

A HOME FOR DEMONS

TWO PERCUSSIONISTS AND COMPUTER

STEFAN KLAVERDAL

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With a mighty voice he shouted: "Fallen! Fallen is Babylon the Great!
She has become a home for demons and a haunt for every evil spirit,
a haunt for every unclean and detestable bird.

Book of Revelation 18:2
(New International Version)

About the piece

This piece is a free interpretation of the Book of Revelation 18:2, where the text speaks of how the city of Babylon has fallen and is a home for demons. In the piece I let the percussionists play the part of the demons, or perhaps they are possessed by demons, who are forcing them to play ever faster and more intense.

The piece uses the very minimalistic instrument setup of drum sticks and a table or piece of wood in combination with electronics.

Positioning of the players

The two players should be placed on stage, facing each other, as shown below. If needed, they can be amplified, and if so panned according to their relative positioning.

In front of each player should be placed the table or piece of wood. Preferably they should be of different sound character, so one can hear clearly who is playing on what.

a home for demons

Book of Revelation 18:2

Stefan Klaverdal

hit one stick with the other

Percussion 1

Percussion 2

Computer

Upbeat! Two full bars counting four beats in each.

5

Perc. 1

Perc. 2

C.

9

Perc. 1

Perc. 2

C.

13

Perc. 1

Perc. 2

C.

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17

Perc. 1

Perc. 2

C.

22

Perc. 1

Perc. 2

C.

27

Perc. 1

Perc. 2

C.

32

Perc. 1

Perc. 2

C.

6
37

a home for demons

Perc. 1

cresc. p..a. p.

Perc. 2

cresc. p..a. p.

C.

42

Perc. 1

Perc. 2

C.

47

Perc. 1

Perc. 2

C.

52

Perc. 1

Perc. 2

C.

57

Perc. 1

Perc. 2

C.

57

62 play with sticks on wood (table, piece of wood or similar)

Perc. 1

mf
play with sticks on wood (table, piece of wood or similar)

Perc. 2

mf

62

C.

62

70

Perc. 1

Perc. 2

C.

70

77

Perc. 1

Perc. 2

C.

77

83

Perc. 1

Perc. 2

C.

83

88

Perc. 1

Perc. 2

C.

88

93

Perc. 1

Perc. 2

C.

93

98

Perc. 1

Perc. 2

C.

98

102

Perc. 1

Perc. 2

C.

106

Perc. 1

Perc. 2

C.

fff

mf < *fff* *mf* <

fff

mf < *fff* *mf* <

113

Perc. 1

Perc. 2

C.

fff *ff*

fff *ff*

118

Perc. 1

Perc. 2

C.

123

Perc. 1

Perc. 2

C.

This system covers measures 123 to 127. Percussion 1 (Perc. 1) and Percussion 2 (Perc. 2) are both in 2/4 time. Perc. 1 has a complex pattern of eighth and sixteenth notes with many ties. Perc. 2 has a similar but slightly different pattern. The Cello (C.) part consists of whole rests for all five measures.

128

Perc. 1

Perc. 2

C.

This system covers measures 128 to 132. Perc. 1 and Perc. 2 continue their rhythmic patterns. Perc. 1 has some accents and dynamic markings like > and <. Perc. 2 also has dynamic markings. The Cello (C.) part consists of whole rests for all five measures.

133

Perc. 1

Perc. 2

C.

This system covers measures 133 to 136. Perc. 1 and Perc. 2 continue their rhythmic patterns. Perc. 1 has some accents and dynamic markings like > and <. Perc. 2 also has dynamic markings. The Cello (C.) part consists of whole rests for all four measures.

137

Perc. 1

Perc. 2

C.

This system covers measures 137 to 141. Perc. 1 and Perc. 2 continue their rhythmic patterns. Perc. 1 has some accents and dynamic markings like > and <. Perc. 2 also has dynamic markings. The Cello (C.) part consists of whole rests for all five measures.

142

Perc. 1

Perc. 2

C.

5:4

5:4

146

Perc. 1

Perc. 2

C.

150

Perc. 1

Perc. 2

C.

154

Perc. 1

Perc. 2

C.

157

Perc. 1

Perc. 2

C.

sfz *sfz*

161

Perc. 1

Perc. 2

C.

sfz *sfz*

164

Perc. 1

Perc. 2

C.

sfz *sfz*

167

Perc. 1

Perc. 2

C.

sfz *sfz*

scream!
Aah...

scream!
Aah...

170

Perc. 1

Perc. 2

C.

stamp your foot

stamp your foot

174

Perc. 1

Perc. 2

C.

179

Perc. 1

Perc. 2

C.

184

Perc. 1

Perc. 2

C.

188

Perc. 1

Perc. 2

188

C.

192

Perc. 1

Perc. 2

C.

192

The image shows a musical score for three percussion parts. The top two staves are for Percussion 1 and Percussion 2, both in treble clef. The bottom staff is for Cymbals (C.), in bass clef. The score is divided into measures by vertical bar lines. Percussion 1 and 2 have complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. Percussion 2 has a '5:4' time signature change indicated. The Cymbals part is mostly rests, with some cymbal rolls indicated by wavy lines. The number '192' appears at the start of the first and third staves.