

Midnight Ride!

for Percussion Quartet

Jared Spears

Score

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ABOUT THE COMPOSER

Dr. Jared Spears is Professor of Music Emeritus at Arkansas State University in Jonesboro, Arkansas. He was born in Chicago, Illinois, and received the B.S.E. degree in Music Education from Northern Illinois University; the B.M. and M.M. in Percussion and Composition from the Cosmopolitan School of Music; and the D.M. in Composition from Northwestern University. Some of his teachers were Blyth Owen, Alan Stout, and Anthony Donato.

Spears has taught theory, history, composition, percussion and band on all educational levels from elementary school through college. Since his retirement from ASU in May of 1999 and moving to the St. Louis area, he has maintained a heavy schedule of composing and conducting.

The most outstanding of his awards have been the Faricy Award for Creative Music from Northwestern University School of Music, Award of Merit from the Arkansas Chapter of the National

Federation of Music Clubs, Outstanding Educators of America, International Who's Who in Music and Who's Who in the World of Percussion—U.S.A., Citations of Excellence from the National Band Association, Sigma Alpha Iota National Arts Associate, and several ASCAP Awards. During his tenure at Arkansas State University, Spears received the University President's Award for the outstanding faculty member, as well as an appointment as a President's Fellow.

To date, he has produced over 250 original works for band, choir, orchestra, and chamber ensembles, a majority of which are published by American and European companies. His music has been performed and recorded worldwide, and he has conducted band festivals, camps and clinics in Canada, Europe, throughout the United States, and has appeared at several universities as a guest lecturer.

PROGRAM NOTES

Midnight Ride! was inspired by the famous ride of Paul Revere. While not specifically programmatic, it tries to convey the excitement and urgency of Revere's journey of warning.

PERFORMANCE SUGGESTIONS

There are many subtleties to be handled in the performance of this work. Players must utilize different implements to produce sounds, use several beating points on the instruments, and employ a wide range of dynamics. Players must always be alert and looking ahead in the music so they can make rapid changes of beaters, instruments, and beating points.

The bass drum should be placed on a stand so the beating head points to the ceiling (a tilt stand works quite well because it does not dampen the opposite head). The triangle should be suspended from a clamp-style holder attached to a music stand so the player can make a rapid switch

to tambourine. The rolls in the tambourine part should be thumb or finger rolls, produced by rubbing the digit across the head or around the rim. Players must take care not to press too hard or the instrument will not respond. Beeswax or fly line dressing can help make the tambourine head sticky enough so that the rolls are easier to execute.

It is critical for players to understand balance in a percussion ensemble. To develop this skill, they must be taught to listen for the softest instrument being played at any point in the music. If that instrument can be heard, balance is most probably just right.

MIDNIGHT RIDE!

Allegro, with spirit! ♩ = 132

Jared Spears (ASCAP)

Sus. Cym. on bell of cym. with butt end of S. D. stick let ring

Percussion 1

S. D.

Percussion 2

2 Tomtoms with S. D. sticks

Percussion 3

B. D. near center of head near edge of head

Percussion 4

2 hard yarn mallets

5 to 2 hard yarn mallets near edge of cym.

10

15

grab 2 S. D. sticks

15

16

17

18

p *f* *p* *f*

f

p *f* *mf* *p* *f*

mf *p* *f*

f *mf* *p* *f*

19

23

19

20

21

22

23

p *mf* *f* *mp* *f* *fp* *f*

on metal rims of drums

throw bath towel over drum head

mf *mf* *mf* *mf* *mf*

24

24

25

26

27

p *f* *p* *mf* *p*

play in center of head (over towel)

f *f* *f* *f* *f*

70

70

ff *f* *ff* *f* *mp* *p* *p*

74

on bell of cym. with butt end of S. D. stick

to 2 hard yarn mallets

near edge of cym.

74

f *pp* *mf* *p* *mp* *mf*

80

S. D. sticks

80

p *f* *p* *f*

84

rim shots

normal

mf *f* *mp* *f*

p *f*

89

94

choke

rim shot

ff *ff* *ff* *ff*

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Sus. Cym. on bell of cym. with butt end of S. D. stick let ring to 2 hard yarn mallets

ff

7 near edge of cym. **2** grab 2 S. D. sticks **2**

p **f** **f**

15

16

p **f** **p** **f** **p** **mf**

22 **23**

f

27 **31**

35 **38** scrape coin across cymbal from bell to cymbal's edge **2** **mp**

42 to Triangle on stand **49** Triangle **4** **3** **f** **mf** **p**

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S. D.

mp < *f* *p* *p* *mf* *p*

9 *f* *mf*

15

19 *f* *mp* < *f* *fp* *f*

23

25 *p* < *f* to Wood Block on stand or trap table

31 (W. B.)

35 to Snare Drum S. D. strike S. D. sticks together *mp* *p*

38

41 *mf* < *f* > *mf* *p*

49 *p* *p* *mf*

56

MIDNIGHT RIDE!

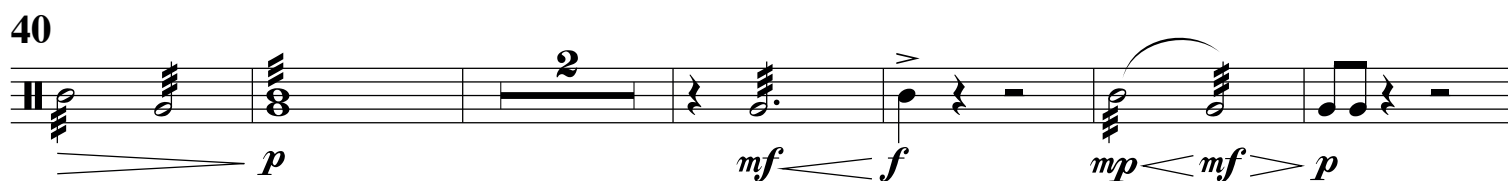
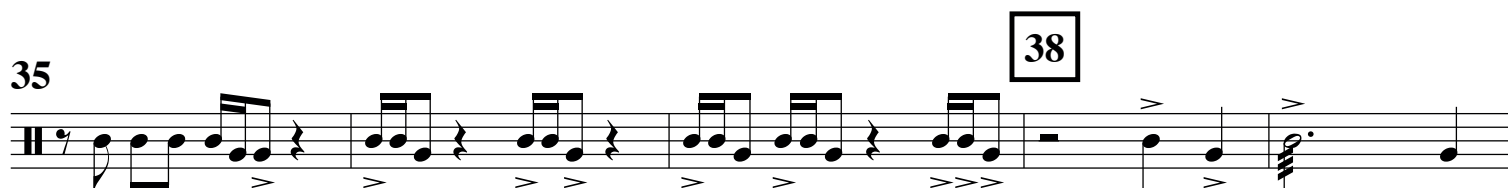
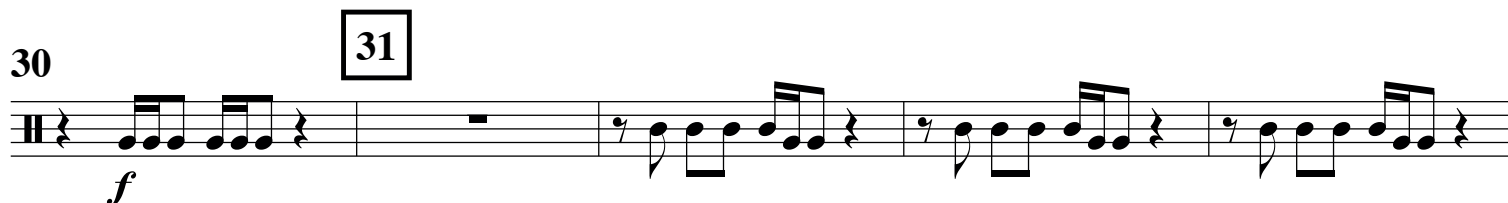
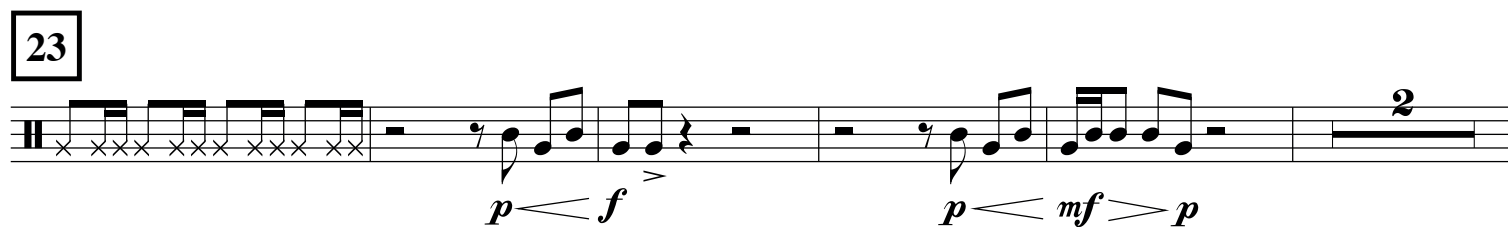
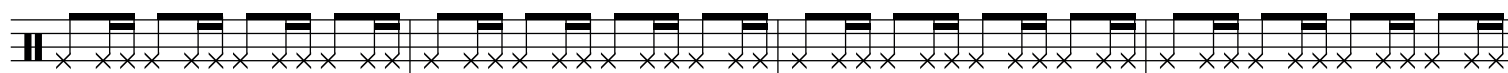
Jared Spears (ASCAP)

Allegro, with spirit! ♩ = 132

2 Tomtoms
with S. D. sticks



19 on metal rims of drums



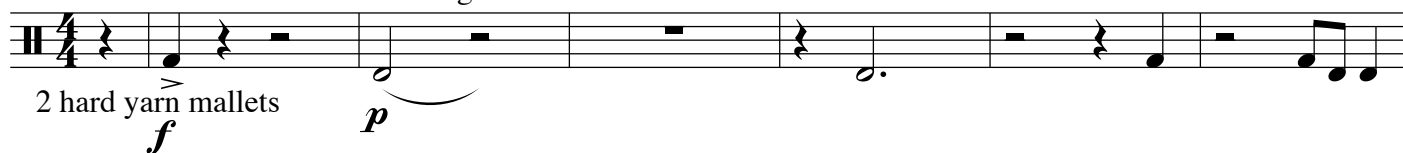
MIDNIGHT RIDE!

Jared Spears (ASCAP)

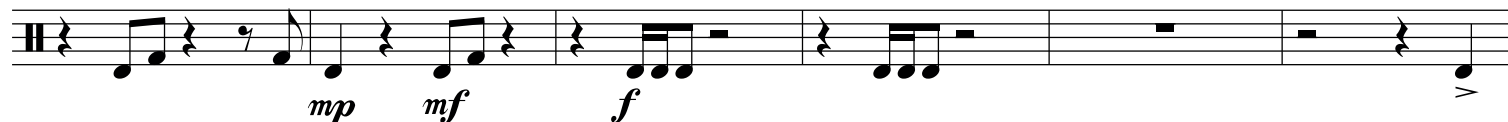
Allegro, with spirit! ♩ = 132

B. D.*

near center of head near edge of head

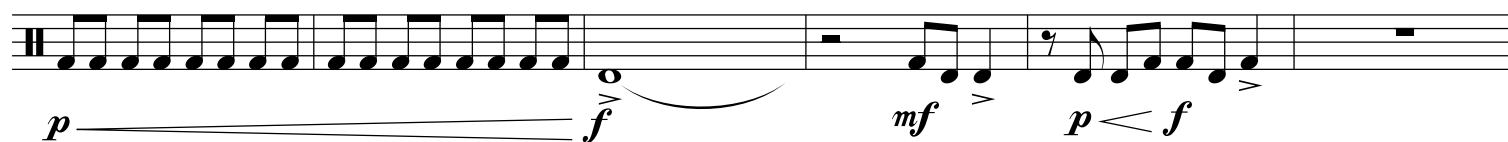


7



13

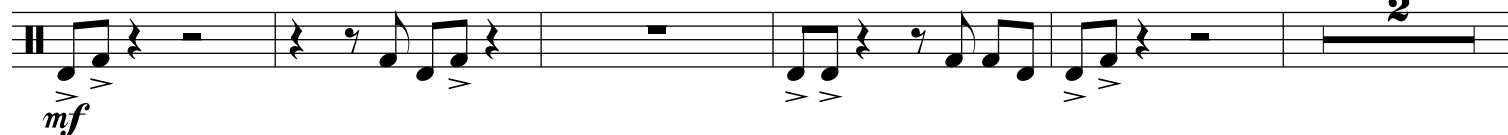
15



19

23

throw bath towel
over drum head



26

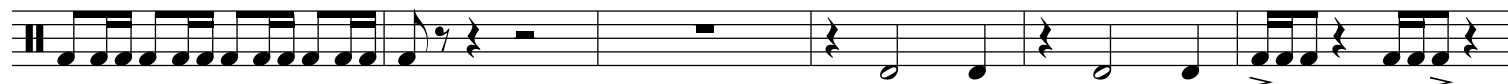
play in center of
head (over towel)



30

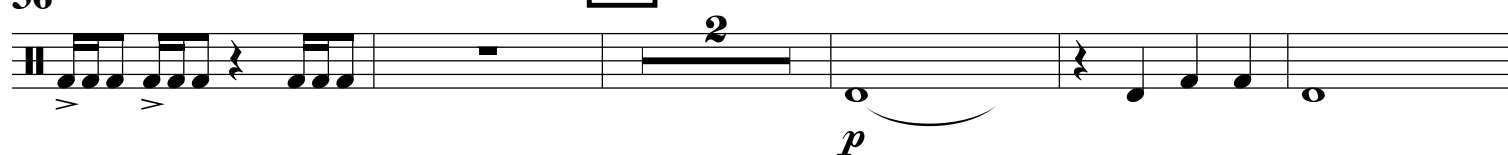
31

remove towel



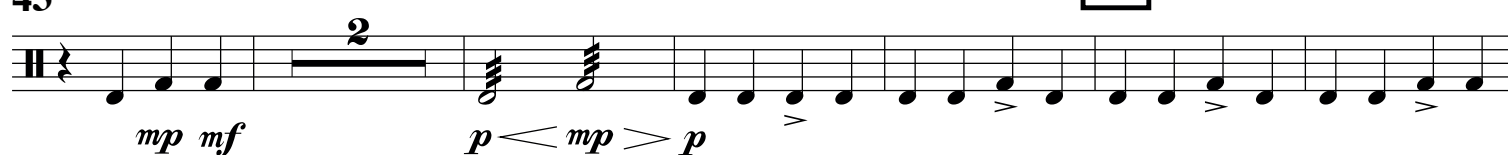
36

38



43

49



* place on stand or tilt so B. D. head faces ceiling