

Lainie Fefferman

Here I Am

**for clarinet/b. clarinet, violin, cello,
electric guitar, piano, percussion, drum set,
& treble singers**

Drum Set

Revised July 2019
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Quick Note:

In addition to standard drum set, this part requires a cowbell.

Please make sure to have a BADASS cow bell at your disposal.

THANKS!

Drum Set

Here I Am | 1: Lot's Daughters

Lainie Fefferman

Rock ballad strength

♩ = 100

A

Sudden change:

♩ = 80

Back to

♩ = 100

Sudden change:

♩ = 80

Back to

♩ = 100

9

Voice

the night" _____ *mf*

the square" *mf*

B

17

25

add rocking groove (can be very simple)

33

41

49

Lainie Fefferman: Here I Am | 1: Lot's Daughters
Drum Set

51 Voice

man. Let me bring them *p*

59 **G**

f

67 **H** add groove as feels right (or don't)

75 **I**

83 (low ride) **Attacca**

"stuck with a blin-ding light" *p*

Here I Am | 2: The Nephilim

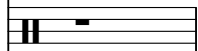
As slow as possible for singer (♩ = 40?)

Bass Clarinet
in B♭



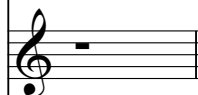
come in with cello:
step up to vocal mic
take long audible breaths in
take long as possible exhales with "caught breath"
Take breaks as needed (be sure to take at least 3 or 4)
repeat till end of movement

Drum Set



come in with cello, continue through entire movement:
brush cymbals in long, smooth swells.
ad lib: sparingly pepper in soft, ethereal sounds in any way you imagine
(with 1 cue later on in m.28)

Electric Guitar



come in with piano, continue to end of movement:
remove line from guitar output -
fondle it with fingers to create very quiet, sporadic crackly noise.
(or use another technique to achieve warm "noise")

Voice



straight, sweet tone
(a bit of vibrato is fine)

Keyboard

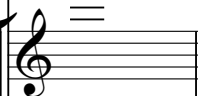


Ped.

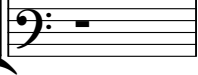
* Ped.

(continue the B from last movement)
cue cello at start of movement
Take deep, audible breaths throughout - into vocal mic if possible

Violin



Violoncello



Come in 5 secs after violin cue: quietly as possible,
slowly gliss up and down through
natural harmonics on G string
for the duration of the mvmt
(fade in from nothing, and out to nothing)
sul ponticello sometimes - sul tasto sometimes

(ad lib, intersperse the following):
sprinkle in pizz'ed natural harmonics
in e minor for 2 or 3 seconds as a break...
only 2 or 3 times during the movement

Glock, or on Vibraphone depending on glock:

Cued by soprano entry:
Bow single or diad pitches in e minor every 3-8 seconds -
sweet and ethereal (let ring)
==> Go to end of movement.

Voice

p

It was then , and la-ter too , the Ne phi-lim ap-peared on

Kbd.

Pluck string inside piano

mf

Ped.

Vln.



13

Voice

earth. When the di - vine be - ings lay with the daugh-ters of_

Kbd.

a sparkle

normal *mf*

Pluck string inside piano

mf

* 8^{va} Ped.

* 8^{vb} Ped.

Vln.

19

Voice

— men who bore to them off-spring It

Kbd.

normal

mp *pp*

* Ped. * Ped. * Ped.

Vln.



Drum set: cued by sop's "nephilim" (the second time):
 while still shwooshing...
 lick your finger and get that roar sound on floor tom

Voice

was then , and la - ter too , the Ne phi-lim ap-peared

Kbd.

8va *8va*

Pluck string inside piano

mf

* Ped. * Ped.

Vln.

30

Voice

on Earth When the di - vine _____ be ings _____ lay

Kbd.

mf *f* Plucked

8va

Ped.

Vln.



35

Voice

with the daugh - ters of _____ men who bore to them _____

Kbd.

mp

** Ped.* ** Ped.*

Vln.

39

Voice

off-spring

Kbd.

8^{vb} Ped. * Ped. * Ped.

Vln.



clarinet: cued by high chord in piano,
spoken in a quiet whisper in unison with soprano:

"They were the heros of old -
the men of renown."

cued by high chord in piano,
spoken as quietly as possible:

"They were the heros of old -
the men of renown."

Voice

8^{va} cue soprano 8^{va} "rmen" 8^{va}

don't play the last note
until the singer says
"rmen"

Kbd.

8^{vb} Ped. * Ped. * Ped. *

Vln.

Here I Am | 3: The Offerings

TACIT!

This is a Va Vocals a cappella movement.

Here I Am | 4: Deuteronomic Rules

Totally free - all gestures cued

Violin
sul pont. *p* gliss. gliss. gliss. gliss.

Violoncello
sul pont. *p* gliss. gliss. gliss. gliss.

Singer
You shall not sow your vineyard with two kinds of seed; (wait for perc hit) you shall not plow with an ox and an ass together;

Keyboard
All cued by drums if on piano, deaden string with finger - if keys, find brittle percussive sound

Vibraphone
All cued by drums strike hard (hard mallet) *f* but mute bar with palm

Drum Set
cue all hits after each singer's text box cow bell bass drum

Vln.
5 gliss. gliss. gliss. gliss.

Vc.
gliss. gliss. gliss. gliss.

Sgr.
(sim.) you shall make tassels on the four corners of your garment; you shall not wear cloth combining wool and linen; you shall not marry your father's former wife;

Kbd.

Vib.

Dr.

Here I Am | 4: Deuteronomic Rules

ATTACCA

stop glissing on singer's "crushed"
end with double percussive hit on singer's "cut off"

stop glissing on singer's "cut off"
end with double percussive hit on singer's "cut off"

No one whose testes are crushed or whose member has been cut off
shall be admitted into the congregation of the lord.;

cue for hit on word "crushed"
("...testes are CRUSHED")

cue for hit on words "cut off"
("...member has been CUT OFF")

The musical score consists of six staves. The Violin (Vln.) and Viola (Vc.) parts feature glissando markings and performance instructions. The Singer (Sgr.) part contains the lyrics. The Keyboard (Kbd.), Vibraphone (Vib.), and Drums (Dr.) parts provide accompaniment, with specific cues for hits on the words 'crushed' and 'cut off'.

Drum Set

Here I Am | 5: Sword on Thigh

Sexy as hell ♩ = 88 (As slow as good taste will allow)

The drum set notation is presented on a grand staff with two staves. The top staff is for the hi-hat and the bottom staff is for the bass drum. The notation includes various drum symbols: cowbell (top line), closed hi-hat (x), bass drum (bottom line), low ride (x), and rim shot (x). The piece is marked *mf* and has a tempo of 88 beats per minute. The key signature is one flat (B-flat).

5 9 **A** 15 **B** 21 26 **C** 32 38 **D** 43 **E**

cowbell
bass drum
closed hi hat
lazy groove
low ride
rim shot

Here I Am | 5: Sword on Thigh
Drum Set

2

49

Musical notation for drum set, measures 49-53. The staff shows a bass drum pattern with quarter notes and a snare drum pattern with eighth notes. The bass drum part has a '2' above the first measure. The snare part has 'x' marks above the notes.

54

Musical notation for drum set, measures 54-58. The staff shows a bass drum pattern with quarter notes and a snare drum pattern with eighth notes. The bass drum part has a '2' above the first measure. The snare part has 'x' marks above the notes.

59 **F**

Musical notation for drum set, measures 59-66. The staff shows a bass drum pattern with quarter notes and a snare drum pattern with eighth notes. The bass drum part has a '2' above the first measure. The snare part has 'x' marks above the notes. A '2' is also present above the final measure.

67 **G**

bow high cymbal after "Dedicate yourself..." (let ring)

Musical notation for drum set, measures 67-74. The staff shows a cymbal pattern with a long note. A '5' is written below the staff.

Here I Am | 6: Innocent Men

TACIT!

This is a Va Vocals a cappella movement.

And Their Bloodguilt Shall Be Upon Them

Lainie Fefferman

Biblical ♩ = 112

just the pulse - no groove on top

12/8

ff

Musical notation for measures 1-6, featuring a 12/8 time signature and a drum set staff with a pulse pattern. The dynamic marking is *ff*.

6

Musical notation for measures 7-10, continuing the pulse pattern.

10

Musical notation for measures 11-12, continuing the pulse pattern.

13 Spoken (like a raging evangelist)

B.C.

The Lord called to Moses and spoke to him, saying:
Speak to the Israelite people, and say to them:

cues staff

Musical notation for measures 13-16, including a cues staff and a bass line. The dynamic marking is *f*.

17 **A**

still bare - no groove on top

Musical notation for measures 17-21, featuring a bass line and a drum set staff. The dynamic marking is *f*.

22

Spoken (like a raging evangelist)

The Lord spoke to Moses, saying:
Command Aaron and his sons thus:

Musical notation for measures 22-25, including a cues staff and a bass line. The dynamic marking is *f*.

And Their Bloodguilt Shall Be Upon Them
Percussion, Drum Set

26 **B** **NO PULSE -- ALL CUED**

BACK TO METERED

32 **C** **4** **D** **10** Melly says:

If a - ny-one eats the fat of a - ni- mals

49

the per-son who eats it shall be cut off from his_ kin!

just pulse

53 **E** **11** E. Gtr.

Groove awesome groove till 64
barbaraic
lots of 2s and 3s interchanging
end awesome groove

F UNMETERED -- ALL CUED

66 Melly Speaking (raging evangelist, but now even witchier)

Anything that has fins and scales—these you may eat. But anything in the seas or in the streams that has no fins and scales, they are an ABOMINATION for you and an ABOMINATION for you they shall remain

73 **G METERED** 18

95 **H** Melly Speaking

They shall not be ea-ten: - they are an a - bo - mi - na - tion!

3

3

(something like this - can embroider as you feel fit!)

Melly says:

101

All winged swarming things that
walk on fours shall be an abomination for you.
But of these you may eat among them:

the grass - hop - per, the lo - cust and

gentle cymbal hit on the "NA" in Mellissa's
"...walk on all fours shall be an abomiNATION"

108

the bald lo - cust, and cri-ckets of e-very va - ri - e - ty

Just the pulse

STILL METERED (but possibility of vamping if text goes long)

Start out in evangelist booming and ramp up to devilish screaming.

112

But all other winged swarming
things that have four legs shall
be an abomination for you.

For I, the Lord, am He who brought you up
from the land of Egypt to be your GOD: [pause for piano]
you shall be holy, for I AM HOLY.

vamp solo pulse until Mellissa finishes text at "...for I AM HOLY!"

And Their Bloodguilt Shall Be Upon Them

Percussion, Drum Set

4

116 **TOTALLY METERED** I

fill at will - get pumped for Reh II! Now with a very square groove on top

121

Drum set notation for measures 121-125, showing a steady quarter-note groove.

126

end groove

130 J

None of you shall come near a-ny-one of his own flesh I am the
Now a new, active groove, more 2s and 3s... *mf*

134 K

Lord.

139

Drum set notation for measures 139-143, showing a steady quarter-note groove.

And Their Bloodguilt Shall Be Upon Them
Percussion, Drum Set

144



148



152 **L**

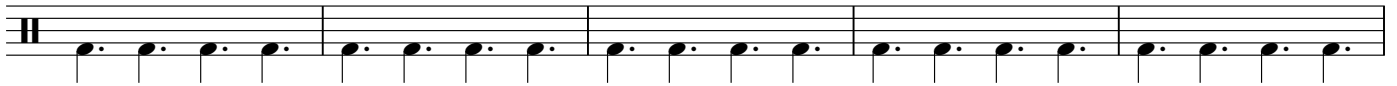
drum set: get ready to rest!



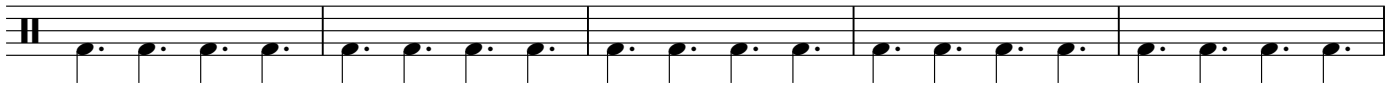
157 **REST**
FOR GOD'S SAKE! ☺ continue awesome groove



162



167



172



176

Spoken plainly

Musical staff for measures 176-179, featuring a vocal line and a drum set line.

they are kin-dred; it is de-pra-vi-ty.
cymbal roll with soft mallets (lots of cresc and descrec)
occasionally pianissimo hits on high hat or similar small gestures peppered in

Clarinet will cue this downbeat (178)

And Their Bloodguilt Shall Be Upon Them

Percussion, Drum Set

180 **M**

Kbd.

187

Melly speak this LOUD and STRONG and SLOW

My rules alone shall you observe,

193

N

Vib.

some awesome drum groove that doesn't reinforce any sense of 4...
totally an African beat groups thing!

198

202

205 **O**

Vc.

UNMETERED

cued by you!
cue ensemble for
these hits!

after text: "You shall not let your
cattle mate with a different kind; "

f brake drum or cowbell...

And Their Bloodguilt Shall Be Upon Them
Percussion, Drum Set

244 Kbd. **Q** E. Gtr.

249 Kbd. E. Gtr.

254 E. Gtr. Kbd. E. Gtr.

257 E. Gtr. Kbd.

can do pianissimo doodling to underlye the decay in this coda

6

6

ff

Here I Am | 8: Innocent Men

TACIT!

This is a Va Vocals a cappella movement.

Drum Set

Here I Am | 9: Take Your Son

5 secs 7 secs **A** 10 secs 10 secs

2 4 4

12 8 secs 10 secs **B** 10 secs

4 4 4

24 10 secs 12ish secs 10 secs

4 4 4

36 10 secs **C** sop reads

4 4

41 **D** ♩ = 60 quiet as possible cymbal roll (soft mallets)
come in with singer
etc...

49 E. Gtr. end roll on this measure (fade out) Grand ♩ = 88
Pause sim. (come in with singer)

57 end roll on this measure (fade out)

66 **E** ♩ = 108 5

74 **F**

Here I Am | 9: Take Your Son
Drum Set

83

G

Musical notation for measure 83. The staff shows a sequence of time signatures: 4/4, 5/8, 3/4, 5/8, 4/4, 5/8, 5/8. Above the staff, there are rests in the first three measures, followed by a 5-measure rest in the fourth measure, a 4-measure rest in the fifth measure, and a 3-measure rest in the sixth measure.

96 H

Musical notation for measure 96. The staff shows a sequence of time signatures: 4/4, 4/4, 5/8, 3/4, 5/8. Above the staff, there is a 3-measure rest in the first measure, a 4-measure rest in the fifth measure, and a 4-measure rest in the sixth measure.

106 I

Musical notation for measure 106. The staff shows a sequence of time signatures: 4/4, 4/4, 5/8, 3/4, 5/8, 4/4, 3/4, 5/8, 4/4. Above the staff, there is a 3-measure rest in the first measure, a 7-measure rest in the fourth measure, and a 4-measure rest in the eighth measure.

122

J

Voice

quiet as possible
cymbal roll (soft mallets)

Musical notation for measure 122. The staff shows a sequence of time signatures: 4/4, 5/8, 3/4, 5/8, 4/4, 3/4, 5/8, 4/4, 5/8. A voice line begins in the fourth measure with the lyrics "I - - - - - saac". A cymbal roll is indicated above the staff in the final two measures.

I - - - - - saac

129

Musical notation for measure 129. The staff shows a sequence of time signatures: 5/8, 4/4, 5/8, 3/4, 5/8, 4/4, 5/8, 3/4, 4/4.

137 K

Musical notation for measure 137. The staff shows a sequence of time signatures: 4/4, 4/4, 5/4, 4/4, 5/4, 5/8. Above the staff, there is a 2-measure rest in the second measure, a 4-measure rest in the third measure, and a 5-measure rest in the fifth measure.

147 L

♩ = 88

Musical notation for measure 147. The staff shows a sequence of time signatures: 5/8, 3/4, 4/4, 5/8, 4/4, 5/8, 4/4. Above the staff, there is a 3-measure rest in the third measure and a 3-measure rest in the sixth measure.

157

Voice

bow cymbal
(unless we decide this is too cheesy)

Musical notation for measure 157. The staff shows a sequence of time signatures: 4/4, 5/8, 4/4, 5/8, 4/4. Above the staff, there is a 2-measure rest in the first measure. A voice line begins in the second measure with the lyrics "whom". A bow cymbal roll is indicated above the staff in the final measure.

whom

p