

Steffen Krebber

Are You Prepared Experience

for drumset, cello and two loudspeakers (2017/2018)

instrumentation

drumset

bass (doublebass-pedal)	(dynamic)
hi-Hat + crash	(condenser)
ride + crash	(condenser)
snare	(dynamic)
tomtom	(dynamic)
floortom	(dynamic)

all miked individually - condenser microphones closer than usual directed away from cello amp

cello with piezo and 70ies guitar amp miked with SM57

setup

2 loudspeakers L and R

drumset on the very left of stage with one loudspeaker L in front of it
cello on the very right of stage with one loudspeaker R in front of it

sonication

sends

7 ways from stage to mixer
6 x drumset → **sum to computer**
1 x cello → **to computer**

returns

2 ways from mixer to stage
1 x maxpatch out to L
1 x maxpatch out to R

inside mixer

sum of drumset must be adjustable separately

from computer to mixer

1 x maxpatch out to L
1 x maxpatch out to R

hardware

6 adequate microphones plus stands for drumset

1 piezo for cello

1 70ies guitar amp

1 SM57

X groundlifts if necessary

1 computer and sufficient sound card

maxpatch

compressors

limiters

1 sufficient mixer

cable

mix

the unamplified sound of the drumset and the amp shall be equally loud

the sound coming out of the loudspeakers shall be slightly louder than the stage sound

the patch needs sufficient and steady input level to work fine

the cello and drumset signal need to be compressed and limited

an extra person caring for the sound is necessary

duration: 8 min.

Score

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for Drum-Set and Cello

f=hihat
g=ride
a=crash
2 crashes optional

$\text{J}=100$

für Jan-Filip Čípa und Dirk Rothbrust

Drum Set

Drum Set part of the score. It consists of two staves. The top staff is in common time (indicated by a '2' over a '4') and the bottom staff is in 2/4 time. Both staves have a dynamic marking of f . The notes are primarily eighth notes, with some sixteenth-note patterns and crash cymbal indications (marked with asterisks). Measure numbers 2, 9, and 10 are indicated above the staves. A note at the end of the first measure is marked with a cross and a bracket, with the instruction "size of noteheads if differentiated indicate internal dynamics". The tempo is $\text{J}=100$.

Cello

Cello part of the score. It consists of two staves. The top staff is in common time (indicated by a '2' over a '4') and the bottom staff is in 2/4 time. Both staves have a dynamic marking of f . The notes are primarily eighth notes, with some sixteenth-note patterns and sustained notes indicated by wavy lines.

D. S.

D. S. (Drum Set) part of the score. It consists of two staves. The top staff is in common time (indicated by a '2' over a '4') and the bottom staff is in 2/4 time. Both staves have a dynamic marking of f . The notes are primarily eighth notes, with some sixteenth-note patterns and crash cymbal indications (marked with asterisks).

Vc.

Vc. (Cello) part of the score. It consists of two staves. The top staff is in common time (indicated by a '2' over a '4') and the bottom staff is in 2/4 time. Both staves have a dynamic marking of f . The notes are primarily eighth notes, with some sixteenth-note patterns and sustained notes indicated by wavy lines.

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D. S.

Vc.

Leersaite dämpfen, wenn ausserhalb der Notendauer

D. S.

hit rim of snare with stick - loud click

Vc.

continue trill

D. S.

Vc.

D. S.

$\text{♩} = 60$ *accel.*

Vc.

D. S.

Vc.

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3

D. S.

21

Vc.

J = 100 accel.

D. S.

23

Vc.

D. S.

25

Vc.

J = 180

D. S.

27

Vc.

J = 80

J = 100

D. S.

29

Vc.

rit.

J = 80

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D. S.

p

31

31

Vc.

D. S.

Vc.

$\text{♩} = 120$

$\text{♩} = 140$

D. S.

Vc.

33

f *p* *f* *p*

34

D. S.

D. S.

Vc.

Musical score for D.S. and Vc. at measure 39. The tempo is indicated as $\text{♩} = 100$. The D.S. part consists of a treble clef staff with a dynamic of *f*, featuring sixteenth-note patterns grouped by brackets of 3, 5, and 5. The Vc. part consists of a bass clef staff with a dynamic of *p*, featuring eighth-note patterns grouped by brackets of 2, 2, and 2. Both parts begin with a sharp sign.

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5

D. S.

41

Vc.

41

D. S.

43

Vc.

43

D. S.

45

Vc.

45

D. S.

47

Vc.

47

D. S.

49

Vc.

49

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D. S.

Vc.

D. S.

Vc.

D. S.

$\text{♩} = 120$

Vc.

D. S.

$\text{♩} = 90$

accel.

Vc.

D. S.

Vc.

ride-crash

D. S.

61

Vc.

61

Musical score for D.S. and Vc. Measure 63 consists of two staves. The top staff (D.S.) has a common time signature and features eighth-note patterns with various slurs and grace marks. The bottom staff (Vc.) has a bass clef and a common time signature, with notes primarily on the A and C strings. Both staves include measure numbers 63 and dynamic markings such as '3' over groups of three notes.

Musical score for Double Bass (D.S.) and Cello (Vc.) showing measures 65-66. The score consists of two staves. The top staff is for the Double Bass (D.S.), indicated by a bass clef and a 4/4 time signature. The bottom staff is for the Cello (Vc.), indicated by a bass clef and a 4/4 time signature. Measure 65 starts with a eighth note followed by a sixteenth note, then a quarter note, another eighth note, and a sixteenth note. Measure 66 begins with a sixteenth note, followed by a eighth note, then a quarter note, another eighth note, and a sixteenth note. Measure 67 starts with a eighth note followed by a sixteenth note, then a quarter note, another eighth note, and a sixteenth note.

Musical score for D.S. and Vc. The score consists of two staves. The top staff (D.S.) has a key signature of one sharp, a tempo of 68, and a 3/4 time signature. It features a bassoon part with sixteenth-note patterns and a cello part with eighth-note patterns. Measure 68 starts with a bassoon note followed by a cello note. Measures 69-70 show a bassoon eighth-note pattern with a fermata over the second note and a cello eighth-note pattern. Measures 71-72 show a bassoon eighth-note pattern with a fermata over the first note and a cello eighth-note pattern. Measure 73 begins with a bassoon eighth-note pattern. The bottom staff (Vc.) has a key signature of one sharp, a tempo of 68, and a 3/4 time signature. It features a cello part with sustained notes and eighth-note patterns. Measures 68-72 show sustained notes with eighth-note patterns underneath. Measures 73-74 show sustained notes with eighth-note patterns underneath.

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D. S.

Vc.

$\text{♩} = 75$

p — *f*

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D. S.

74

Vc.

74

f

D. S.

75

Vc.

75

mp

D. S.

76

p *f* *pf* *p* *f* *p* *f* *p*

Vc.

76

p

J=150

D. S.

78

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

Vc.

78

D. S.

80

p *f* *p* *f* *p* < *f* > *p*

Vc.

80

D. S.

Vc.

accel.

$\text{♩} = 75$

Hi-Hat and Bass always loud until 94

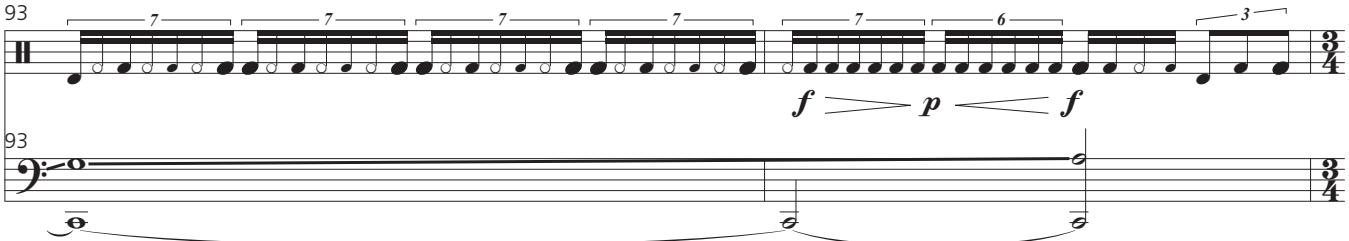
$\text{♩} = 95$

f p

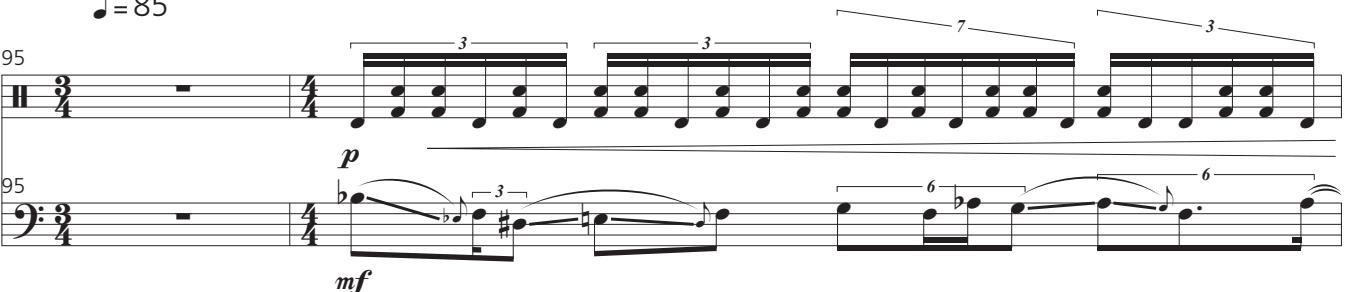
f p f

p f p f

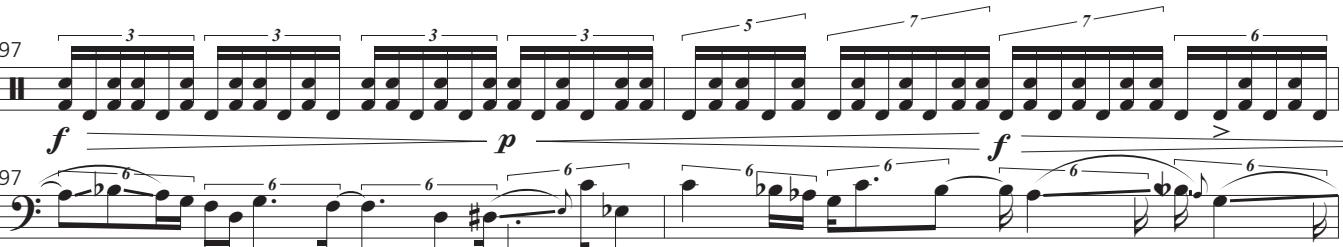
o = Ghost-Notes

D. S. 93 

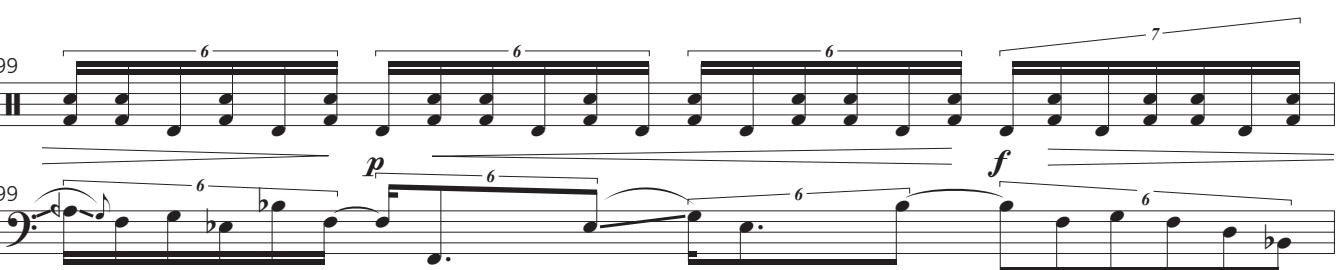
Vc. 93

D. S. 95 

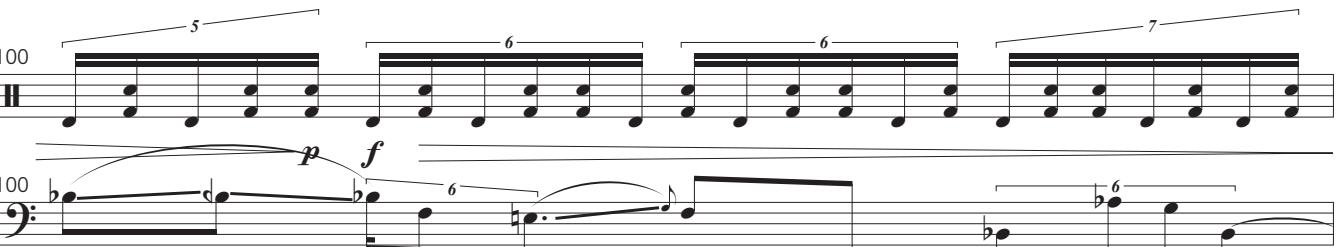
Vc. 95

D. S. 97 

Vc. 97

D. S. 99 

Vc. 99

D. S. 100 

Vc. 100

D. S.

Vc.

101

101

p f

101

p f

D. S.

Vc.

103

p f p f mp

103

6 3 6 3 6 3 6 3

D. S.

Vc.

105

f p f

105

6 3 6 3 6 3 6 3

D. S.

Vc.

106

p f

106

6 3 6 3 6 3 6 5

D. S.

Vc.

107

p

107

6 3 6 3 6 3 6 3

D. S.

Vc.

D. S.

Vc.

118

D. S.

Vc.

120 unauffällige Bogenwechsel - nur wenn nötig

D. S.

Vc.

122

D. S.

Vc.

124

D. S.

Vc.

126

D. S.

Vc.

126

D. S.

Vc.

128

128

continue trill

D. S.

Vc.

130

130

continue trill

D. S.

Vc.

132

132

D. S.

Vc.

134

134

D. S.

Vc.

135

135

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D. S.

Vc.

137

139

141

144

148

D. S.

151

Vc.

D. S.

153

Vc.

D. S.

154

Vc.

D. S.

155

Vc.

rit.

D. S.

156

Vc.

D. S.

157

Vc.

157

This section shows two staves. The top staff (D. S.) has a bass clef, a key signature of one sharp, and a common time signature. It consists of four measures of eighth-note patterns: the first measure has notes at the top of the staff, the second has notes at the bottom, the third has notes at the top, and the fourth has notes at the bottom. The bottom staff (Vc.) has a bass clef, a key signature of one flat, and a common time signature. It features sustained notes with grace notes above them, connected by a single horizontal line across all four measures.

D. S.

158

Vc.

158

This section shows two staves. The top staff (D. S.) has a bass clef, a key signature of one sharp, and a common time signature. It consists of four measures of eighth-note patterns: the first measure has notes at the top of the staff, the second has notes at the bottom, the third has notes at the top, and the fourth has notes at the bottom. The bottom staff (Vc.) has a bass clef, a key signature of one flat, and a common time signature. It features sustained notes with grace notes above them, connected by a single horizontal line across all four measures.

D. S.

159

$\text{♩} = 50$

Vc.

159

This section shows two staves. The top staff (D. S.) has a bass clef, a key signature of one sharp, and a common time signature. It consists of four measures of eighth-note patterns: the first measure has notes at the top of the staff, the second has notes at the bottom, the third has notes at the top, and the fourth has notes at the bottom. The bottom staff (Vc.) has a bass clef, a key signature of one flat, and a common time signature. It features sustained notes with grace notes above them, connected by a single horizontal line across all four measures.

D. S.

160

$\text{♩} = 100 \text{ } accel.$

Vc.

160

This section shows two staves. The top staff (D. S.) has a bass clef, a key signature of one sharp, and a common time signature. It consists of four measures of eighth-note patterns: the first measure has notes at the top of the staff, the second has notes at the bottom, the third has notes at the top, and the fourth has notes at the bottom. The bottom staff (Vc.) has a bass clef, a key signature of one flat, and a common time signature. It features sustained notes with grace notes above them, connected by a single horizontal line across all four measures.

D. S.

161

$\text{♩} = 120 \text{ } rit.$

Vc.

161

This section shows two staves. The top staff (D. S.) has a bass clef, a key signature of one sharp, and a common time signature. It consists of four measures of eighth-note patterns: the first measure has notes at the top of the staff, the second has notes at the bottom, the third has notes at the top, and the fourth has notes at the bottom. The bottom staff (Vc.) has a bass clef, a key signature of one flat, and a common time signature. It features sustained notes with grace notes above them, connected by a single horizontal line across all four measures.

$\text{♩} = 100$

D. S.

Vc.

162

162

D. S.

Vc.

163

163

D. S.

Vc.

164

164

D. S.

Vc.

165

165

D. S.

Vc.

166

166

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rit.

D. S. 167

Vc.

 $\text{♩} = 50$ *accel.*

D. S. 168

Vc.

 $\text{♩} = 150$ *rit.*

D. S. 169

Vc.

D. S. 170

Vc.

 $\text{♩} = 50$

D. S. 171

Vc.

$\text{♩} = 100$

D. S. 173 Vc. 173

rit. $\text{♩} = 50$ *accel.*

D. S. 174 Vc. 174

$\text{♩} = 150$ *rit.* $\text{♩} = 50$ $\text{♩} = 100$

D. S. 175 Vc. 175

$\text{♩} = 150$ $\text{♩} = 50$ *accel.*

D. S. 176 Vc. 176

$\text{♩} = 120$

D. S. 177 Vc. 177

D. S.

Vc.

179

179

D. S.

Vc.

181

j=150 *j=120*

181

j=150 *j=90* *j=120*

D. S.

Vc.

183

183

j=150 *j=120*

D. S.

Vc.

185

j=90 *accel.*

185

j=150 *rit.*

187

j=120

rit.

D. S.

Vc.

187

j=90 *accel.*

j=120

D. S.

Vc.

rit.

D. S.

rit.

Vc.

rit.

D. S.

rit.

Vc.

D. S.

rit.

Vc.

dämpfen