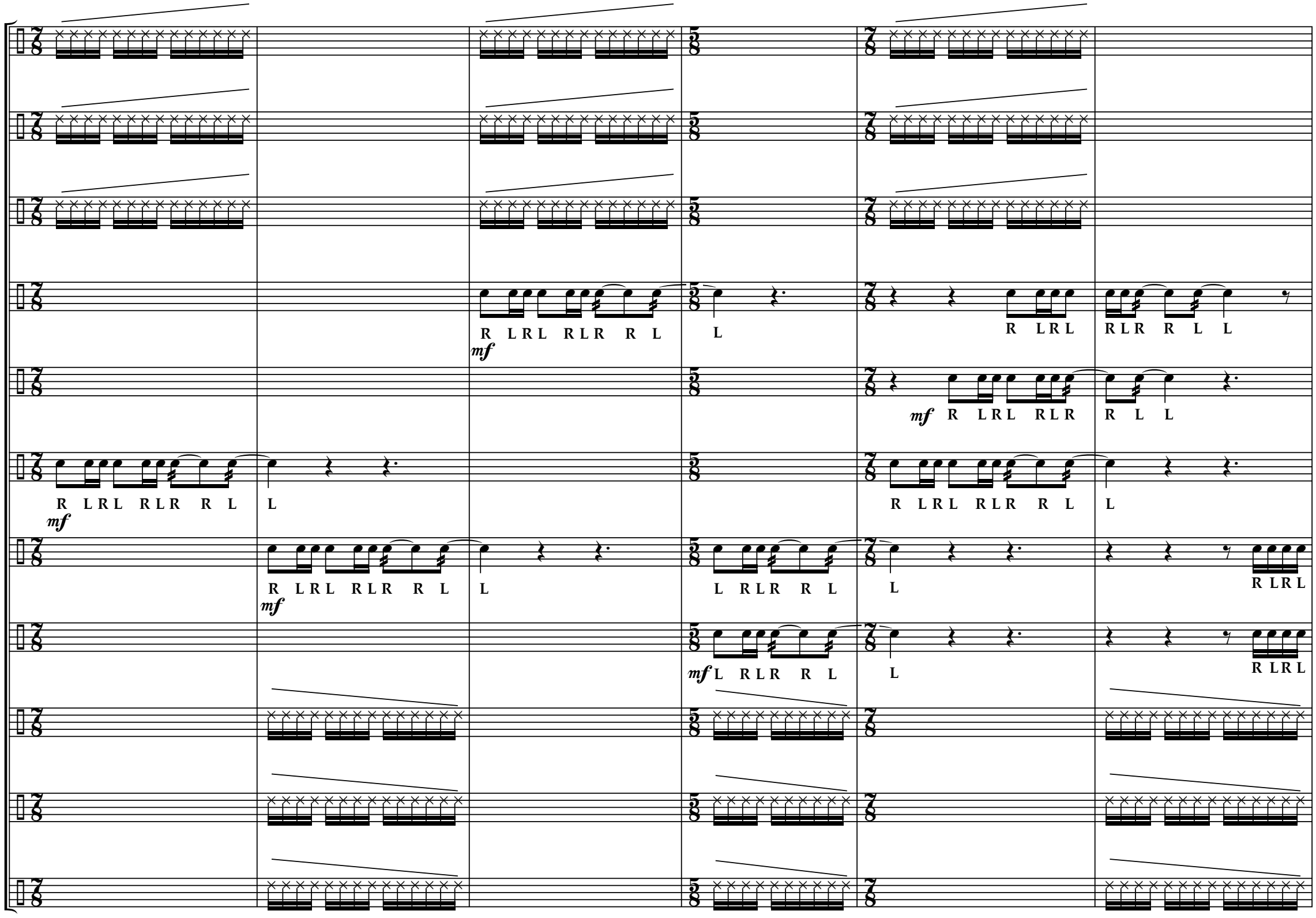
8

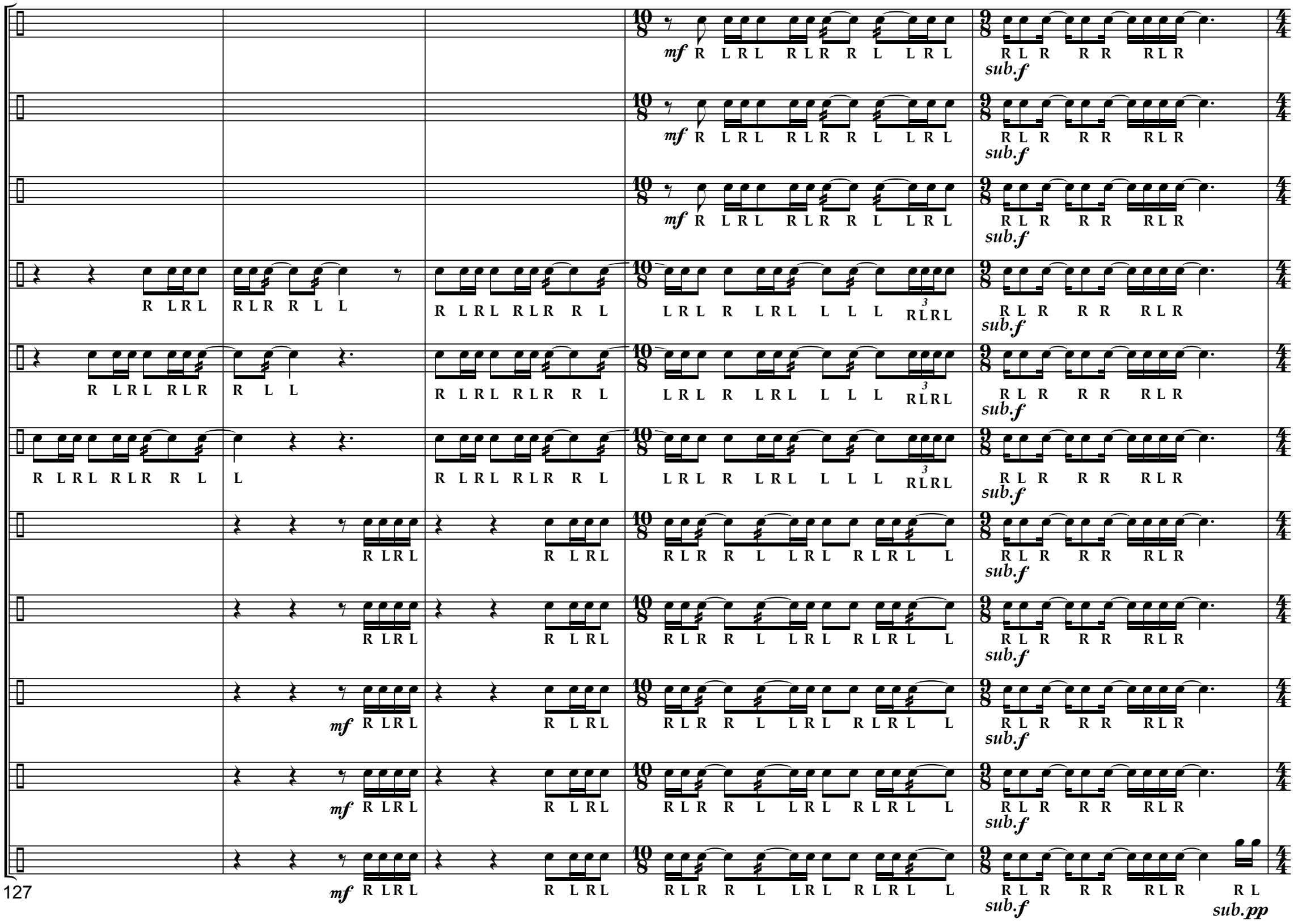
9 *mf*

10 *mf*

11 *mf*

115


1
2
3
4
R LRL RLR R L
L
R LRL RLR R L L
mf
5
mf R LRL RLR R L L
6
R LRL RLR R L
L
R LRL RLR R L
L
mf
7
R LRL RLR R L
L
L RLR R L
L
R LRL
mf
8
mf L RLR R L
L
R LRL
9
10
11
121


1
2
3
4
5
6
7
8
9
10
11
127
mf
sub.f
sub.pp

K

1 Turn Snares Off

2 Turn Snares Off

3 Turn Snares Off

pp R L R

4 Turn Snares Off

pp R L R L

5 Turn Snares Off

pp R L R

6 Turn Snares Off

pp R L R

7

pp R L

8

9

pp R L R

10

pp R L R

11

132 R

1
2
3
4
5
6
7
8
9
10
11

R L
pp
R L R L etc.
mf
pp
R L R
pp
R L R
pp
p R L
R
p R L
R L R L
pp
p R L
R L R L
pp

137

L

1 2 3 4 5 6 7 8 9 10 11

142

M

1
2
3
4
5
6
7
8
9
10
11

p R L R
mp R L R L R L
R L R L
R L R L
R L R L
p R L R
mp R L R L R L
R L R L
R L R L
R L R L
p R L R
mp R L R L R L
R L R L
R L R L
R L R L
p R L R R R
Turn Snares On
mp L R R L R
R R R R
L L L L L
Turn Snares On
mp L R R L R
R R R R
L R L R L R L
3 R L R L
Turn Snares On
mp L R R L R
R R R R
L L L L L
Turn Snares On
p R L R R R
Turn Snares On
p R L R
mp R R L L R R L
p R L R
mp R R L L R R L
p R L R
mp R R L L R R L

147

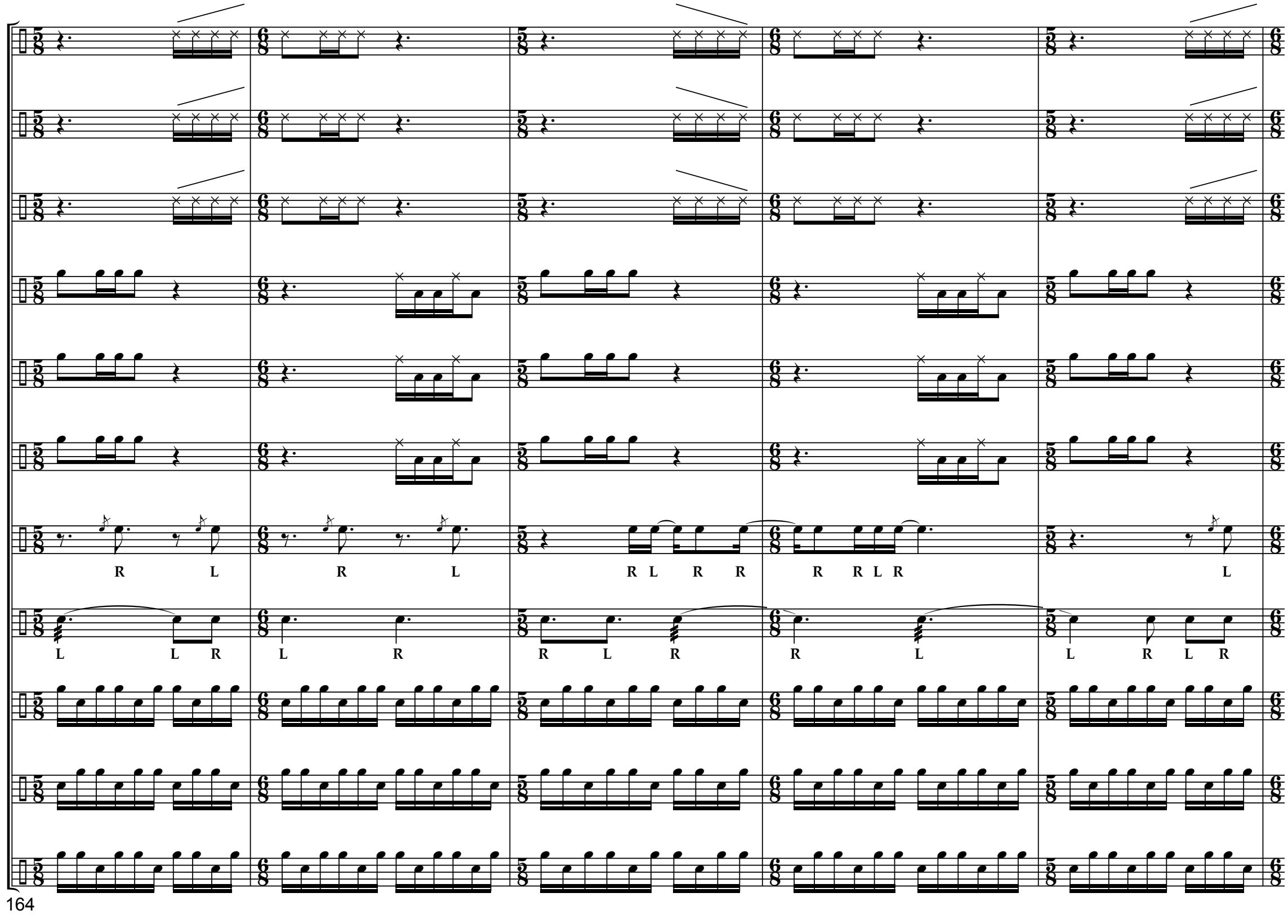
1 Stay at Bead R L R L | Stay at Shoulder R L R L | continue simile
2 Stay at Bead R L R L | Stay at Shoulder R L R L | continue simile
3 Stay at Bead R L R L | Stay at Shoulder R L R L | continue simile
4 simile
5 simile
6 simile
7 mp R L R L R L | R R L L R L
8
9 continue simile
mp L L R L L R L L R L L R
10 continue simile
mp L R L L R L L R L L R L
11 continue simile
mp R L L R L L R L L R L L

153

N

1
2
3
4
5
6
7
R L
R L
L R L R L R L
L L L
3
R L R L
R L
8
R L R
L R L
R R
mf
9
10
11

159


1
2
3
4
5
6
7
R L
R L
R L R R
R R L R
L
8
L L R
L R
R L R
R L
L R L R
9
10
11
164

O

1 *cresc. poco a poco*

2 *cresc. poco a poco*

3 *cresc. poco a poco*

4 *cresc. poco a poco*

5 *cresc. poco a poco*

6 *cresc. poco a poco*

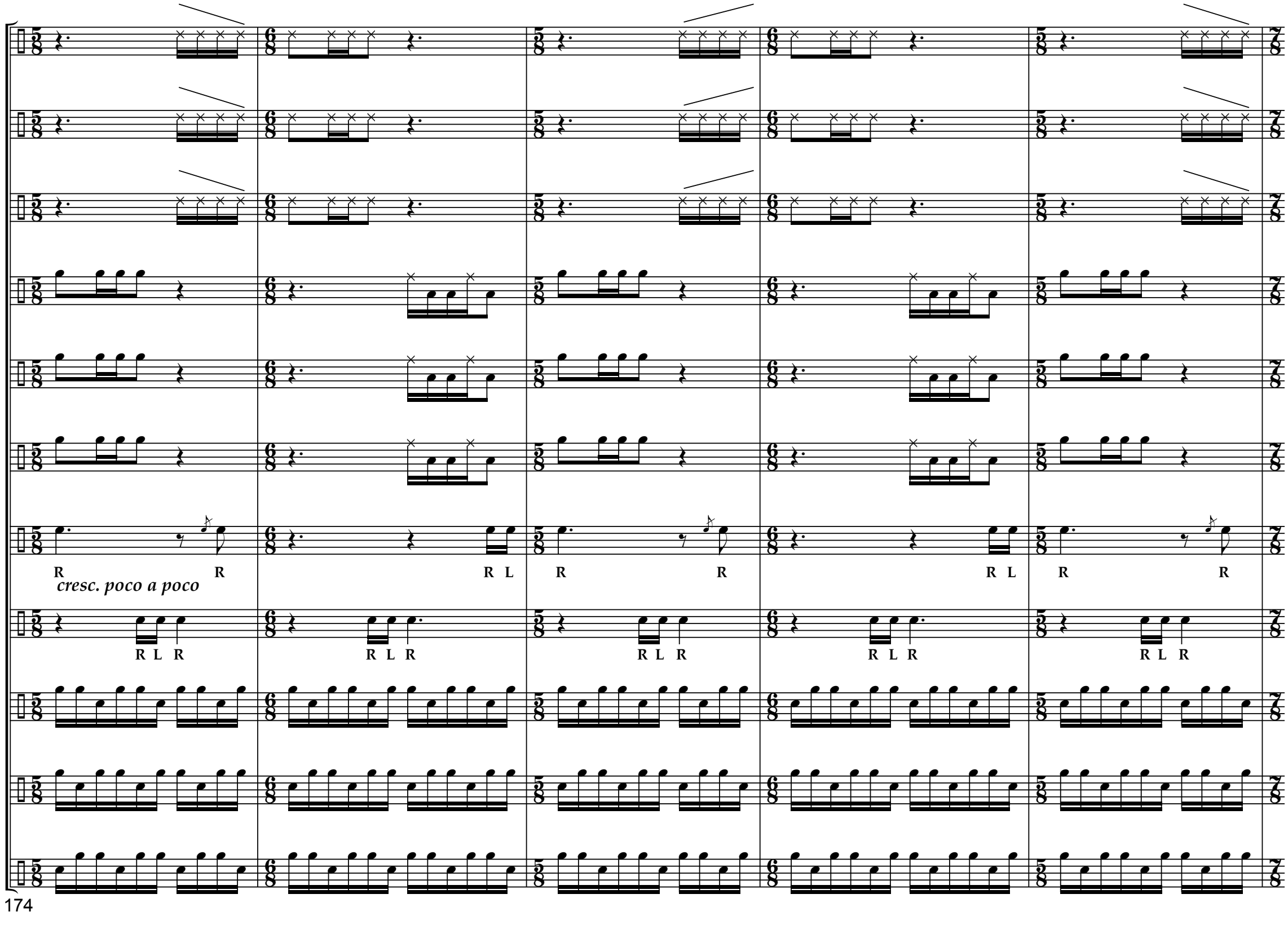
7 R L R L R L R L R L

8 L R L R R R R L R R L R *cresc. poco a poco*

9 *cresc. poco a poco*

10 *cresc. poco a poco*

11 *cresc. poco a poco*


1
2
3
4
5
6
7
R R
R L
R R
R L
cresc. poco a poco
8
R L R
R L R
R L R
R L R
R L R
9
10
11
174

P

1 *f* R L R L R L R R L — L — *pp* R L — *mf* R L R L etc. — *pp*

2 *f* R L R L R L R R L — L — *pp* R L

3 *f* R L R L R L R R L — L

Turn Snares Off

4 *f* R L R L R L R R L — L — *pp* R L

Turn Snares Off

5 *f* R L R L R L R R L — L — *pp* R L

Turn Snares Off

6 *f* R L R L R L R R L — L — *pp* R L

Turn Snares Off

7 *f* R L R L R L R R L — L — *pp* R L

Turn Snares Off

8 *f* R L R L R L R R L — L

9 *f* R L R L R L R R L — L

10 *f* R L R L R L R R L — L — *pp* R L

11 179 *f* R L R L R L R R L — L R L L R L R L etc. — *sub. pp*

1
2
3
4
5
6
7
8
9
10
11
R L
pp
184

Q

1 *mf* *cresc. poco a poco*

2 R L *mp* L *mf* *mf*

3 R L R L *mp* *mf* *mf* *cresc. poco a poco*

4 R L L *mp* *mf* *mf*

5 R L R *mp* *mf*

6 R L L *p* *mf* Turn Snares On

7 R L R *p* *mf*

8 R L L *p* *mf* *mf*

9 R L R *p* *mf*

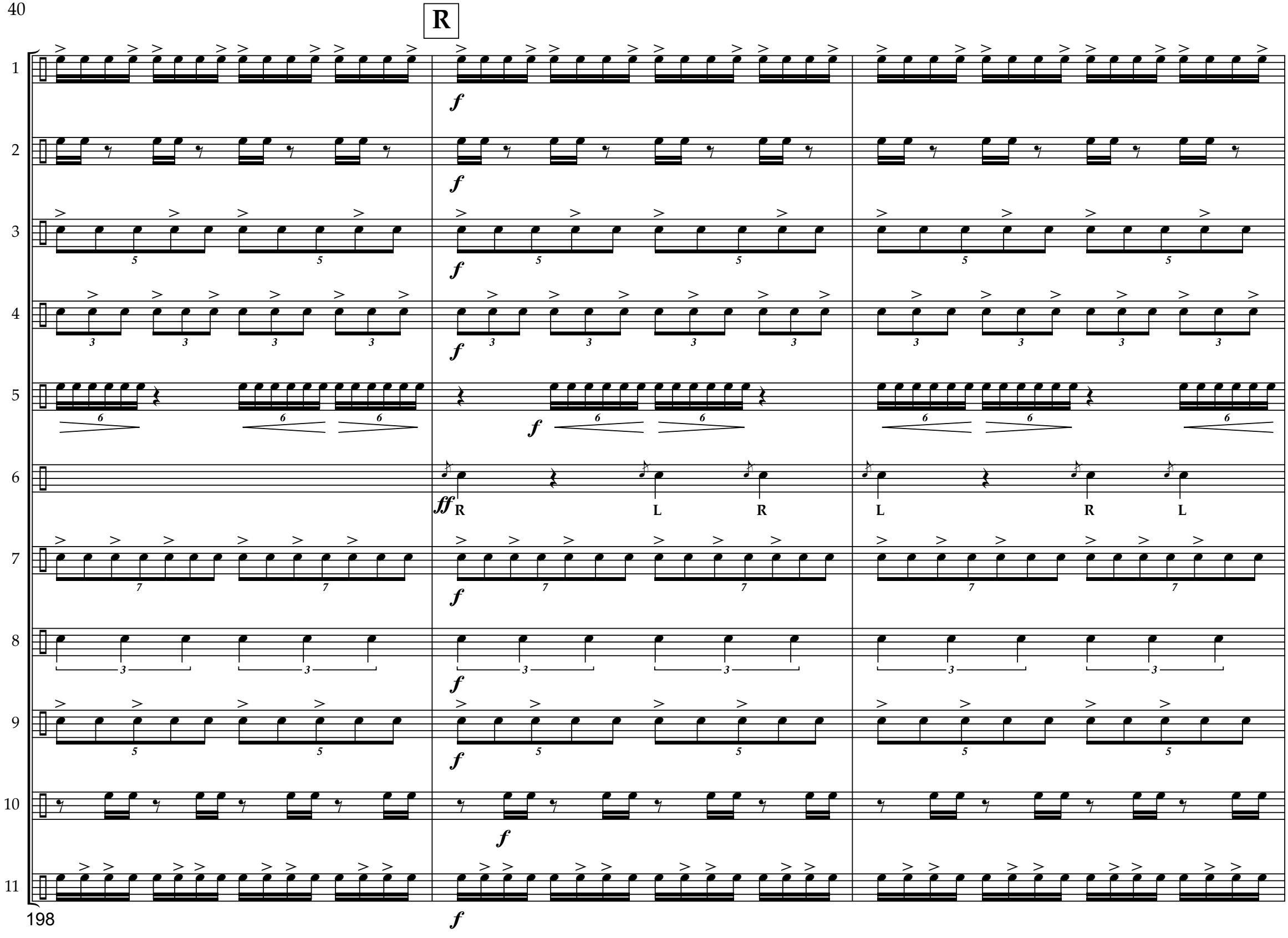
10 L *pp* *mf* *mf*

11 R *pp* *mf* *cresc. poco a poco*

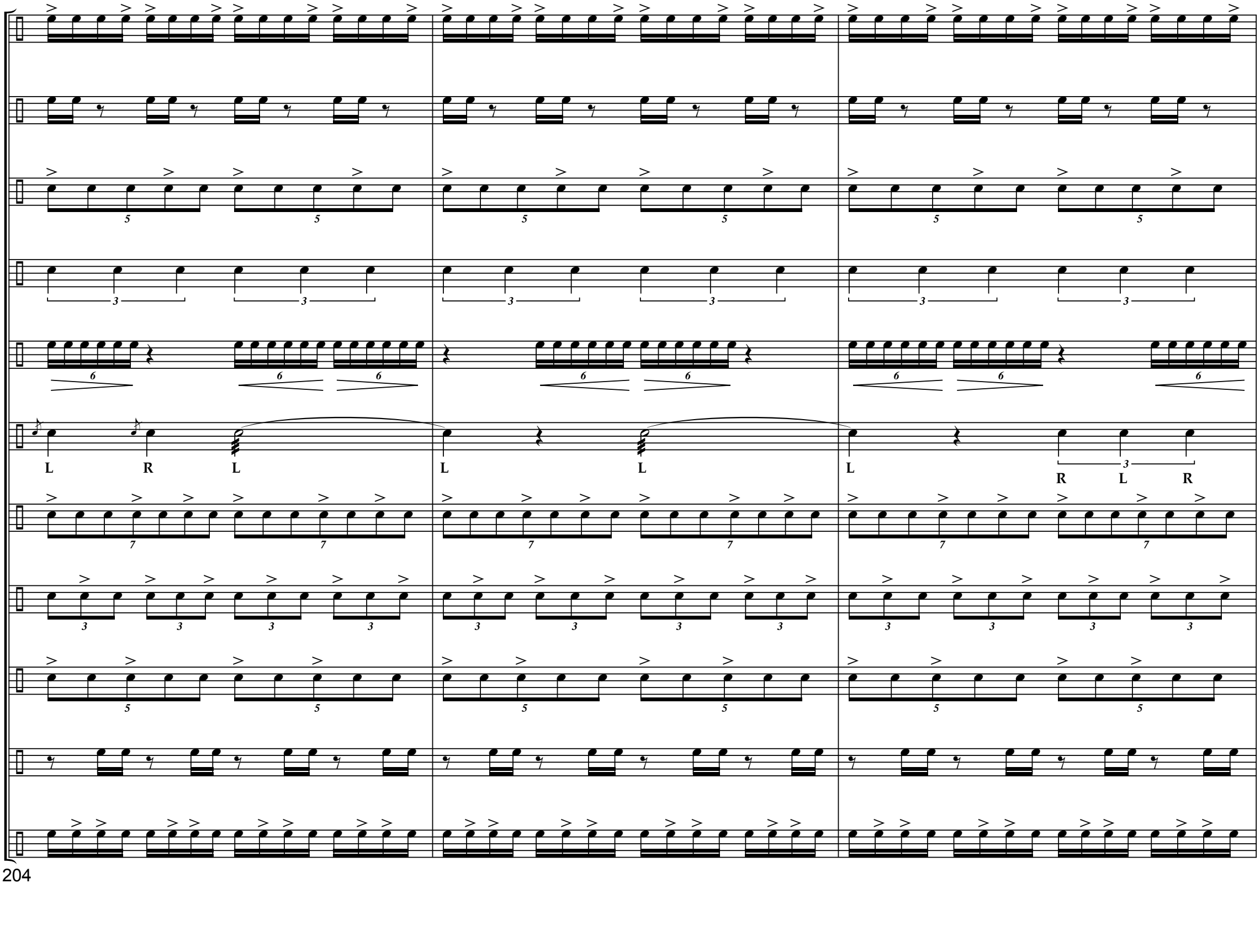
189

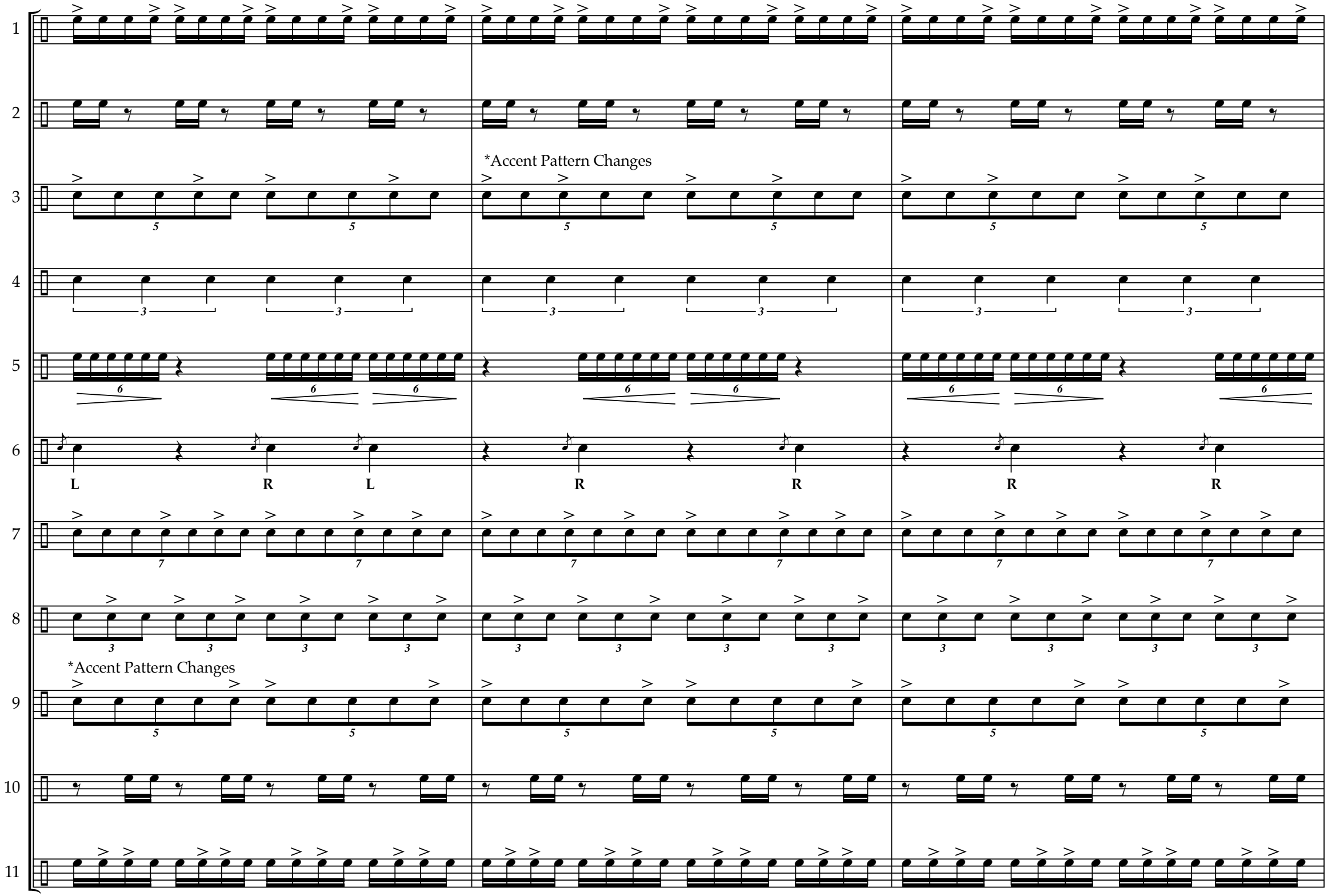
1
2 *cresc. poco a poco*
3
4 *cresc. poco a poco*
5 *mf* *cresc. poco a poco*
6
7 *mf* *cresc. poco a poco*
8 *cresc. poco a poco*
9 *mf* *cresc. poco a poco*
10 *cresc. poco a poco*
11

194


R
1
2
3
4
5
6
7
8
9
10
11
f
ff
R
L
R
L
R
L
198

1
2
3
4
5
6
R R L L R L R
*Accent Pattern Changes
7
8
9
10
11
201


1
2
3
4
5
6
7
8
9
10
11
L R L
L L
L
R L R
204


1
2
3
*Accent Pattern Changes
4
5
6
L
R
L
R
R
R
R
7
8
*Accent Pattern Changes
9
10
11
207

S

1 2 3 4 5 6 7 8 9 10 11

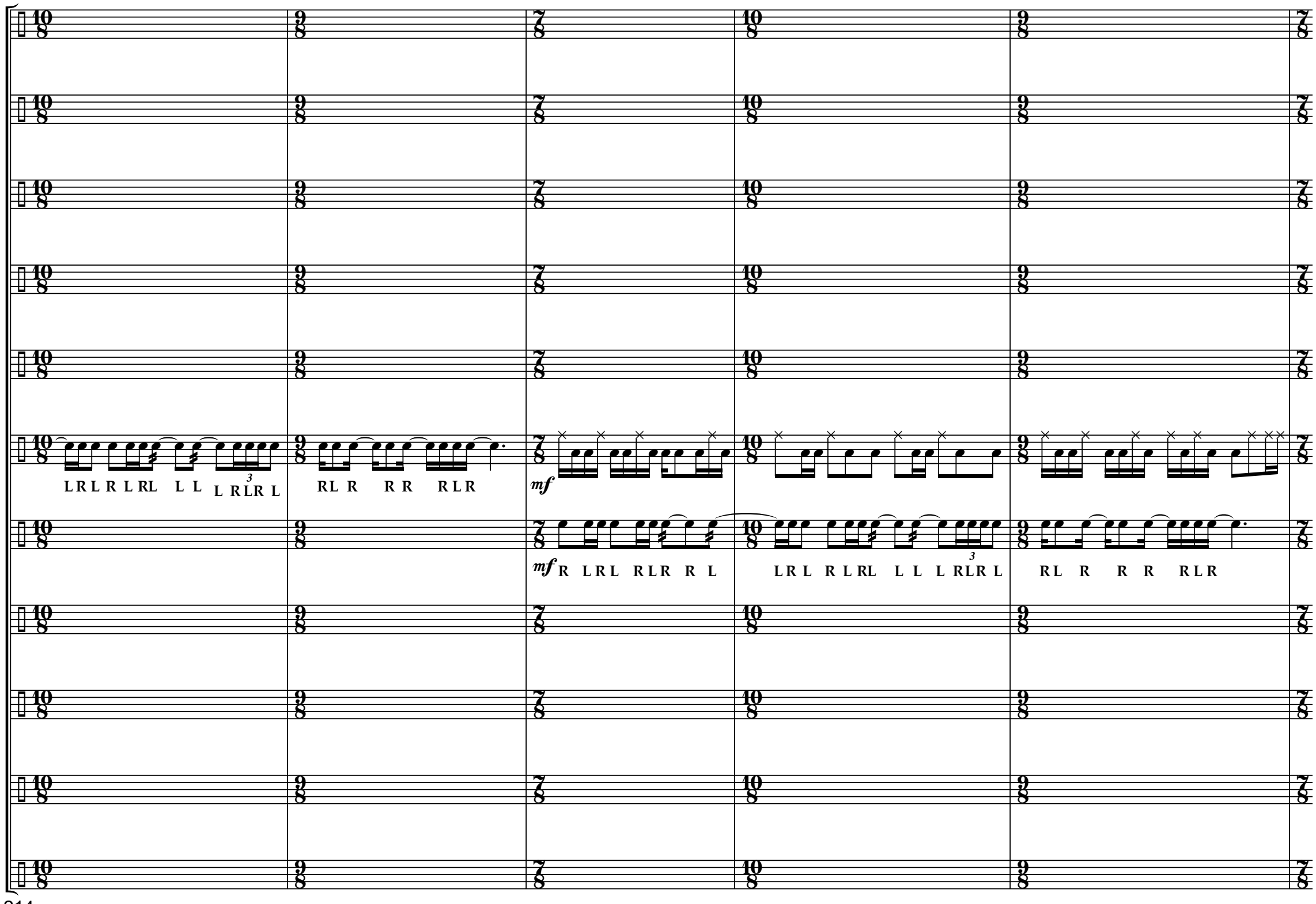
Turn Snares On

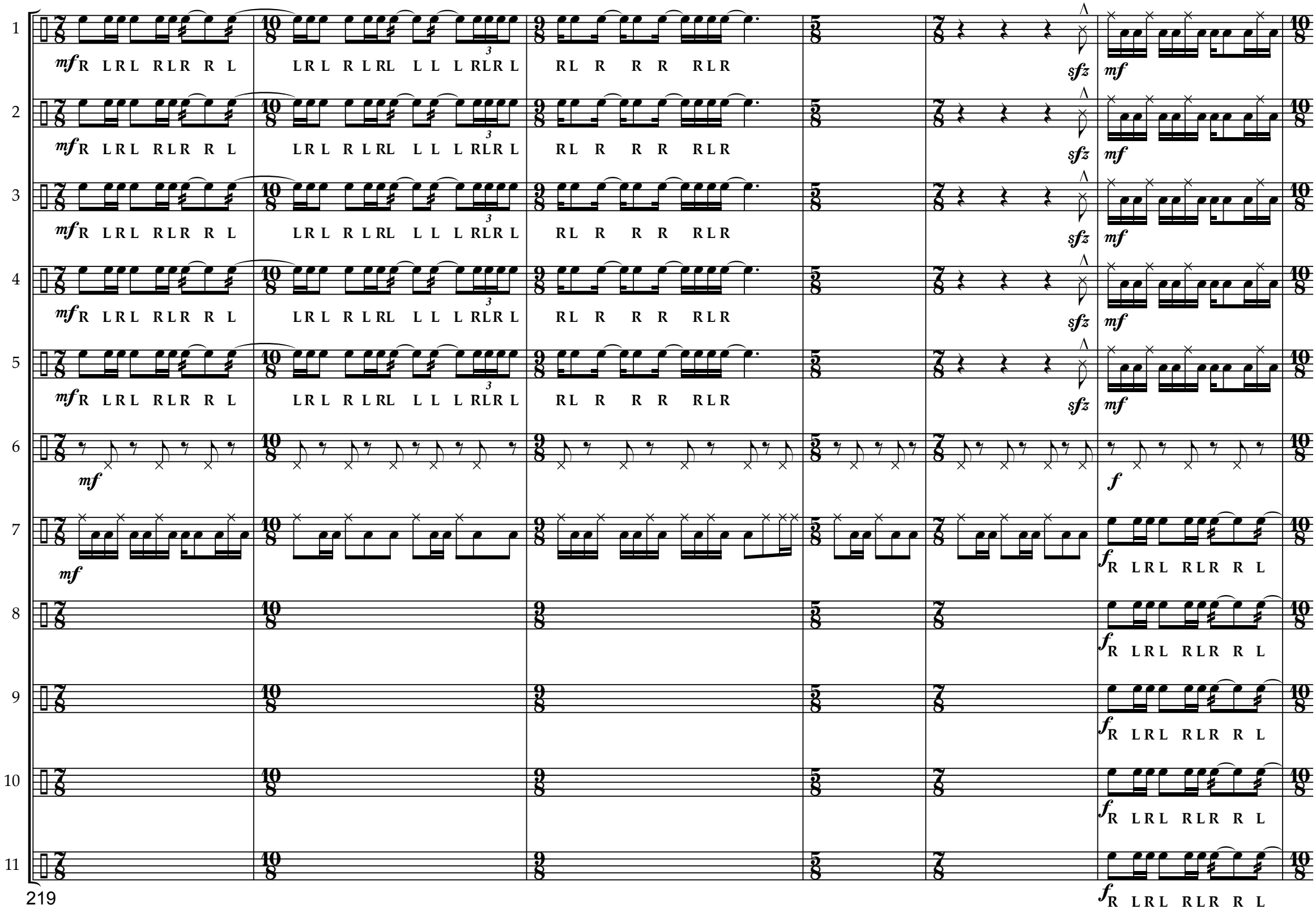
R L R L

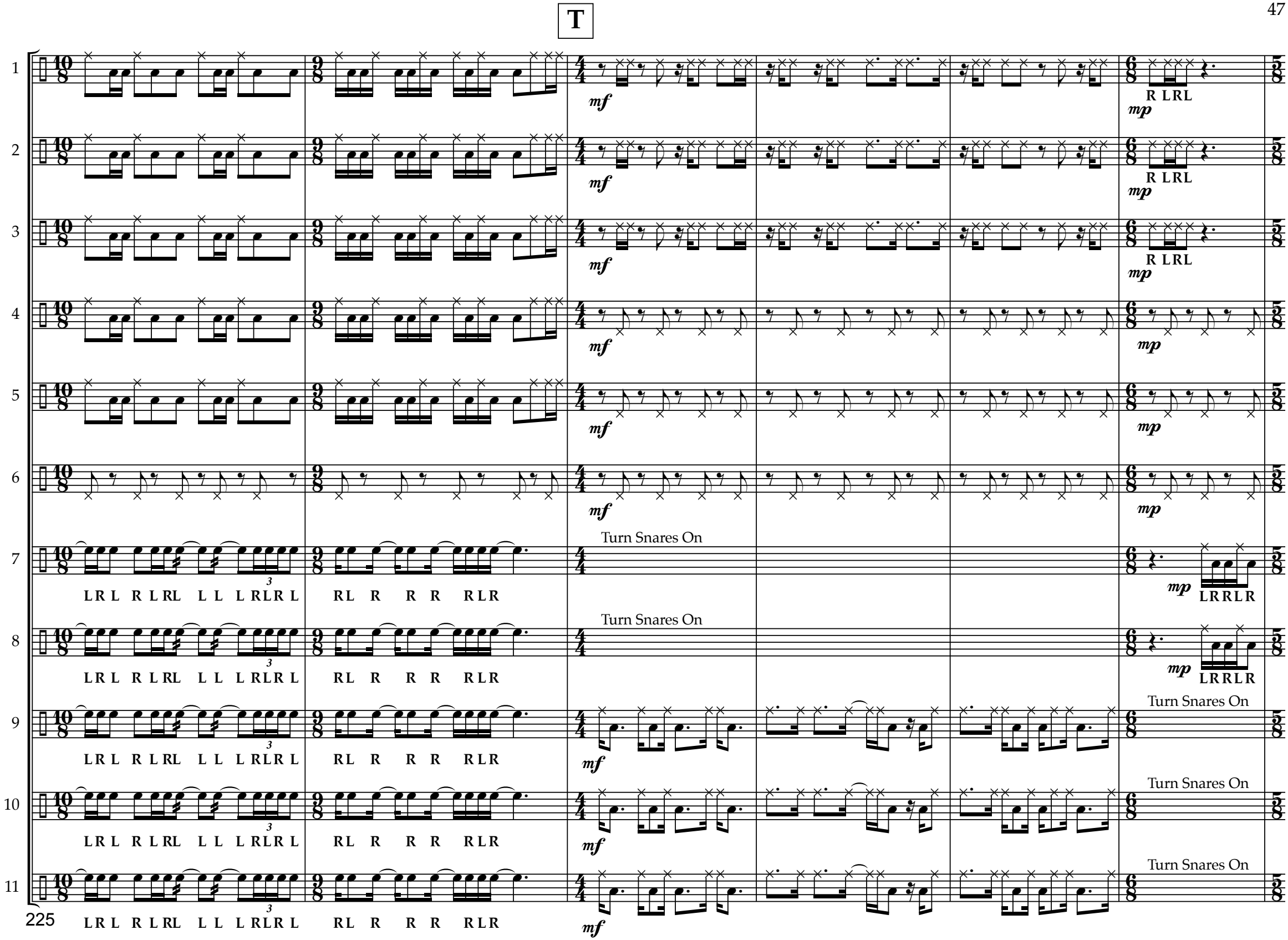
ff

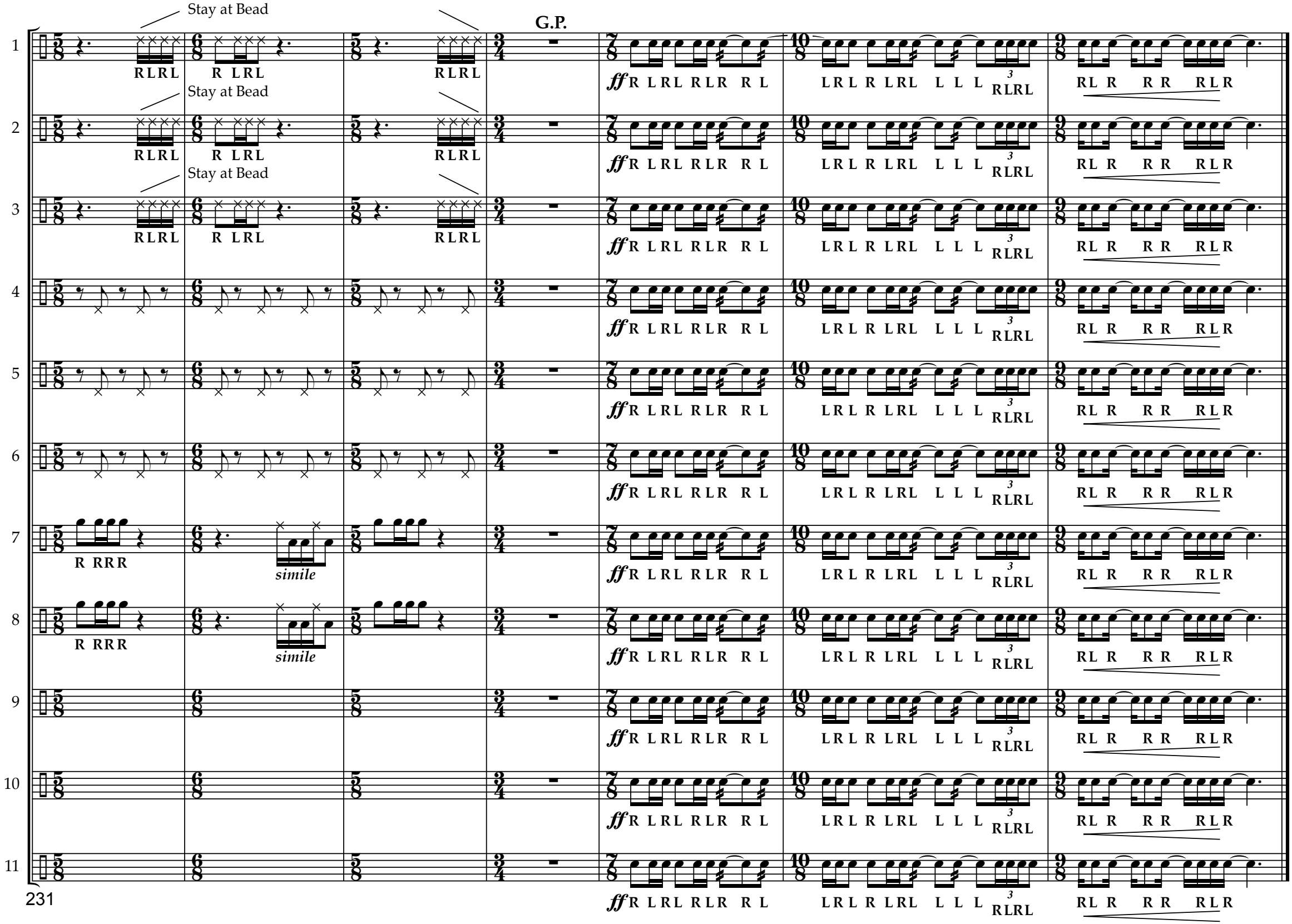
mf R L R L R L R R L

210


1
2
3
4
5
6
7
8
9
10
11
L R L R L RL L L L R LR L
RL R R R R L R
mf
mf R L R L R L R R L
L R L R L RL L L L R LR L
R L R R R R L R
214


1
2
3
4
5
6
7
8
9
10
11
mf R LRL RLR R L
LRL R LRL L L L RLR L
RL R R R RLR
sfz
mf
f R LRL RLR R L
219


T
1
2
3
4
5
6
7
8
9
10
11
mf
mp
R L R L
Turn Snares On
L R L R L R L L L L R L R L
R L R R R R L R
L R R L R
225


Stay at Bead
G.P.
RLRL
R LRL
RLRL
ff R LRL RLR R L
LRL R LRL L L L RLRL
RL R R R RLR
R RRR
simile
231