

Who's to say the aliens aren't beasts?

For Percussion

Anton Lindström

Program Note

But where is everybody? The risk of never getting to meet, come into contact with or even prove the existence of any alien life is one of the things that sadden me the most.

...Then again, how often do you even respond to the ants trying to communicate with you when you're for a walk in the forest.

And who's to say the Aliens won't just kill us when they find out where we are, like we would probably do to them considering humanity's track record...

Still, wouldn't it be cool?

Further Info/Program Note 2

This piece also stems from a brief conversation I had with Klaus Lang regarding the Corona pandemic, the cancellation of festivals, the stopping of performances, and the prohibitions placed on concerts and audiences. He talked about (and I paraphrase): "Maybe this is the end of concerts as we know it, maybe all composers can do now is just write for themselves and record it in isolation".

This is obviously not going to be the case, but it resonated strongly with me since because of the current situation, I was working on this piece - which happens to perfectly describe the workflow and composition of this piece.

Performance Notes

Setup

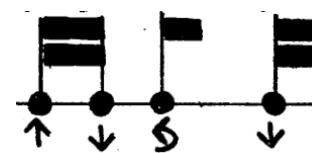
- The piece requires 4 cymbals. The cymbals are to be paired up into 2 pairs, each pair consisting of one larger and one smaller cymbal. The exact cymbal choices are up to the performer. Though having each pair be different from the other is recommended. Because of their shape, china cymbals are not recommended.

Place the larger cymbal bell down on a dampened soft surface such as a pillow, on a table, with the smaller cymbal bell up resting on the larger cymbal. Do this for both pairs.

The sounds of the piece are produced by moving the top (smaller) cymbal around, either rotating or sliding it across the surface of the lower (larger) cymbals bottom. The reason for the pillow or other soft and cushioning item below the lower cymbal is primarily to prevent it from moving about but also to stop it from producing a sound against the surface it's resting on.

Notation

Each system corresponds to one hand/pair of cymbals. Which pair of cymbals should be which system is up to the performer.

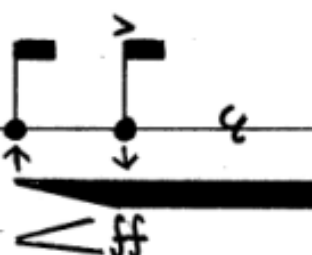
 The symbols below the written notes indicate how the cymbal is to be moved. Arrows are always from one end of the cymbal to the other end. Rotations can be half a lap or more.

The rhythmic values indicate the time this action should take.

Accented notes should have the majority of the motion completed quickly in a short outburst, but the motion should still be completed as indicated.

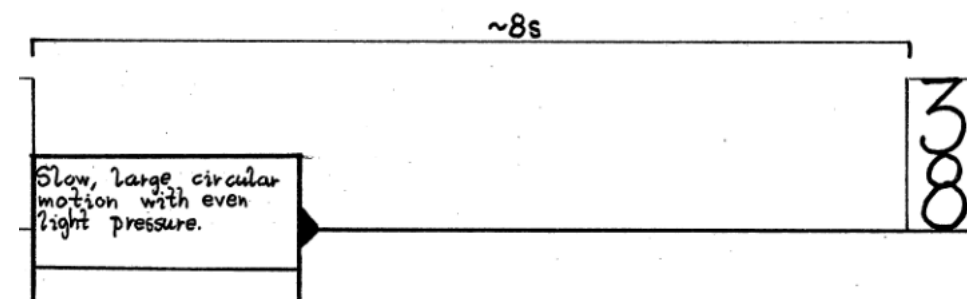
Example: Half note with up arrow = Move top cymbal from current position (presumably closest to the performer) to the opposite side of the cymbal over the duration of the half note.

Example 2: Eighth note with accent and full circle motion = Move top cymbal from current position in a full circle, ending at the position closest to the performer, performing the majority of the motion as a quick burst.

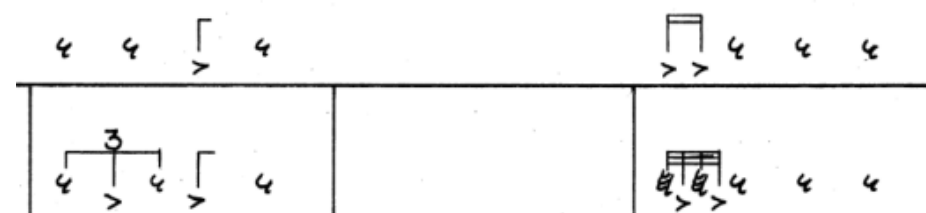
 The beam below each line indicates the amount of pressure that is to be applied on the top cymbal. A very thin line means no pressure and simply sliding the cymbal with minimal effort around, whilst a thick line would mean to press

down as hard as possible on the top cymbal, to the point where it's almost hard to move.


Dynamics are primarily created based on the speed and pressure of the movements. Because of this, the indicated dynamics should be taken more as an instruction of intent and gesture rather than an always achievable result. - A fast movement will always be loud, but can still be played within a mindset of *pianissimo*



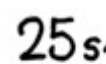
Instructions within boxes are to be continued and repeated for as long as the **thick** line after the box continues. Once the line goes back to being thin, then the contents of the box are to stop being played.



Instructions can occur whilst you're repeating a box, these are then to be applied on top of whatever action you are performing and always take priority. In the above example, the box instructs "Slow, large circular motion with even light pressure", but the accents should be clear and articulated, and the pressure is also changed as indicated.

 Regular fermata with approximate duration



 Long fermata with approximate duration



Score in A3 format

If you have questions about the music or score, don't hesitate to contact the composer at antonrunelindstrom@gmail.com

2020

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110

Silently ↑ ~5s

Slow, large circular motion with even med-light pressure.

mp *fp*

5

~8s

Slow, large circular motion with even light pressure.

med-slow, large circular motion with even heavy pressure.

9

Gradually speed up rotation

Extremely fast

Stop suddenly!

3s

135 subito!

molto rit., almost to a complete stop.

Slow, small back and forth motion with even light pressure. Sudden accented direction changes.

f *pp* *mf* *f* *P* *mf* *mf* *mp* *P*

(Don't rush) → **A Tempo subito**

25

30

~10s

Slow, large back and forth motion with even light pressure. No accents.

Fast small back and forth motion. Vary pressure ad lib.

24

fast large circular motions with uneven heavy pressure

fast large circular motions with uneven heavy pressure

Gradually slow down rotation

med. slow

38

Gradually slow down rotation

44

Gradually slow down rotation to a complete stop

Stop completely.

4s~

47

Very small, very slow circular motions with even, heavy pressure

25s~

Very small, very slow circular motions with even, heavy pressure

20s~

51

Very small, very slow circular motions with even, light pressure

20s~

Very large, very slow circular motions with even, heavy pressure.

56

Gradually speed up rotation - fast

Gradually speed up rotation - fast

Gradually slow down rotation - slow

63

♩ = 1 (45)

Gradually speed up rotation

68

3/4
4/4
pp
pp
2:3

72

2/4
4/4
3
6/4
pp
Rit. accel.

3s~

75

3/4
4/4
fp
med-slow, large circular motion with even light pressure.
1/8
mp
3/4
10s~ ♩ = 110 (Tempo primo)

81

3/4
4/4
5/4
3/4
3/4

86

2/4
4/4
1/2
2/4
2/4
2/4
2/4
f
Very fast, large circular motion with even heavy pressure.
Very fast, med-small circular motion with even heavy pressure
fff
fff
♩ = 60

~5s
30s~

7s~

89

4/4
4/4
4/4
4/4
pp

92

4/4
4/4
4/4
3/4
1/8
pp
fsub.