

Umass 2017 Cadence

Arr. Cossuto, Dipilla, Weber, Humberd, Lampert, Earl

The musical score is written for four parts: Snare, Tenor, Bass, and Cymbals. Each part is represented by a five-line staff with a double bar line at the beginning and end. The time signature is 4/4. The notes are quarter notes, with some marked with 'x' for specific effects. Above the notes are various drum techniques and effects, such as 'Ping Shot', 'Gock Shot', 'Cowbell (Edge)', 'Stick Click', 'Long Buzz (One Hand)', 'Stick Shot', 'Spock', 'Cross Over', 'Skank (4 drum)', 'LH mute', 'Stick Click', 'Shot', 'Long Buzz (One Hand)', 'Cowbell (Edge)', 'Cowbell (Mouth)', '1', '2', '3', '4', '5', '6', '7', 'Unison', 'Unison Click (3")', 'Click (3")', 'Muffle', 'Upper Edge', 'Side 1 Crash', 'Side 2 Crash', 'Dampen (Side 1)', 'Orchestral Crash', 'Tap', 'Tap Choke', 'Vertical Crash', 'Crash Choke', 'Press Choke', 'Sizzle', 'Sizzle Suck', 'Hi-Hat', 'Scrape', and 'Evaluation Crash'. Some notes have a '+' sign above them, and some have a 'x' above them. The Cymbals staff has a double bar line at the end of the first two measures, with '(Side 2)' written below it.

Snare

Drum Ping Shot Gock Shot Cowbell (Edge) Cowbell (Mouth) Stick Click Long Buzz (One Hand) Stick Shot

Tenor

Spock 1 2 3 4 Cross Over (4 drum) LH mute Stick Click Shot Long Buzz (One Hand) Cowbell (Edge) Cowbell (Mouth)

Bass

1 2 3 4 5 6 7 Unison Unison Click (3") Click (3") Muffle Upper Edge

Cymbals

Side 1 Crash Side 2 Crash Dampen (Side 1) Orchestral Crash Tap Tap Choke Vertical Crash Crash Choke Press Choke Sizzle Sizzle Suck Hi-Hat Scrape Evaluation Crash

(Side 2)

9 A10 half way

S. D. *R l r l r l R R R L L L R r L r l R l r L r l r r L r l R l r l l R l r L r l r l r l R R L R l r l l r l r l r l r l*
6 *fff* *mf/mp*

T. D. *R L L R R L R L R L R l r l R l r L r l r r L r l R l r l l R l r L r l r l r l R R L R b b R l r r l l R l r l*
6 *fff* *mf/mp*

B. D. *3 6* *fff* *mf/mp*

Cym. *mf*

13 B

S. D. *to center* *R L r l r l r l r l R R l r L r l R l R l r L r R R l r L r l R r R R L r L r l R l r L r r l l l*
f/mp *mp* *fff/mp* *f/mf*

T. D. *r l R L r l r l r l R R l r L r l R l R l r L r R B R/L R/L B B R L R L R R l l r l r r l r l r l R L R L R L*
f/mp *mp* *3* *6* *fff/mp* *f/mf*

B. D. *f/mp* *mp* *3* *6* *fff/mp* *f/mf*

Cym. *f* *mp*

17 C

S. D. *ff/mp* *ff/mp* *f/mp* *fff* *p*
 R L r l R l l l R l r l r l l r L r l l R l r R l r l r l r l R l r l r l r l r l r l r l r l R

T. D. *ff/mp* *ff/mp* *f/mp* *fff* *f/p*
 R L L L L R l r R l r r R l r R R l r R r l r l r l R l r l r l r l r l r l r l r l R l R R

B. D. *ff/mp* *ff/mp* *f/mp* *fff* *f/p* *mp*
RH Stick Flip
 R L L L L R l r R l r r R l r R R l r R r l r l r l R l r l r l r l r l r l r l r l R

Cym. *f* *fff* *mp*

21 C22

S. D. *p* *mf* *mp* *f* *f/mp* *ff* *fff* *ff* *fff*
 L l l R l r L r l r r l r r l r l R R L r r l r r l R L r L R R L R L R r r L r r L R L

T. D. *f/mp* *p* *mp* *f* *f/mf* *f/mp* *ff* *fff* *ff* *fff*
 R l l R b b b r l r l r B r l l r r l R r L r L r L R L R L R r L r r L R L

B. D. *f/mp* *p* *mf* *mp* *f* *f/mf* *f/mp* *ff* *fff* *ff* *fff*

Cym. *mf* *fff*

Snare Bed Edge Center Cresc Accents Cresc Accents

C51 "Quad Groove"

25

S. D.
mf/mp — *f*/mp < *ff*/mf — *p* < *ff* *fff*

T. D.
mf/mp — *f*/mp < *ff*/mf — *p* < *ff* *fff* *f*

B. D.
mf/mp — *f*/mp < *ff*/mf — *p* < *ff* *fff*

Cym.
mp — *f* *mp* *mf* *p* *f* *fff* *mf*

center 5 only

S. D.
x x x x x x x x x x x x

T. D.
1 1 1 1 1 1 1 1 1 1
1 1 1 1 1 1 1 1 1
1 1 1 1 1 r 1 1
1 1 1 r 1 1 1 r 1 1 1 1 1
1 1 1 1 1 1 1 1 1 1

B. D.
x x x x x x x x x x x x

Cym.
+ + + + +

34

S. D. r l r r r r r b

T. D. *ff* *mf* *ff/mp* *ff/mf*
R 3 R R r l r l R L r l R l r l R l r l R l r l
l l l r l l l r l l l l r l R L r l r l r l R R/L B L R L R B r R l r r r R l r r

B. D. *ff* *f* *ff/mf*
r l r l R r l r l r l r l R L R L R R R L L R L R L

Cym. *ff* *f* *mf*

D "Rock Beat"

37

S. D. R r r r L r l R l R l l R L R R l r l R l r L r l R l R l r l R l r l R l r l L r r L R R L

T. D. R l R l r r r R l R l r R l r R B r R l r r r R l r r R r l R r L l r r l r r L R L R L

B. D. R L R R L L R R L R L R R R R L L R L R L R L R L R L L R L L R L L

Cym. *f* *fff*

40

S. D. *ff/mf*
 R l r l R l r L r l R l R l r l R r r r L r l R l R l l R L R R l r l R l r L r l R l R l r l

T. D. *ff/mf*
 R B r R l r r r R l r r R l R l r r r r r r L R L R B r R l r r r R l r r

B. D. *ff/mf*
 R R R L L R L R L R L R R L L R R L R L R R R L L R L R L R L

Cym. *mf*

A Center

f R l r l l R l l r l l R L r l r l r l r R *ff* *ff*

Half Way To Center B Center "Quad Feature"

S. D. *f/p*
 R l r l R l r l r l R l r L r l R l r l r l r l r l R l l R l l R l l R L r l r l r l r R

T. D. *f* *mp* *f* *ff* *ff* *f/mf*
 R R l r L r l R l r l r l R l l R l l R l r l r l r l r R B B B B r l l r r l l r r l l r r l l

B. D. *f* *mp* *f* *ff* *ff*

Cym. *f* *p* *f* *ff*

Cowbell

46 **E "Monkey Beats"**

S. D. *ff/ mp*
R l R l r L r l R l r L r l R l

T. D. *f ff/ mp*
r l r r l r l l r l r l r l r l r R L

B. D. *ff/ mp*
R l r L R l r l r L r L r l r L

Cym. *f*

49

S. D. R l r L r l R l r L r l R l r L R l r L r l R l r L r l R l r L

T. D. r L r l R l r L r l R l r L r l R l R l r L r l R l r L r l R l

B. D. r L r l R l R l r l r L r l r l R l r L R l r l r L r l r L

Cym.

51

S. D.
ff/mf

T. D.
p f

B. D.

Cym.

Thrub
Mute

F "Triplet Transfer"

54

S. D.
ff/mp

T. D.
ff/mp

B. D.
ff/mp

Cym.
f

58

S. D.
R l r L R l r l r l r l R L r l r l
r l r L R l r l r L r l R L r l r l
R l r l r L r l r l R l r l r L r l r l
R l r l r L r l r l R l r l r L

T. D.
r L r l r l r l r l R l r l r l r l
r L r l r l r l r l R l r l r l r l
R l r l r L r l r l R l r l r L r l r l
R l r l r L r l r l R l r l r L

B. D.
R l r L r l r l r L r l R l r l r l
R l r L r l r l r L r l R l r l r l
R l r l r L r l r l R l r l r L r l r l
R l r l r L r l r l R l r l r L

Cym.
+ ^ + ^
- - - -

62

G

S. D.
R r r l l r r l l r r l R R
R L R L R
R
R L L r R r L r l R l
ff/mf *f ff* *ff/mp*

T. D.
R r/l ³b b B B
R L R L R
R R R R R L R L
R L L r R r r L l l r l R l
f ff *ff/mp*

B. D.
R
f ff *ff/mp*

Cym.
+ - - - - +

66

S. D.
r r r L r l l l r L R r l r L l r l R l l R l l R L R R R l r l r l l r l R l r L R l r L R l r L
ff/mf *mf* *ff* *mf* *ff*

T. D.
r r r L r l l l R l r l r l R L R r l r L l r l R l l R l l R L R R R l r l r l l r l R l r L R l r L R l r L R
ff/mf *mf* *ff* *mf* *ff/mp*

B. D.
ff/mf *mf* *ff* *mf* *ff*
R l r L R l r L R l r L

Cym.
ff

70 With Arm

S. D.
R r r L R r r L l l l R R R L L R L R R L R L L R R L R L R L R L L R R L R L R L R L L

T. D.
l l R l R l l R l R l l R L L R L R R R L L R L R L L R R L R L R L R L R L L R R L R L R L R L L

B. D.
R l r l r L r l r l R l r l R r r l l r l l r l r l l r r l r l r l r l r l r l r l r l r l r l r l r l r l l
ff/mf

Cym.