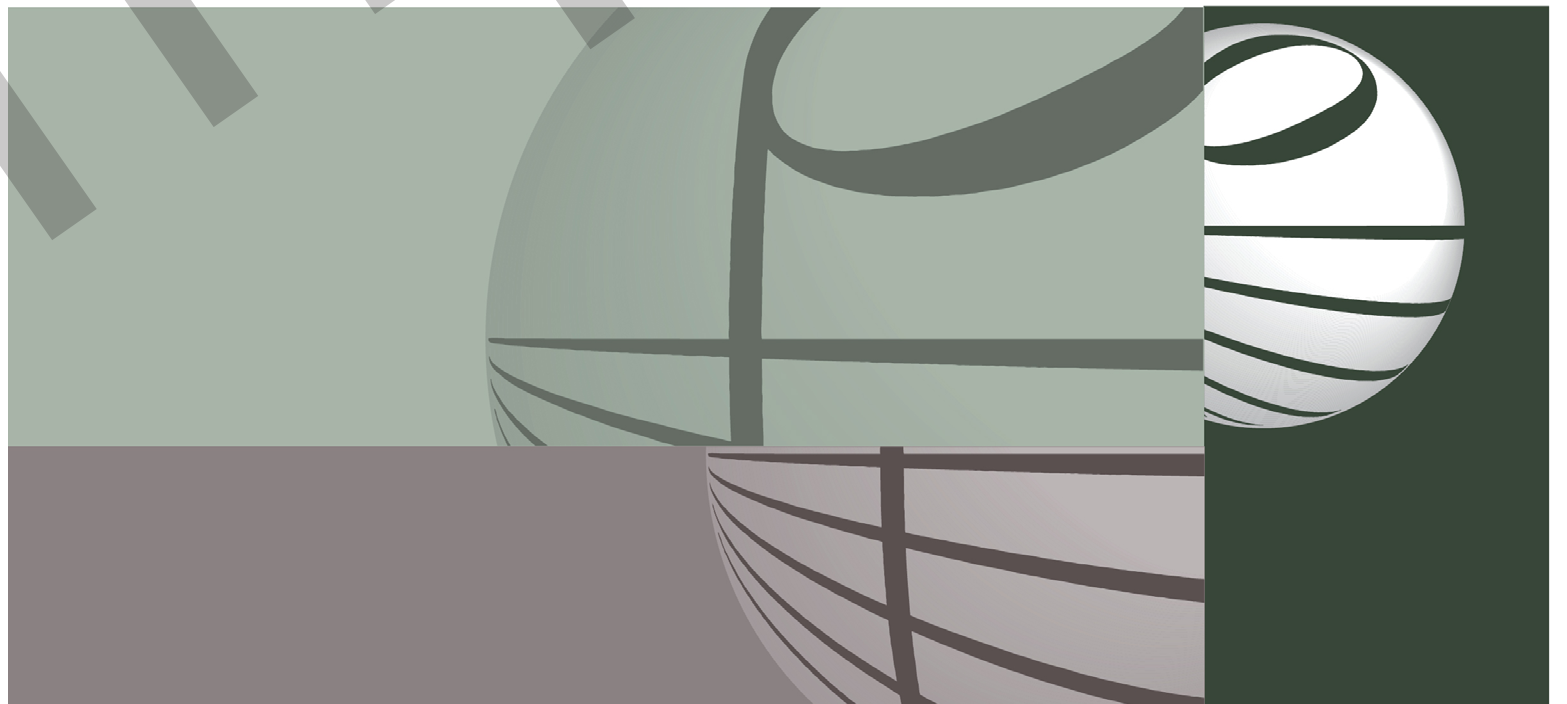


PRESSER
PREMIERE
S E R I E S

David Leisner

Battlefield Requiem

for Solo Cello and Percussion Quartet



THEODORE
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PROGRAM NOTE

The amount and the horrifying details of war since the Second World War, not to mention before that, are abominations and shames that are unspeakable. This work is one response to them. It is dedicated to “the victims of the follies of war” because it is my view that most, if not all, of these atrocities are begun and proliferated by a very few people who lust for power and who enjoy the “games” of conflict and killing, while millions, who do not share their purpose, suffer and die.

Battlefield Requiem consists of two simultaneous scenarios. One is a requiem mass that is delivered by instruments, rather than voices. The other is an imagined scene on a battlefield, with the first movement depicting a gathering of troops with their collective prayers and hopes and fears, the second movement a scene of combat, the third a survivor’s lament, and the last is a poetic leap into the atmosphere in the aftermath.

The work is scored for solo cello and four percussionists, who play vibraphone, marimba, snare drums, bongos, timbales, tom-toms, timpani, bass drums, wood blocks, temple blocks, tubular bells, crotales, tam-tams, sand block, maracas, chains, triangles, cymbals, suspended cymbals, thunder sheet, anvil, whip, crystal glasses, glockenspiel, flexatone and slide whistle. It was completed in January 1995. *Dona nobis pacem.*

David Leisner

PERFORMANCE NOTES FOR THE PERCUSSIONISTS


Player 1:

vibraphone
4 temple blocks, high to low
chains (rattled against metal plate)
snare drum
4 tom-toms, high to low (See note #1.)
bass drum (See note #2.)
vcl. or d.b. bow
slide whistle



Player 2:

tubular bells
high tam-tam
marimba
maraca
snare drum
suspended cymbal
bongos
cymbals
bass drum (See note #2.)
4 tom-toms, high to low (See note #1.)
anvil
vcl. or d.b. bow
flexatone

Player 3:

low tam-tam
crotales: 
4 wood blocks, high to low
sand block
snare drum
timbales (or tabla)
thunder sheet
1 cymbal
whip
vcl. or d.b. bow
3 triangles, high to low
glockenspiel

Player 4:

bass drum (See note #2.)
4 tom-toms, high to low (See note #1.)
suspended cymbal
snare drum
maraca
2 timpani: 
thunder sheet (Use Player 3's.)
crystal glasses (See note #3): 
crotales (Use Player 3's.)

Notes: 1) A total of 12 tom-toms is required. If 12 are not available, Players 1 & 2 may substitute roto-toms (high to low), snare drums with snares off, timbales or any other similar drums, while Player 4 may substitute the timpani in A&D for the two lower toms-toms.

Also, in the second movement, I have included "ossia" versions for Players 1 & 4, reducing each of their parts from 4 tom-toms to 3. This way, the total number of tom-toms, substitutes or not, may be reduced to 10.

2) If 3 bass drums are not available, low timpani may substitute, tuned down to the lowest pitch possible.

3) Fill the crystal glasses to pitch level with vinegar. To play, rub the rims with fingertips moistened with the vinegar. When the sound runs out on one glass, keep the other going, if possible, while you remoisten your fingertips and start again.

4) Directions for beaters are suggestions or, at best, indications of the imagined sounds. Feel free to experiment with other possibilities.

5) The singing in the last movement should be in the octave that is most natural for your voice.

for the victims of the follies of war

BATTLEFIELD REQUIEM

for Solo Cello and Percussion Quartet

DAVID LEISNER

Duration: c. 15'

I. Kyrie (Gathering)

Solemn
 $\text{♩} = 40$

VCL. *legato, with quiet intensity*

PERC. 1. **VIBRAPHONE**
motor off

PERC. 2. **TUBULAR BELLS** **HIGH TAM-TAM** **MARIMBA** *legato*
w/soft beaters

PERC. 3. **LOW TAM-TAM** **CROTALES** (sounds 15me) **WOOD BLOCKS**
w/hard mallets w/med. rubber mallets

PERC. 4. **MUFFLED BASS DRUM**

VCL.

1. VB. **TEMPLE BLOCKS**
w/med. rubber mallets

2. MAR.

3. WOOD BLOCKS

4. MUFF. BASS DR.

5

Handwritten musical score for percussion instruments, featuring staves for VCL., TEMPLE BLOCKS, 1. HBA., 2. HBA., 3. WOODY BLOCKS, TOM-TOMS, 1. SN. DR., 2. SN. DR., 3. SN. DR., and A. SN. DR. The score includes various musical notations such as notes, rests, and dynamic markings (pp, cresc., f). Specific instrument techniques are noted, including "rattled against a metal plate" for CHAINS and "w/soft felt beaters" for TOM-TOMS. The score is divided into measures, with some measures containing multiple staves for different instruments.

Handwritten musical score for percussion and vocal parts. The score is divided into measures, with measure numbers 16, 20, and 24 indicated in boxes on the left margin.

VCL. (Vocal) part starts at measure 16 with the instruction *molto cantabile* and *mf*. The melody is written in a treble clef with a key signature of one flat (B-flat).

1. SN. DR. (Snare Drum) part starts at measure 16 with the instruction *poco cresc.* and *mf*. The rhythm is written in a treble clef.

2. SN. DR. (Snare Drum) part starts at measure 16 with the instruction *poco cresc.* and *mf*. The rhythm is written in a treble clef.

3. SN. DR. (Snare Drum) part starts at measure 16 with the instruction *poco cresc.* and *mf*. The rhythm is written in a treble clef.

4. SN. DR. (Snare Drum) part starts at measure 16 with the instruction *poco cresc.* and *mf*. The rhythm is written in a treble clef.

PERCUSSION INSTRUMENTS:

- CHAINS** (Measures 16-17)
- TOM-TOMS** (Measures 16-17)
- SUSPENDED CYMBAL** (Measures 16-17)
- BONGOS** (Measures 16-17)
- SAND BLOCK** (Measures 16-17)
- MARACA** (Measures 16-17)

VCL. (Vocal) part continues with the instruction *molto cantabile* and *mf*. The melody is written in a treble clef with a key signature of one flat (B-flat).

1. TOM-TOMS (Measures 18-19)

2. BONGOS (Measures 18-19) with the instruction *p w/fingertips*.

3. TIMBALES (Measures 18-19) with the instruction *p w/fingertips*.

4. TIMPANI IN A & D (Measures 18-19) with the instruction *p w/fingertips*.

II. Dies Irae (Combat)

Very calm
♩ = 60-69

VCL.

1. VB. **VIBRAPHONE**
motor off
w/very soft beaters
pp sempre

2. MAR. **MARIMBA**
pp sempre
w/very soft beaters

Pizz. sempre

Violent
♩ = 90

1. VB. **SNARE DRUM**
f 6

2. MAR. **CYMBALS a 2**
p f

3. SN. DR. **SNARE DRUM**
f 6

4. B.D. (NOT MUFFLED) **BASS DRUM (not muffled)**
f

13

(5)

1. SN.DR. *cresc.* *ff* 3 6 3

2. CYM. *a2* *cresc.* *ff*

3. SN.DR. *cresc.* *ff* 6 6 5

4. B.D. *SUSPENDED CYMBAL* *mf cresc.* *ff* *BASS DRUM*

19

1. SN.DR. *mf cresc.* *ff* 3 *mf cresc.* 5 6 7 *ff* 3 *mf cresc.* 5 7

2. B.D. *BASS DRUM* *p cresc.* *ff*

3. SN.DR. *mf cresc.* 5 6 7 *ff* *mf cresc.* 5 6 7 *ff* 3 *mf cresc.* 5 6 7

4. B.D. *p cresc.* *ff* *p cresc.*

22

Handwritten musical score for percussion instruments. The score is divided into two systems, with measures 25 and 30 marked.

System 1 (Measures 25-30):

- 1. SNARE:** Measures 25-26 show a complex rhythmic pattern with dynamics *ff* and *mf*. Measures 27-30 show a sustained pattern with dynamics *ff* and *mf*.
- 2. B.D. (BASS DRUM):** Measures 25-26 show a sustained pattern with dynamics *ff* and *dim.*. Measures 27-30 show a sustained pattern with dynamics *p* and *f*.
- 3. THUNDER SHEET:** Measures 25-26 show a sustained pattern with dynamics *ff* and *mf*. Measures 27-30 show a sustained pattern with dynamics *ff* and *mf*.
- 4. B.D. (BASS DRUM):** Measures 25-26 show a sustained pattern with dynamics *ff* and *dim.*. Measures 27-30 show a sustained pattern with dynamics *p* and *f*.

System 2 (Measures 31-36):

- 1. B.D. (BASS DRUM):** Measures 31-32 show a pattern with dynamics *p* and *f*. Measures 33-36 show a pattern with dynamics *f* and *dim.*.
- 2. B.D. (BASS DRUM):** Measures 31-32 show a pattern with dynamics *f* and *dim.*. Measures 33-36 show a pattern with dynamics *f* and *dim.*.
- 3. THUNDER SHEET:** Measures 31-32 show a pattern with dynamics *f* and *dim.*. Measures 33-36 show a pattern with dynamics *f* and *dim.*.
- 4. B.D. (BASS DRUM):** Measures 31-32 show a pattern with dynamics *p* and *f*. Measures 33-36 show a pattern with dynamics *f* and *dim.*.

Annotations:

- BASS DRUM:** Labeled at the top of the first system.
- THUNDER SHEET:** Labeled at the top of the second system.
- TOM-TOMS:** Labeled at the top of the third system.
- W/hard-felt beaters:** Labeled below the TOM-TOMS section.
- dim.:** Diminuendo marking.
- al-:** *allegro* marking.

Handwritten musical score for percussion instruments. The score is written on six staves. The first staff is labeled "OSSIA" and the second "1. TOM-TOMS". The third staff is labeled "2. TOM-TOMS" and the fourth "3. TRUMPER SNEY". The fifth staff is labeled "4. TOM-TOMS" and the sixth "OSSIA". The score includes various musical notations such as notes, rests, and dynamic markings like "cresc.", "ff", "pp", and "distant". There are also labels for "SNARE DRUM", "CYMBAL", and "BASS DRUM". The score is divided into measures by vertical bar lines, and there are some handwritten annotations like "niente" and "crash against low tam-tam".

Handwritten musical score for "The Hammer" by Liszt, featuring four staves:

- Staff 1 (Snare Drum):** Labeled "1. SN.DR." and "40". It contains a complex rhythmic pattern with triplets and sixteenth notes, marked with a "Violent" dynamic.
- Staff 2 (Anvil):** Labeled "2. SN.DR." and "40". It contains a complex rhythmic pattern with triplets and sixteenth notes, marked with a "Violent" dynamic.
- Staff 3 (Snare Drum):** Labeled "3. SN.DR." and "40". It contains a complex rhythmic pattern with triplets and sixteenth notes, marked with a "Violent" dynamic.
- Staff 4 (Suspended Cymbal):** Labeled "4. S.D." and "40". It contains a complex rhythmic pattern with triplets and sixteenth notes, marked with a "Violent" dynamic.

The score includes dynamic markings such as "Violent", "f", and "pp". The time signature is 4/4. The score is written in a handwritten style with a large "S" watermark.

III. Libera Me (Survivor's Soliloquy)

Dizzy with anguish and increasingly more insane
accel.
slow
gliss.

Solo Vcl.
SUL D
p
f

molto accel.

d = c. 84
RIT.
d = c. 60
p
sub f

molto accel.

d = c. 84
RIT.
d = c. 60
p
f
SUL G

molto accel.
sub p
cresc.

d = 84 or faster
f sempre

freely

accel.

prestissimo
(f)

MOLTO RIT.

d = c. 72
ff
f

accel.
d = c. 100
dim. poco a poco

RIT. POCO A POCO
d = c. 60
RIT. AL FINE
SUL C
p
dim.

slow
gliss.
ppp
f

IV. Lux Aeterna (In the Air)

Freely (placement of notes in each measure is a rhythmic approximation)
♩ = c.60

(Sustain each note for appr. 2")

Vcl. *SUL D* *SUL A*

1. VB. **VIBRAPHONE**
motor on slow speed
bowed with vcl. or d.b. bow

3. CROTALES
bowed with vcl. or d.b. bow

4. CRYSTAL GLASSES

12

Vcl. *SUL D* *SUL A* **Tempo giusto** *con sordino*

1. VB. *no bow* *w/soft felt beater* *pedal down throughout* *slow gliss. on white key notes* *pp sempre w/soft beater*

2. HIGH TAM-TAM **HIGH TAM-TAM** *bowed w/vcl. or d.b. bow* **MARIMBA** *slow gliss. on white key notes* *pp sempre w/soft beater*

3. CROT. **3 TRIANGLES** **GLOCKENSPIEL** *slow gliss. on white key notes* *pp sempre w/med. glock beater*

4. CRYSTAL GLASSES *Walk to Player 3's crotales*