Druj Aeterni

Andrew Trelease
**Instrumentation**

- Flute
- B♭ Clarinet

- Horn in F
- 2 B♭ Trumpets

- Piano
- Percussion (2 players*)

- 2 Violins
- Viola
- Cello
- Contrabass
- Electric Bass

*Percussion instruments required:

<table>
<thead>
<tr>
<th>Left Set</th>
<th>Right Set</th>
</tr>
</thead>
<tbody>
<tr>
<td>Crotales (C7 to C8, chromatic)</td>
<td>Crotales (C6 to C7, chromatic)</td>
</tr>
<tr>
<td>Small Cymbal (14”-16”)</td>
<td>Medium Cymbal (16”-18”)</td>
</tr>
<tr>
<td>Medium Cymbal (16”-18”)</td>
<td>Large Cymbal (18” or larger)</td>
</tr>
<tr>
<td>Small Cowbell</td>
<td>Large Cowbell</td>
</tr>
<tr>
<td>Small Claves Pair</td>
<td>Large Claves Pair</td>
</tr>
<tr>
<td>Small Triangle</td>
<td>Large Triangle</td>
</tr>
<tr>
<td>Tenor Flexatone †</td>
<td>Flexatone (mallets removed)</td>
</tr>
<tr>
<td>Small Tom-tom</td>
<td>Bass Flexatone †</td>
</tr>
<tr>
<td>Medium Tom-tom</td>
<td>Small Tom-tom</td>
</tr>
<tr>
<td>Large Tom-tom</td>
<td>Medium Tom-tom</td>
</tr>
<tr>
<td>Bass Drum</td>
<td>2 Timpani (30” and 26”)</td>
</tr>
<tr>
<td>2 Timpani (32” and 28”)</td>
<td></td>
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</tbody>
</table>

† The tenor and bass flexatones are large, thin, and flexible sheets of zinc-plated metal, available at most hardware stores. The bass is 3’ by 2’, and the tenor is 2’ by 1’.

For more information, see Flexatone Specifications.

Duration: *ca.* 15 minutes
Percussion Specifications

smaller cymbal
larger cymbal
triangle
cowbell
claves
small tom-tom
med. tom-tom
large tom-tom
bass drum
crotales written range
timpani tunings

Left                           Right                                      Left            Right
||                             ||                             ||                             ||
hard mallets                        soft mallets                                wire brushes                          metal beater

In addition to mallets, each percussionist will need one bow.

Electric Bass Specifications

Tuning
IV    III    II    I

volume knob control clef and staff

The bottom staff of the electric bass indicates relative dynamic markings through volume knob control. The 3-line staff notates techniques involving a plastic slide. The bassist makes contact between the slide and the string based on the position of the written note relative to the two extremes (end of the bridge and last fret).

Other Notation

○ indicates a volume knob setting of zero amplitude
□ rectangular noteheads indicate the use of the plastic slide on the electric bass
| used only to indicate a tremolo between two or more separate notes
\ indicates a tremolo of only 1 pitch
tr all trills rise by 1/2 step unless otherwise noted
s.p. sul ponticello
f.n. finger nail (used to indicate a glissando inside the piano)
The flexatone notation consists of the 3-line staff shown above. The three figures are divided by sound categories: **Figure A** includes short percussive attacks, **Figure B** includes sustained attacks, and **Figure C** includes the unique sound called the "pwop." Each Figure indicates proper placement of the percussionist's hand(s) with an asterisk (*). Two diagrams include a caret (^) at the bottom of the flexatone, indicating that these techniques involve a holster.

Suitable holsters include an angle bracket screwed into a wooden plank, or a music stand resting horizontally on the ground with one leg pointing vertically upwards. In both cases, the 90 degree angle serves as an adequate resting point for the bottom edge of the flexatone.

**Figure A** shows the relative range of each flexatone, from no tension (the lowest note) to extreme tension (the highest note). Figure A also shows where to strike the flexatone according to the specified playing technique. Flat strikes make contact between the head of the mallet and the surface of the flexatone. Edge strikes make contact between the handle of the mallet and the edge of the flexatone.

As shown in **Figure B**, the two-handed shake requires the percussionist to dangle the flexatone while vigorously skaking his or her hands to and fro. The finger roll allows the percussionist to control the tension of the flexatone with the left hand, while using the index and middle finger of the right hand to rapidly bounce against the corner of the flexatone. The finger roll motion is very similar to the finger motion that one utilizes during a piano trill.

**Figure C** shows a basic realization of the "pwop" sound in three steps. The percussionist starts with the flexatone lifted to chest level and depressed inward towards her body, causing some tension (note 1). She then quickly pulls her hands outward to allow zero tension (note 2) and immediately pushes her hands towards each other to push the middle of the flexatone away from her body, causing extreme tension (note 3).

- regular noteheads indicate the use of mallets or brushes
- rectangular noteheads indicate unusual playing techniques
Unless noted otherwise, the damper pedal should be depressed indefinitely throughout the piece.

set effect to "Effect 1"

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Fl.

B♭ Cl.

Hn.

B♭ Tpt. L

B♭ Tpt. R

Pno.

Perc. L

Perc. R

Vln. I

Vln. II

Vla.

Vc.

Cb.

E.B.
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Fl.

B♭ Cl.

Hn.

B♭ Tpt. L

B♭ Tpt. R

Pno.

Perc. L

Perc. R

Vln. I

Vln. II

Vla.

Vc.

Cb.

E.B.

irregular tremolo between 3 notes
repeat 3-beat figure twice

large tom

speed up

repeat 3-beat figure twice

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Fl.
B♭ Cl.
Hn.
B♭ Tpt. L
B♭ Tpt. R
Pno.
Perc. L
Perc. R
Vln. I
Vln. II
Vla.
Vc.
Cb.
E.B.
Druj Aeterni

Fl.

\[ f \rightarrow p \]

Bb. Cl.

\[ f \]

Hn.

\[ \text{pizz.} \]

Bb. Tpt. L

\[ \text{mp} \]

Bb. Tpt. R

\[ p \text{ cresc.} \]

Pno.

\[ mf \]

Perc. L

\[ \text{timp.} \]

Perc. R

\[ \text{pp} \]

Vln. I

\[ \text{s.p.} \]

Vln. II

\[ \text{pp} \]

Vla.

\[ \text{switch effect to "Effect 2"} \]

Vc.

\[ \text{pizz.}\]

Cb.

E.B.
Fl.
Bb Cl.
Hn.
Bb Tpt. L
Bb Tpt. R
Pno.
Perc. L
Perc. R
Vln. I
Vln. II
Vla.
Vc.
Cb.
E.B.
Druj Aeterni

Fl.

B♭ Cl.

Hn.

B♭ Tpt. L

B♭ Tpt. R

Pno.

Perc. L

Perc. R

Vln. I

Vln. II

Vla.

Vc.

Cb.

E.B.
Druj Aeterni
Druj Aeterni
switch effect to "Effect 1"
palm muted

f

tr

mp

palm muted

high tom

cow bell

slightly palm muted

palm muted

col legno battuto

palm muted

III

Numerals indicate sum of attacks. Mimic the rhythms generated by the delay of the Electric Bass.
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use the flexatone to crash the cymbal