

*Another Saturday Night* is a tribute to Jacques Delécluse's *12 Etudes for Snare Drum - Etude No. 1* in particular. It is a slow waltz in 9/8 and the form is ABA/CODA. Sixteenth notes may be used as a roll base in the soft sections but it might be useful to add more pulses in the louder sections. The melody in the orchestral part is played by trumpet, trombone, and strings. Be careful to balance your sound to make sure the melody is heard. Delécluse was indeed a tremendous musician and left the percussion community with many wonderful pieces.

# 1. Another Saturday Night

to Jacques Delécluse

Brett William Dietz  
[ASCAP]

♩. = 62

Musical notation for measures 1-3. The piece is in 9/8 time. Measure 1 starts with a piano (*p*) dynamic. The notation includes eighth notes, quarter notes, and a triplet of eighth notes in measure 3.

4

Musical notation for measures 4-6. The notation continues with eighth notes and quarter notes, featuring triplet markings over eighth notes in measures 5 and 6.

7

Musical notation for measures 7-8. The notation continues with eighth notes and quarter notes, featuring triplet markings over eighth notes in measures 7 and 8.

9

Musical notation for measures 9-11. The notation continues with eighth notes and quarter notes, featuring triplet markings over eighth notes in measures 9, 10, and 11. A fortissimo (*ff*) dynamic marking is present at the start of measure 9, followed by a *p sub.* dynamic marking.

12

Musical notation for measures 12-14. The notation continues with eighth notes and quarter notes, featuring triplet markings over eighth notes in measures 12, 13, and 14. A fortissimo (*f*) dynamic marking is present at the start of measure 12, followed by a *p sub.* dynamic marking.

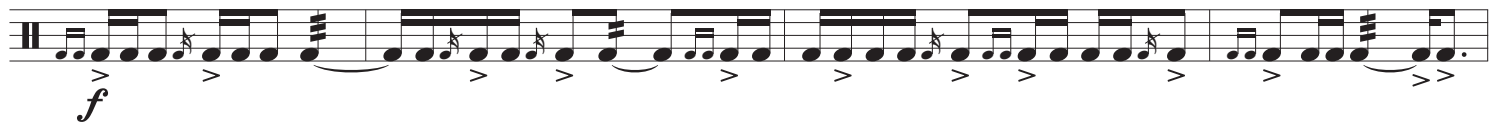
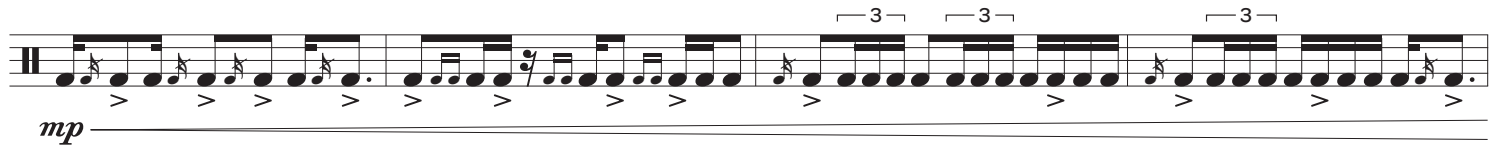
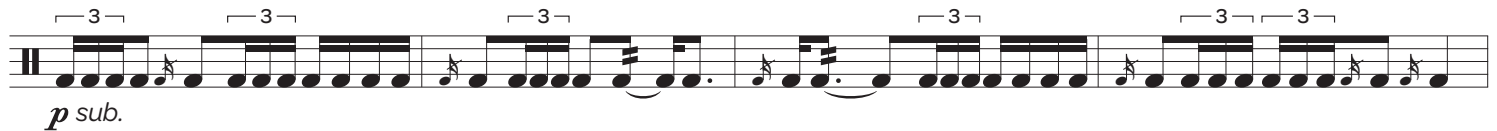
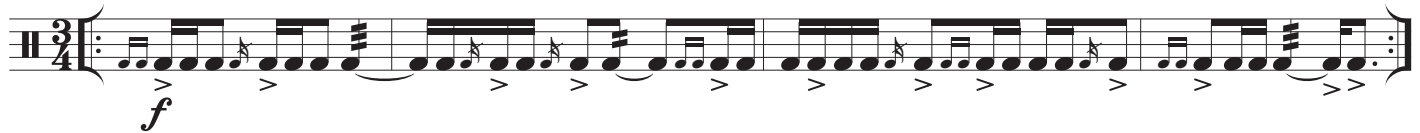
The form of *Strength and Honor* is AABACAD/Coda. The orchestral score is march-like and intense. When I studied percussion at Northwestern University, Michael Burritt would always use this phrase during masterclasses and percussion ensemble performances. The film *Gladiator* had just been released and it was his favorite movie at the time. Studying with Michael was one of the greatest times in my life. He is truly one of the greatest teachers of percussion in the United States and I'm lucky for the time I spent with him.

## 2. Strength and Honor

to Michael Burritt

Brett William Dietz  
[ASCAP]

♩ = 112



*Fanfare for the Gainfully Employed* is a quick piece that must be played precisely with the brass in the orchestral part. The form is ABA. I first met Jacob Nissly during my studies at Northwestern. He is undoubtedly one of the best orchestral musicians in the United States and is the Principal Percussionist with the San Francisco Symphony.

This piece is dedicated to my friend, Jake.

## 3. Fanfare for the Gainfully Employed

to Jacob Nissly

Brett William Dietz

[ASCAP]

♩ = 140

The musical score is written for a single staff in 2/4 time. It consists of five lines of music. The tempo is marked as quarter note = 140. The score includes various dynamic markings and articulations:

- Line 1:** Starts with a forte (*f*) dynamic, followed by a piano (*p*) dynamic. It features a sixteenth-note triplet (marked with a '3') and a sixteenth-note sextuplet (marked with a '6').
- Line 2:** Begins with a forte (*f*) dynamic, followed by a sforzando (*sfz*) dynamic, and then a piano (*p*) dynamic. It includes a sixteenth-note sextuplet (marked with a '6') and a sixteenth-note triplet (marked with a '3').
- Line 3:** Starts with a forte (*f*) dynamic, followed by a piano (*p*) dynamic, then a sforzando (*sfz*) dynamic, and finally a piano (*p*) dynamic with a *sub.* (subito) marking. It contains several sixteenth-note triplets (marked with '3').
- Line 4:** Begins with a mezzo-forte (*mf*) dynamic and a *sub.* marking, followed by a piano (*p*) dynamic. It features sixteenth-note triplets (marked with '3').
- Line 5:** Starts with a forte (*f*) dynamic, followed by a piano (*p*) dynamic, then a piano (*p*) dynamic with a *sub.* marking, and finally a forte (*f*) dynamic. It includes sixteenth-note triplets (marked with '3') and a sixteenth-note sextuplet (marked with a '6').

Articulation marks such as accents (^) and slurs are used throughout the score to indicate phrasing and emphasis.

*Hero's Journey* is based on material found in *Advanced Snare Drum Studies* by Mitchell Peters - particularly the beginning of No. 11. The form is Intro/ABAB2C/Intro2/A/Coda. While I never met Mr. Peters, I do think of him as a hero of percussion and percussion education. During his lifetime, he produced an amazing amount of literature for all of us to enjoy for years to come. A hero's journey is an idea made popular by American author Joseph Campbell in his book, *A Hero with A Thousand Faces*.

## 4. Hero's Journey

to Mitchell Peters

Brett William Dietz  
[ASCAP]

♩. = 160

The musical score consists of five staves of notation for snare drum. The first staff begins with a treble clef, a 6/8 time signature, and a tempo marking of ♩. = 160. The notation includes various rhythmic patterns such as eighth notes, sixteenth notes, and dotted notes, with dynamic markings of *f* and *p*. The second staff features a *f* dynamic and a *ff* crescendo. The third staff includes *f*, *ff*, and *p sub.* markings. The fourth staff has a *mf* dynamic. The fifth staff concludes with *f* and *p sub.* markings. The score is characterized by frequent accents (>) and dynamic hairpins.

*Kijé Can't Dance* is based on the snare drum part to Prokofiev's *Lieutenant Kijé* for orchestra. The piece begins with a weird 7/8 tango that devolves into the 2nd movement of the suite called *The Birth of Kijé*. It's a little faster though. It is dedicated to my teacher Andrew Reamer who was a huge influence on me when I studied at Duquesne University. He is an amazing musician and I'm grateful that I got to spend five years under his tutelage. Thank you, Andy.

## 5. Kijé Can't Dance

to Andrew Reamer

Brett William Dietz  
[ASCAP]

♩ = 138

The musical score consists of five staves of music in 7/8 time. The first staff begins with a dynamic marking of *f* and ends with *p sub.*. The second staff continues the melody. The third staff features two triplet markings (3) and begins with a dynamic marking of *f*. The fourth staff also features two triplet markings (3) and ends with a dynamic marking of *p*. The fifth staff features two triplet markings (3) and begins with a dynamic marking of *pp*, ending with a dynamic marking of *mp*. The score includes various musical notations such as accents, slurs, and dynamic markings.

I first read through Edgard Varèse's masterpiece *Ionisation* during my undergraduate degree at Duquesne University. Gerald Unger was the head of the percussion program and agreed to read the piece with us for an orchestration class. He let me play the snare drum part and I've been in love with the piece ever since. *Varèse Still Dream* is a tribute to the snare drum part of *Ionisation*. Thank you, Jerry, for introducing me to this gem of music!

## 6. Varèse Still Dream

to Gerald Unger

Brett William Dietz  
[ASCAP]

$\text{♩} = 72$

*p*

*f* sub.

*pp* sub.

*ff*

*Flamethrower* is a fast etude that sounds similar to the theme to *Mission Impossible* – sort of. The form of the piece is AABA/Coda. It is dedicated to my friend and colleague Shawn Galvin who teaches with me at Louisiana State University. I've known Shawn for almost 30 years, and he is an incredible musician and artist. Thank you for all the musical memories we have made over the years my friend! I'm grateful for our friendship.

## 7. Flamethrower

to Shawn Galvin

Brett William Dietz  
[ASCAP]

♩ = 172

$\text{♩} = 172$   
*f*  
*sfz p sub.*  
*f sfz p sub.*  
*f p*  
*mf f p*

*Extremes* is an etude that pits very soft playing against very loud playing. The accompaniment pairs a soft trumpet solo with the snare drum at the beginning followed by several orchestral combinations with extreme dynamic differences. It is dedicated to my friend and colleague Stanton Moore who taught at Louisiana State University for two years. He would always speak to the students about having a wide range of dynamic contrast in their playing – especially the softs! Thank you for your friendship, Stanton.

## 8. Extremes

to Stanton Moore

Brett William Dietz  
[ASCAP]

$\text{♩} = 82$

*p*

*ff*

*pp sub.*

*ff sub.* *pp sub.*

*Synchronicity* is a strange little etude in 9/8 with rhythmic groupings of 2+2+2+3 and 3+3+3. It is also composed in 3 measure phrases. I have the number three show itself in my life almost on a daily basis. I usually see the number 33 or 333 on clocks, gas pumps, or any other type of digital device. Doug Perkins and I have known each other most of our lives and we played in a garage band together while we were in high school. We both played snare drum in our high school marching band. Doug is an amazing musician and percussionist who now teaches at the University of Michigan.

## 9. Synchronicity

to Doug Perkins

Brett William Dietz  
[ASCAP]

♩ = 152

The musical score for "Synchronicity" is written in 9/8 time with a tempo of 152 beats per minute. It consists of five staves of music. The first staff begins with a dynamic marking of *f* and includes accents (>) over several notes. The second staff also starts with *f* and features a crescendo leading to a *p* dynamic. The third staff shows a dynamic shift from *mp* to *p*. The fourth staff begins with *f* and has a long horizontal line underneath. The fifth staff concludes with a final horizontal line.

*Evening the Odds* is a fanfare in 5/8 and the form is ABA/Coda. It is dedicated to my drum set teacher at Duquesne University, Lenny Rogers. Lenny is one of most talented players I've ever seen play the drums. His technique and feel is second to none. One of the books we would work on was *Even in the Odds* by Ralph Humphrey. I remember going through this book and being amazed by all the variations you could come up with in 5/8, 7/8, or any odd meter combination. Having lessons with Lenny was a blast but you better not show up with nylon tips on your sticks!

## 10. Evening the Odds

to Lenny Rogers

Brett William Dietz  
[ASCAP]

♩ = 160

The musical score for "Evening the Odds" is written in 5/8 time with a tempo of 160 beats per minute. It consists of five staves of notation. The first staff begins with a dynamic of *f* and includes a crescendo leading to *sfz* and another *f*. The second staff features a *p sub.* section that transitions into a *pp sub.* section with a "buzz" effect and "cross-stick" markings. The third staff starts with a *mp* dynamic and ends with a *pp* dynamic, marked "sim.". The fourth staff is marked with a *ff* dynamic. The fifth staff concludes the piece with a series of eighth notes.

*Jack's Waltz* is dedicated to my high school teacher, Jack Dilanni. He has had quite a career as a percussionist and the CEO of Volkwein's Music in Pittsburgh, Pennsylvania. Not only did he teach me how to be a knowledgeable musician but he also taught me to be a professional in every aspects of the word. Jack is the reason I was able to get into college as a musician. Thank you for giving me a great start into the business of music.

You are a big part of my musical life, Jack.

# 11. Jack's Waltz

to Jack Dilanni

Brett William Dietz

[ASCAP]

♩ = 72

*f* *p sub.*

*f*

*p*

*ff* *p* *pp sub.*

*p* *mp*

*Closure.com* is written for my timpani teacher, Stanley Leonard. He was also the first person who got me interested in composing. Stan had such a big impact on my life not only as a student and but as a professional. Through the years, we have worked on commissions, recordings, and articles together. He has supported me in everything I have done as a musician, and I am forever grateful. Thank you, Stan.

## 12. Closure.com

to Stanley Leonard

Brett William Dietz  
[ASCAP]

♩ = 168

