FRITZ HAUSER

DOUBLE EXPOSITION

FOR 4 PERCUSSIONISTS

SCORE = PARTS

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DOUBLE EXPOSITION (french expression for double exposure) is a piece with a strong ritualistic spirit. The never changing meter, the slow tempo and the long duration of the piece make it not easy to maintain an ongoing intensity. It may help to think of the piece as a sequence of moments: Every sound, every soundchord marks a new beginning. The exact observation of durations of sounds and silences and the coordination between the players is of highest importance.
Consider **DOUBLE EXPOSITION** to be a piece for one player with 8 arms.

DOUBLE EXPOSITION has been premiered by *Les percussions du CIP* (Ricardo Bologna, Eduardo Leandro, Jacques Ménétrey, Marc Sapin) on May 30, 1996 in Geneva, Switzerland.

Commissioned by PRO HELVETIA. Dedicated to Jacques Ménétrey

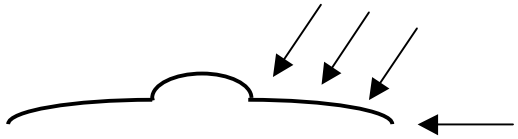
Instruments:
Every player (A, B, C, D) uses the same set-up of instruments, which are different in sound and pitch of course:
6 Cymbals (pitch 3- 6 descending), 4 Woodblocks (pitch 1 - 4 descending), 1 Bass drum, 1 Tam-Tam. Specifications:

Cymbal 1	possible are: 14"-20" Crash, Dark Crash, Medium Thin Crash etc. (No Splash-Cymbals!).
Cymbal 2	possible are: 18"- 22" Flat-Ride or 20" - 22" Dark-Ride or Ping-Ride. These cymbals should have a clear attack.
Cymbal 3, 4, 5, 6	possible are: 18"-22" Ride, Heavy Ride, Suspended Orchestra, Symphonic etc.
Woodblocks:	every player uses a set of 4 woodblocks with no fixed pitch. The sound character of all woodblocks should blend together.
Bass drums	use Concert Bass Drums (4 different sizes, starting with 28"): A4 (smallest Bass Drum), B1(largest Bass Drum), C3, D2
Tam-Tams	4 different sizes, as large as possible:A2, B4 (smallest Tam-Tam), C1 (largest Tam-Tam), D3

crescendo / decrescendo: start crescendos as soft as possible, end decrescendos as soft as possible

Sticks, mallets, beaters:
Cymbal 1, 2 Part 1-12: drumsticks, vibraphone sticks (same as for woodblocks), metal beater (medium size triangle beater)
Cymbal 3, 4, 5, 6 Part 1-12: timpani sticks throughout the piece, single strokes or rolls, always on edge of cymbal, producing as much lows as possible.
Tam-Tam: Part 6-9: use heavy Tam-Tam beater throughout the piece, producing as much lows as possible.
Bassdrum: Part 7-9: for single strokes use heavy beater. For soft rolls use timpani sticks or light bass drum beater.
Woodblocks: Part 9&10: vibraphone sticks

Playing method cymbals:
ds,nc (drumstick,near cup)
ds,m (drumstick,middle)
ds,ne (drumstick,near edge)
ds,os (drumstick,on side)
vs,we,os (vibrastick,woodend,on side)
mb,swish (metalbeater,swish from center)
mb,os (metalbeater,on side)



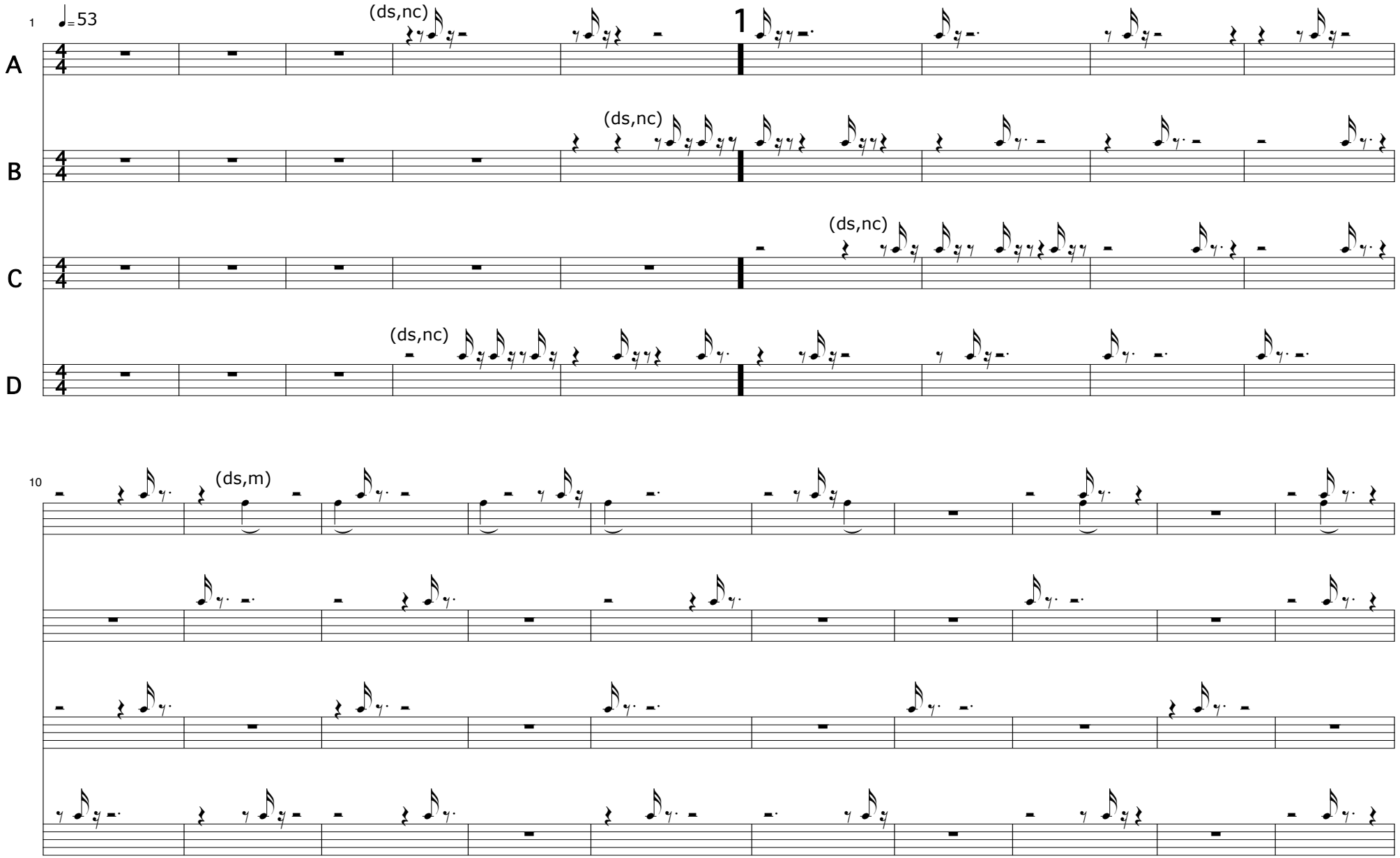
Note: The metalbeatersounds (on side) should get brighter and brighter towards the end of the piece. Use the part of the beater which is closer to your hand at bar 281, and then, with every beat, move towards the tip of the beater.

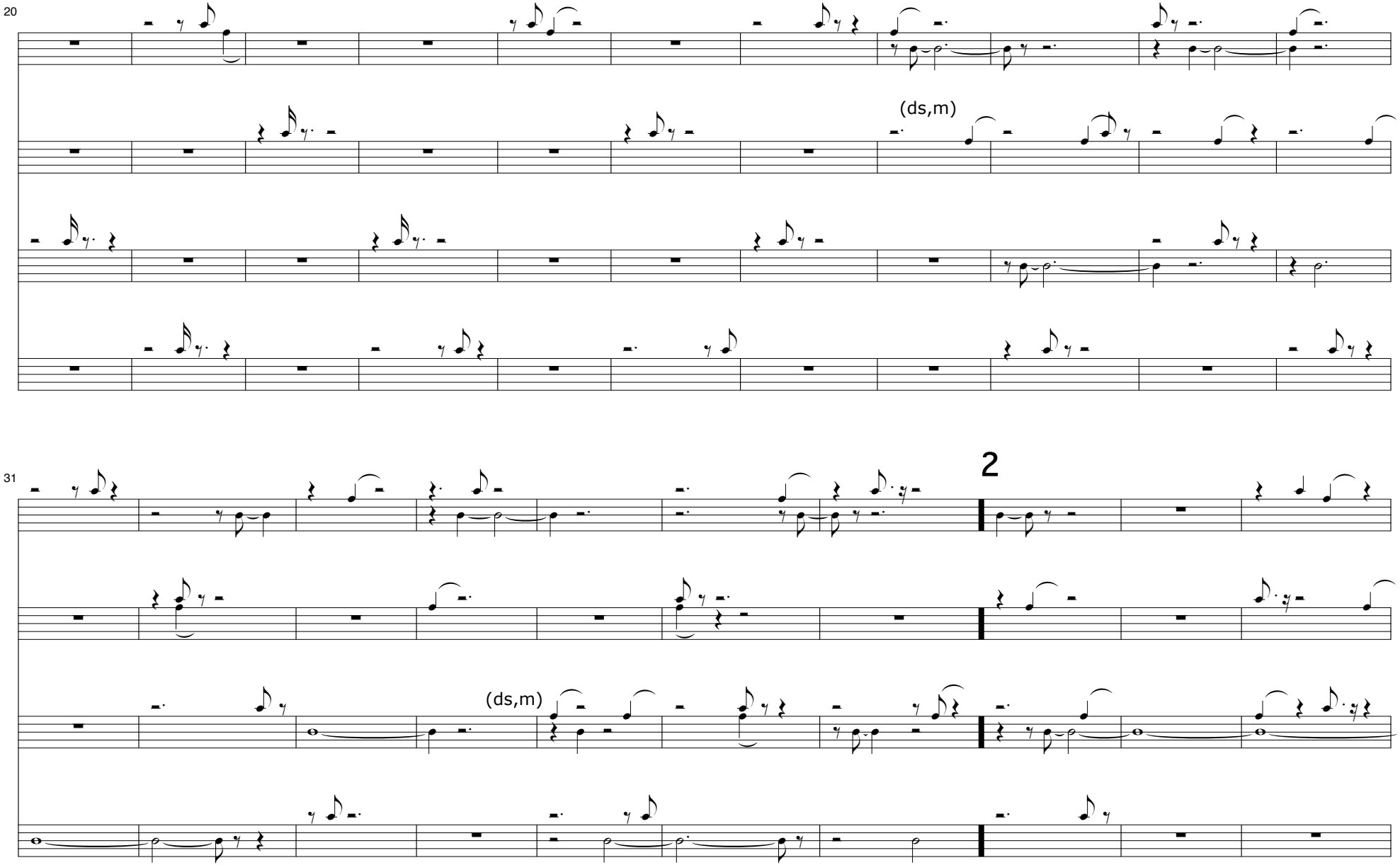
FRITZ HAUSER/SUISA © 1996/2014

DOUBLE EXPOSITION

FOR 4 PERCUSSIONISTS (1996/2014 – 30')

FRITZ HAUSER (*1953)

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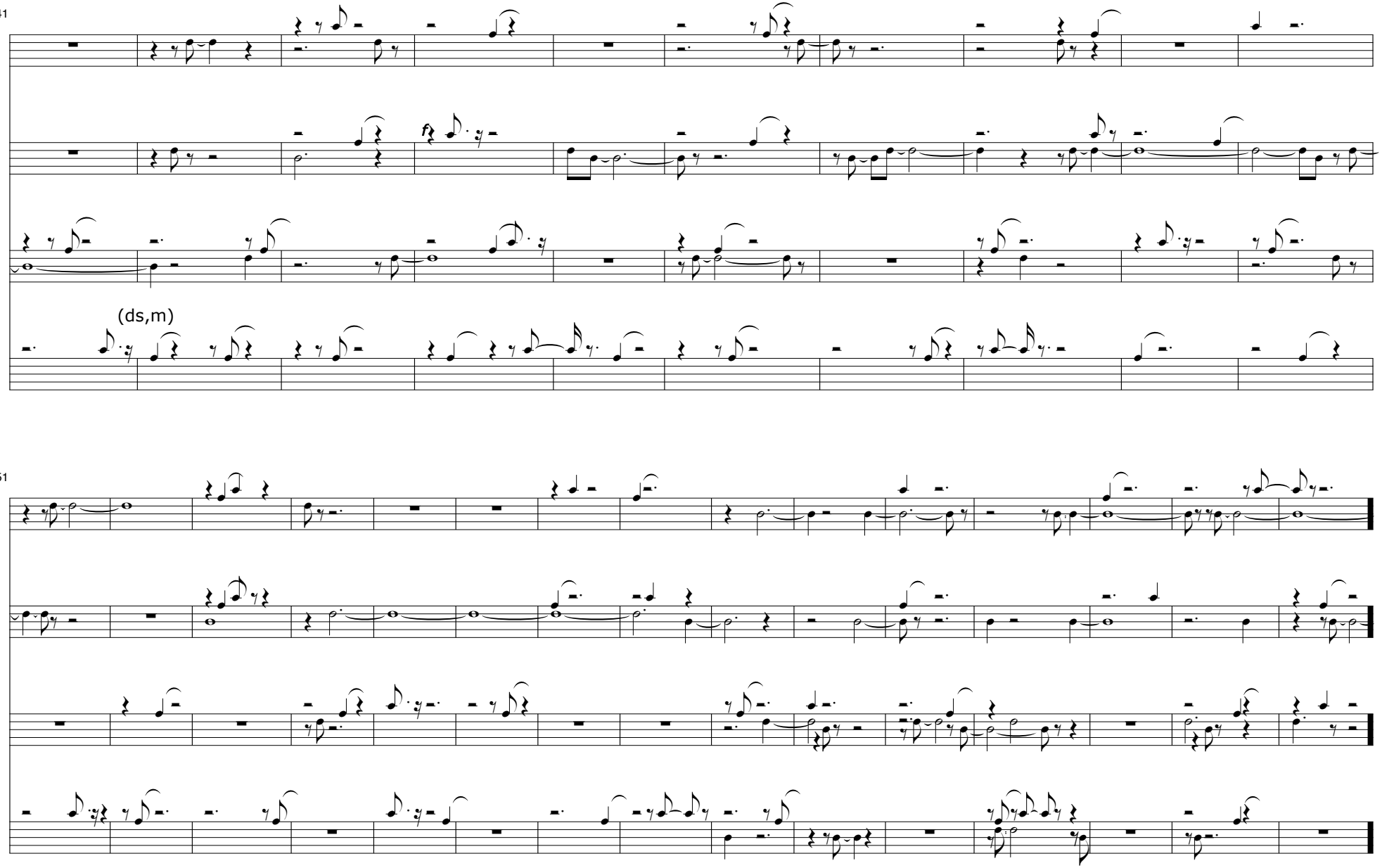
(ds,m)
31
2
(ds,m)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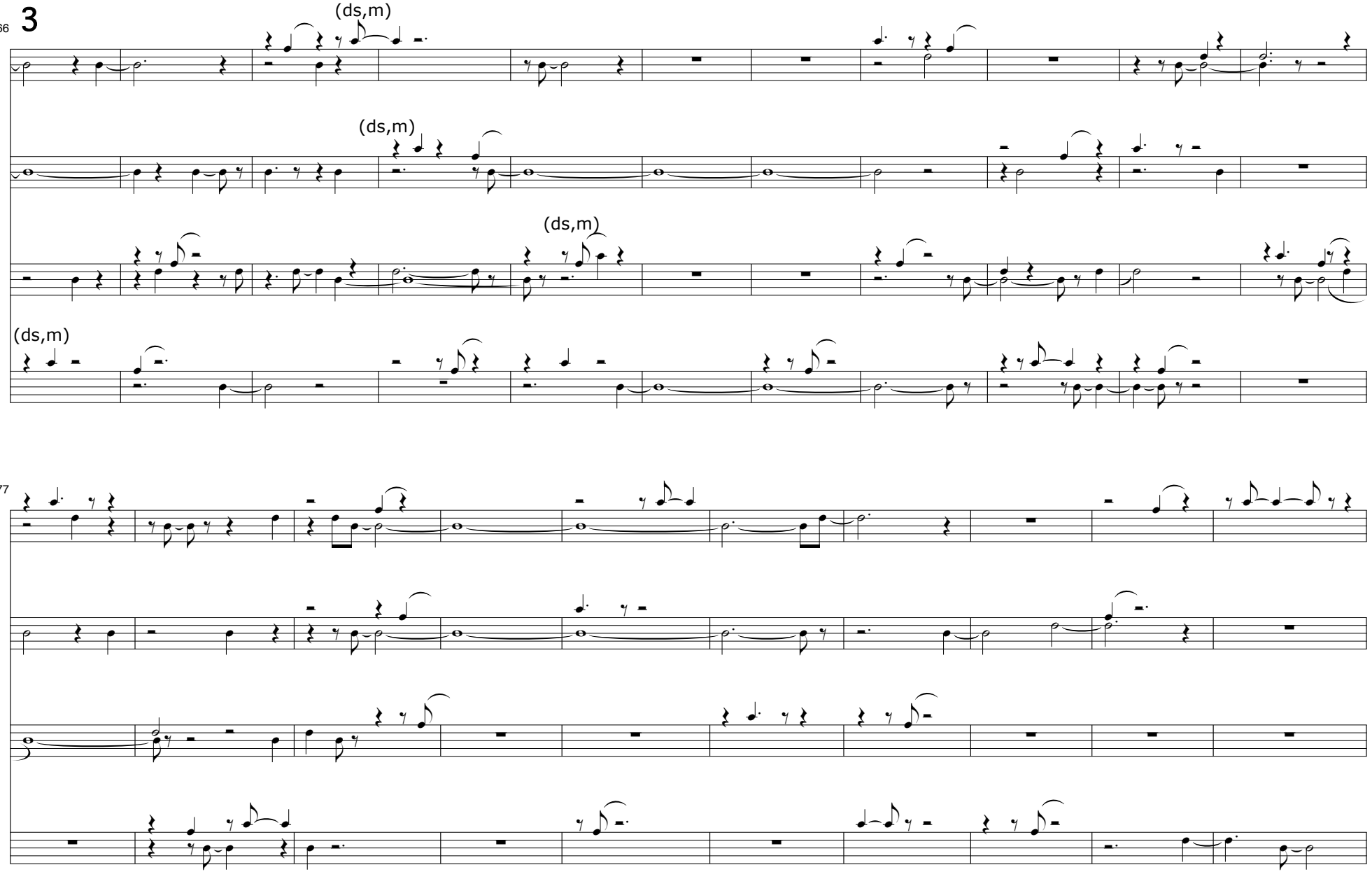
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(ds,m)
(ds,m)
(ds,m)
(ds,m)
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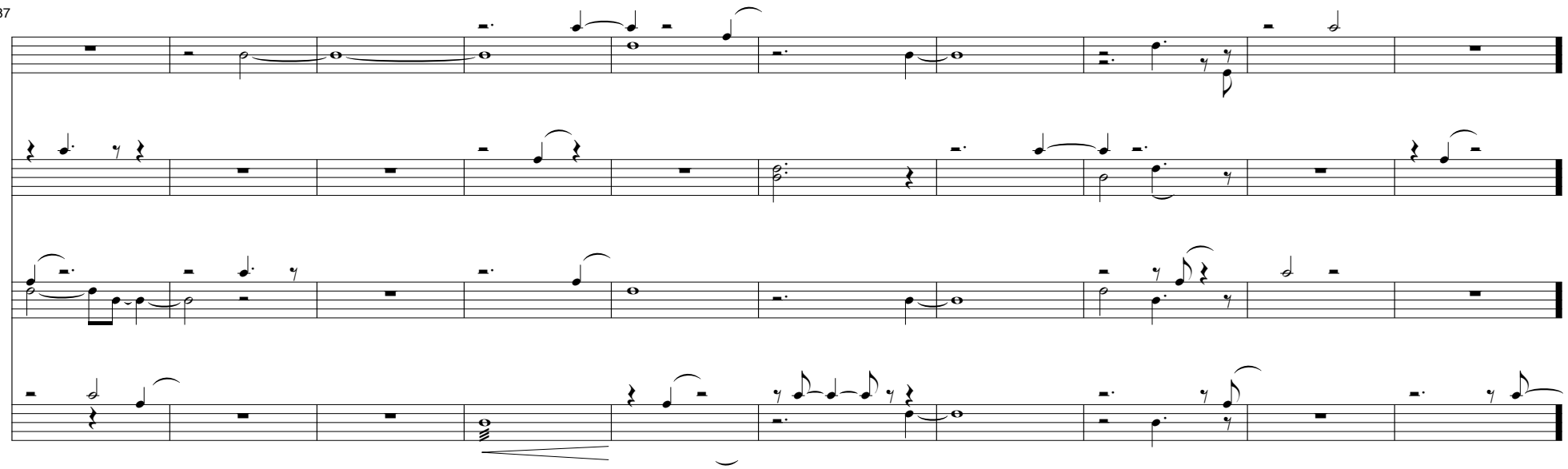
87



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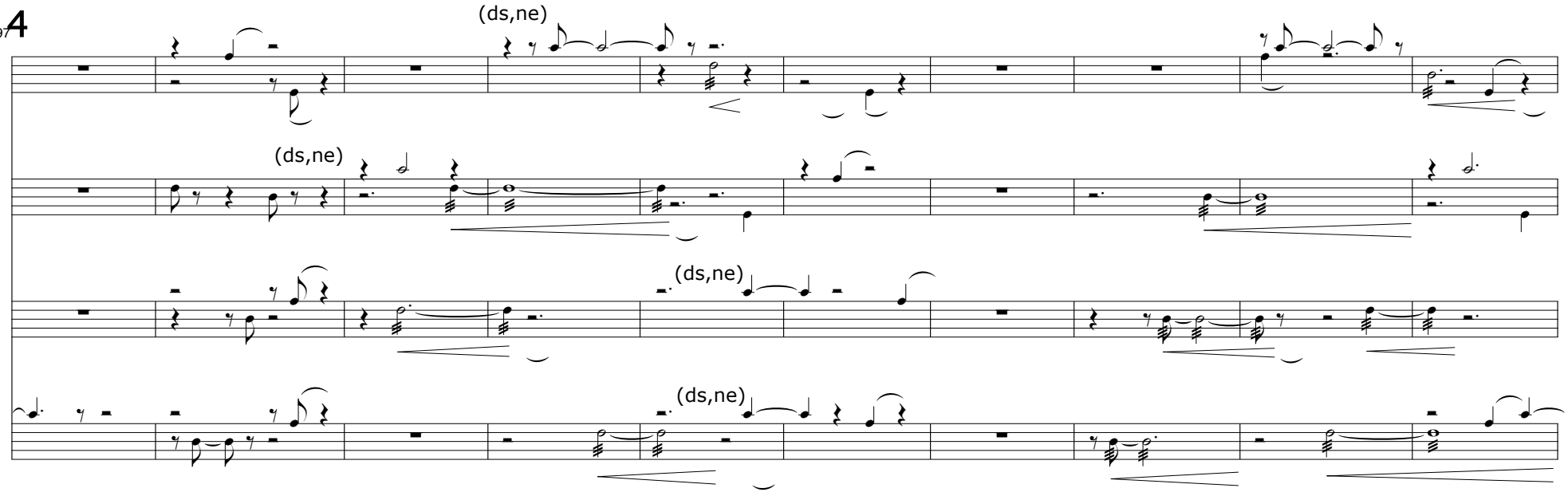

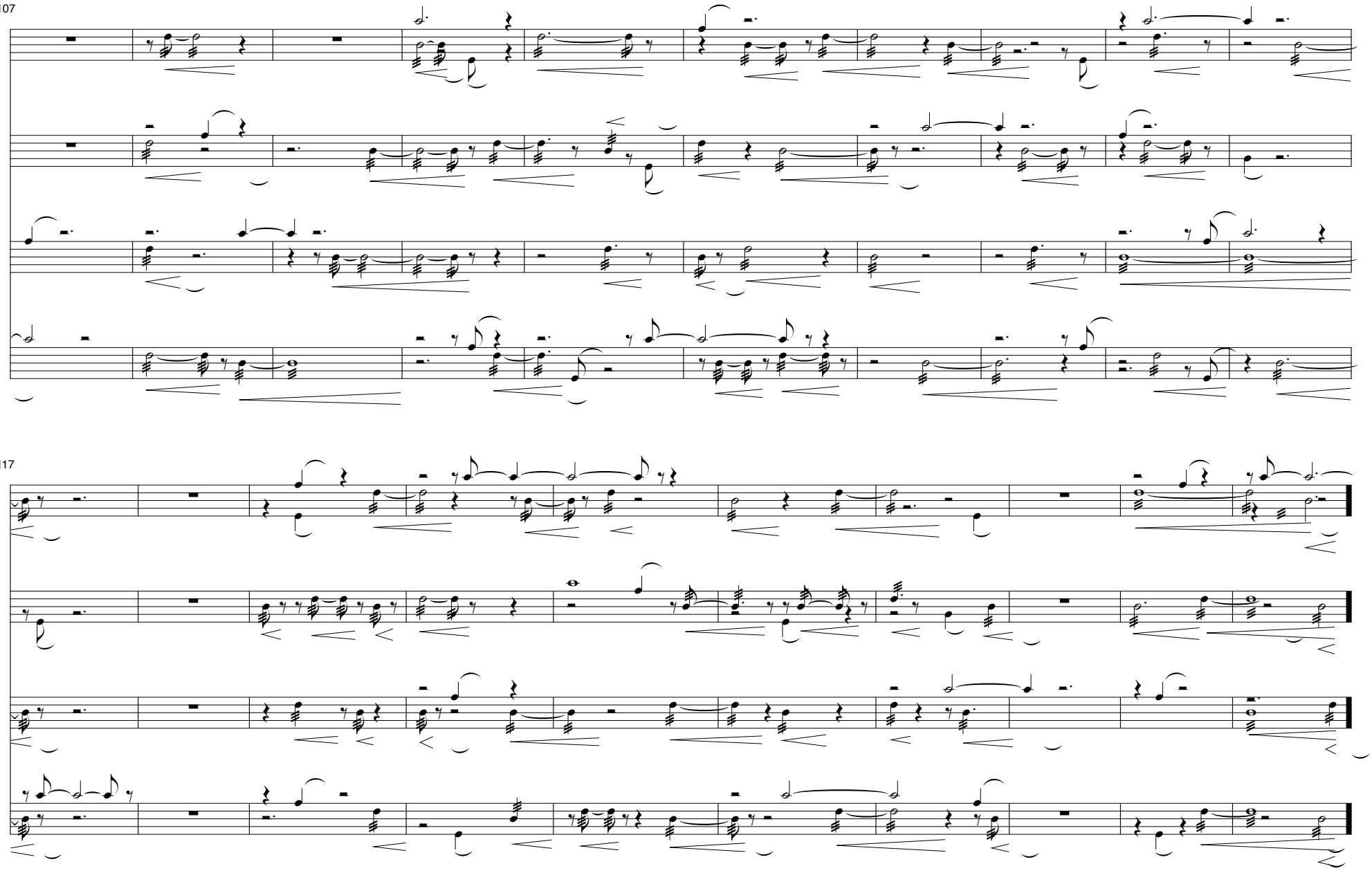
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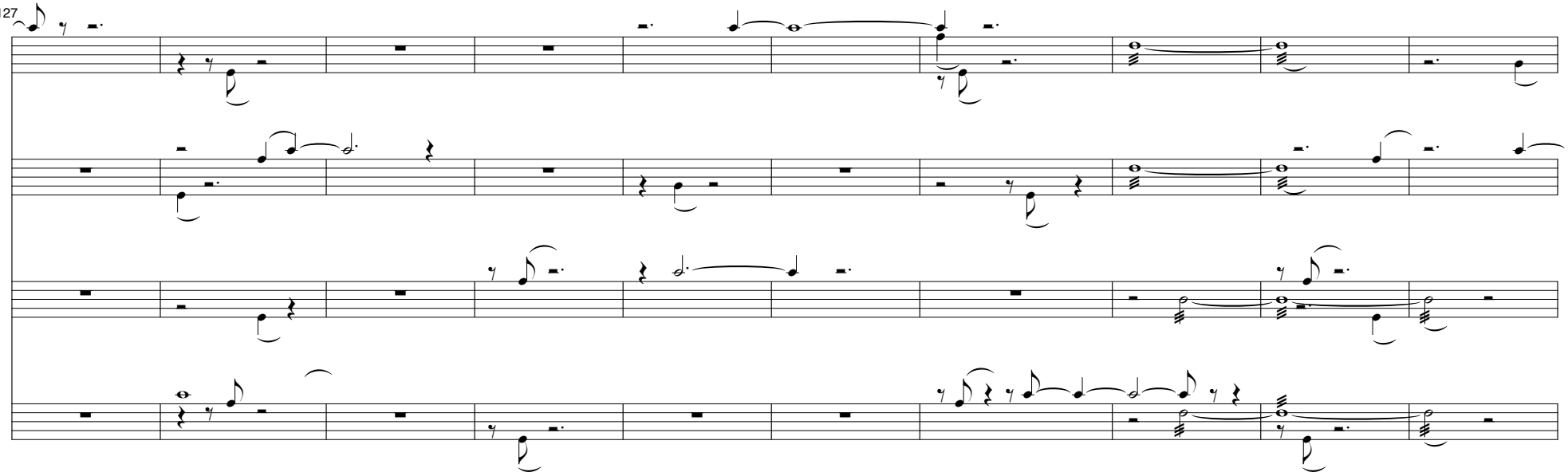

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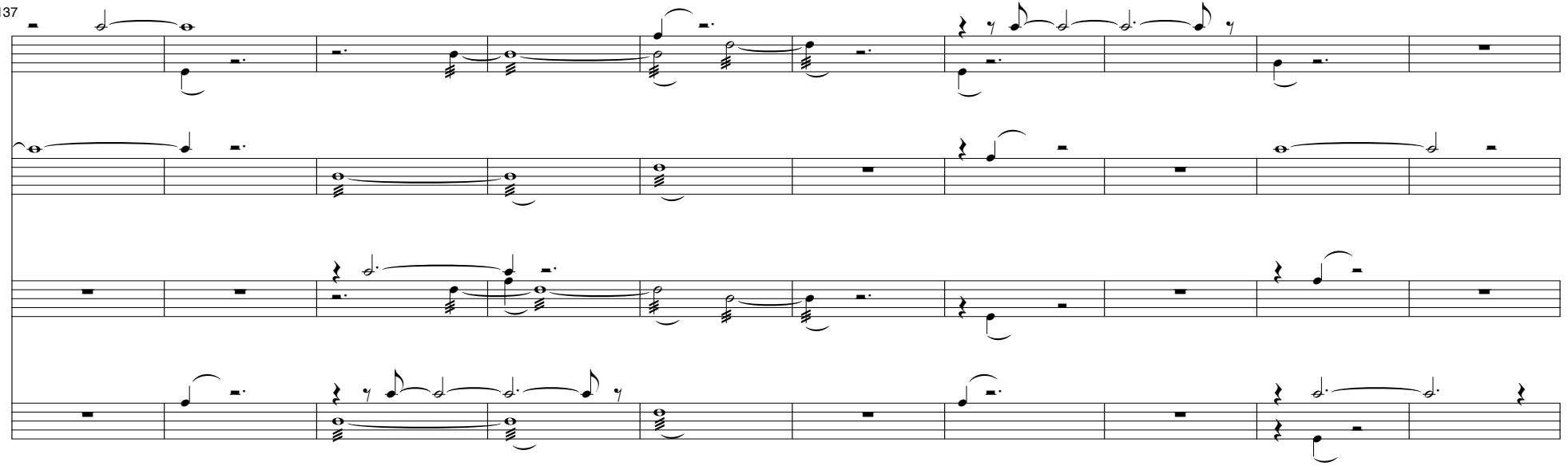

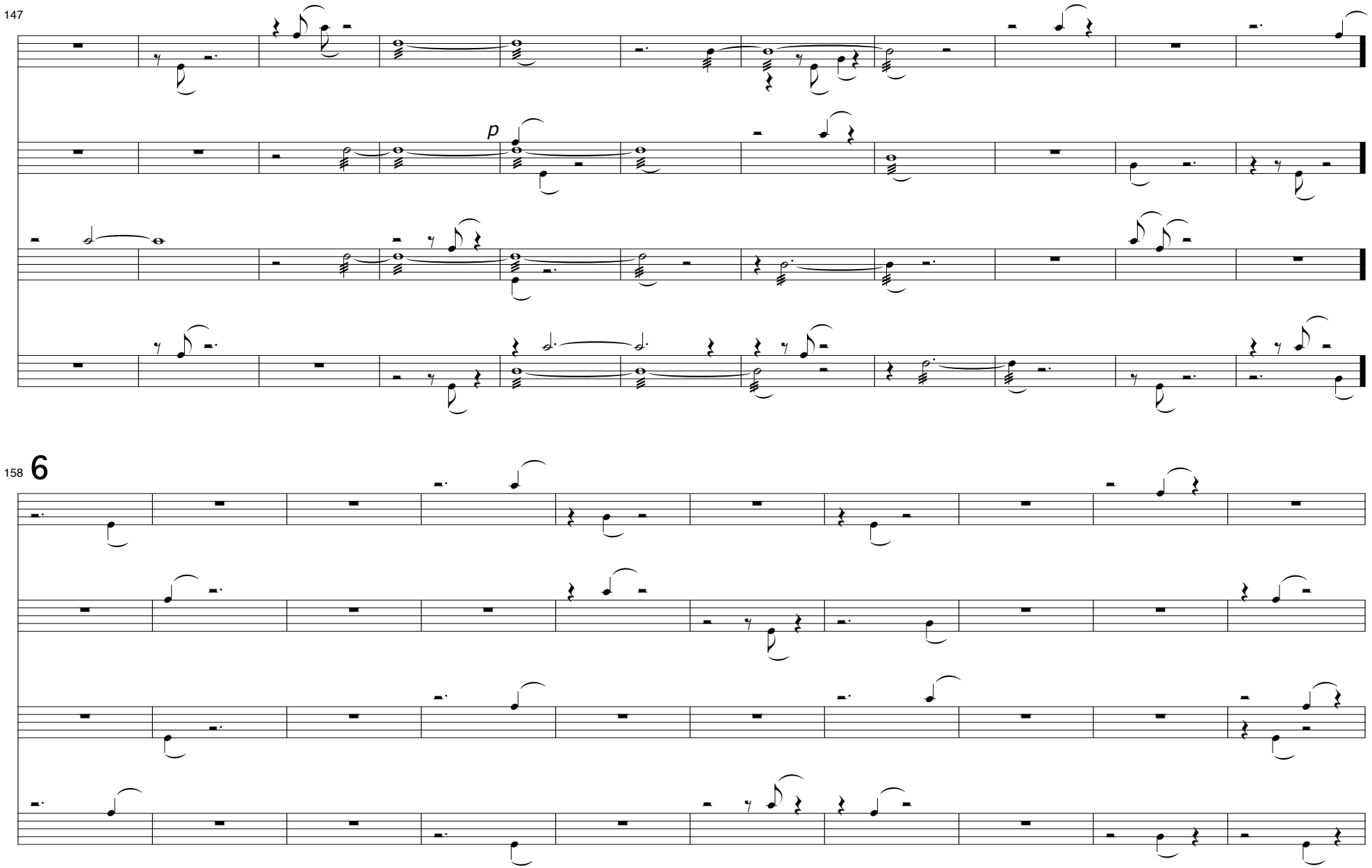
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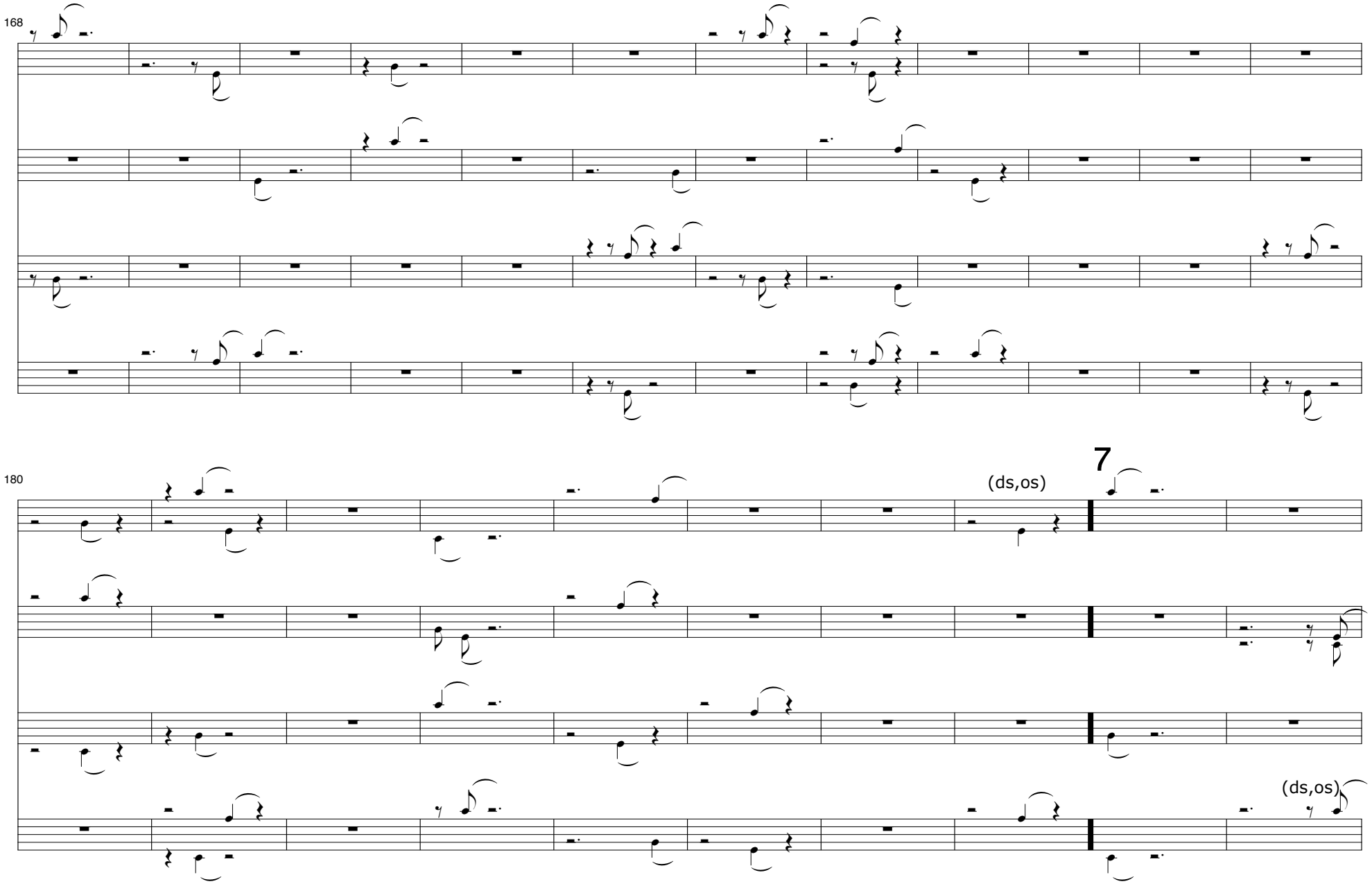
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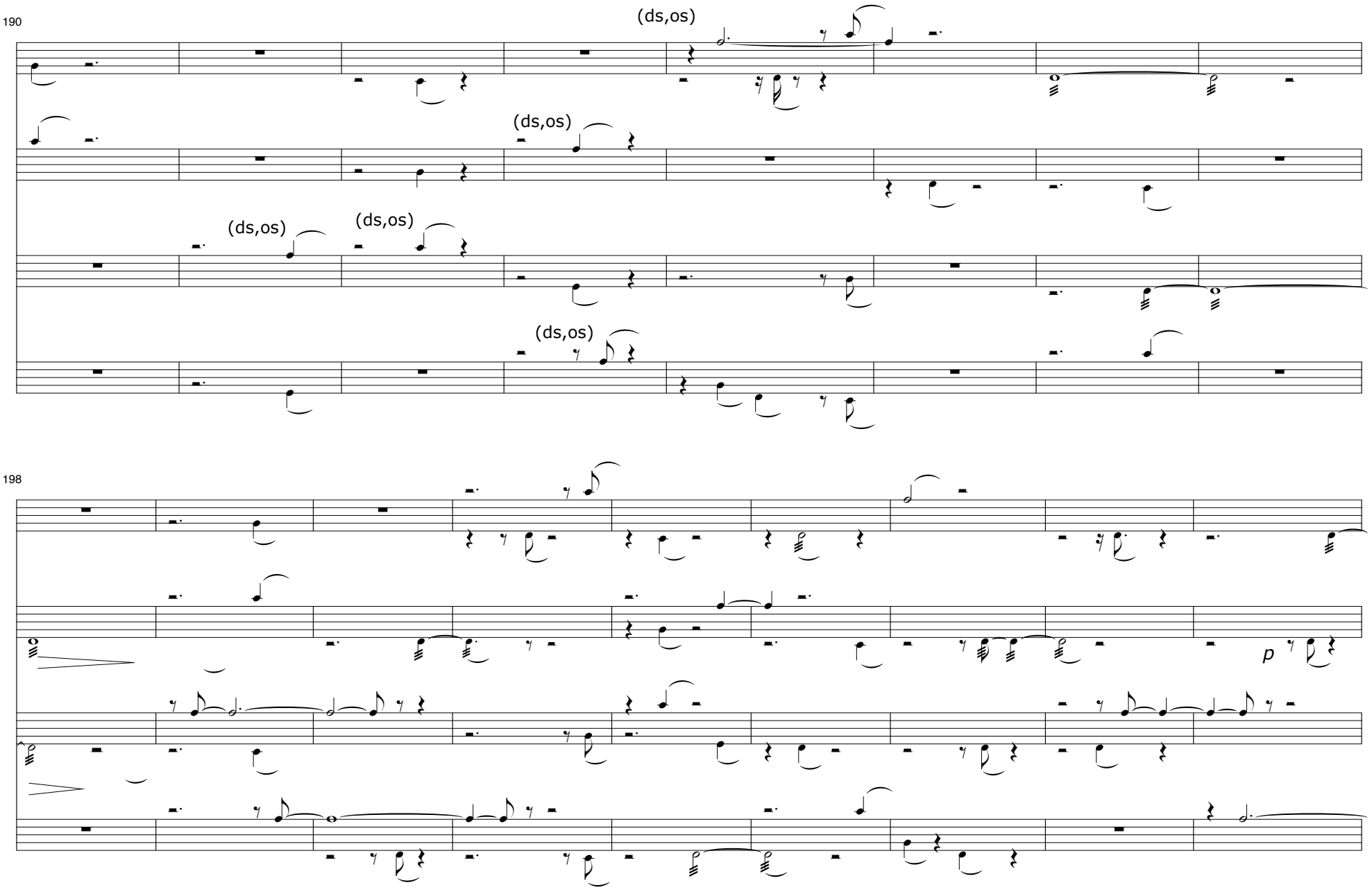
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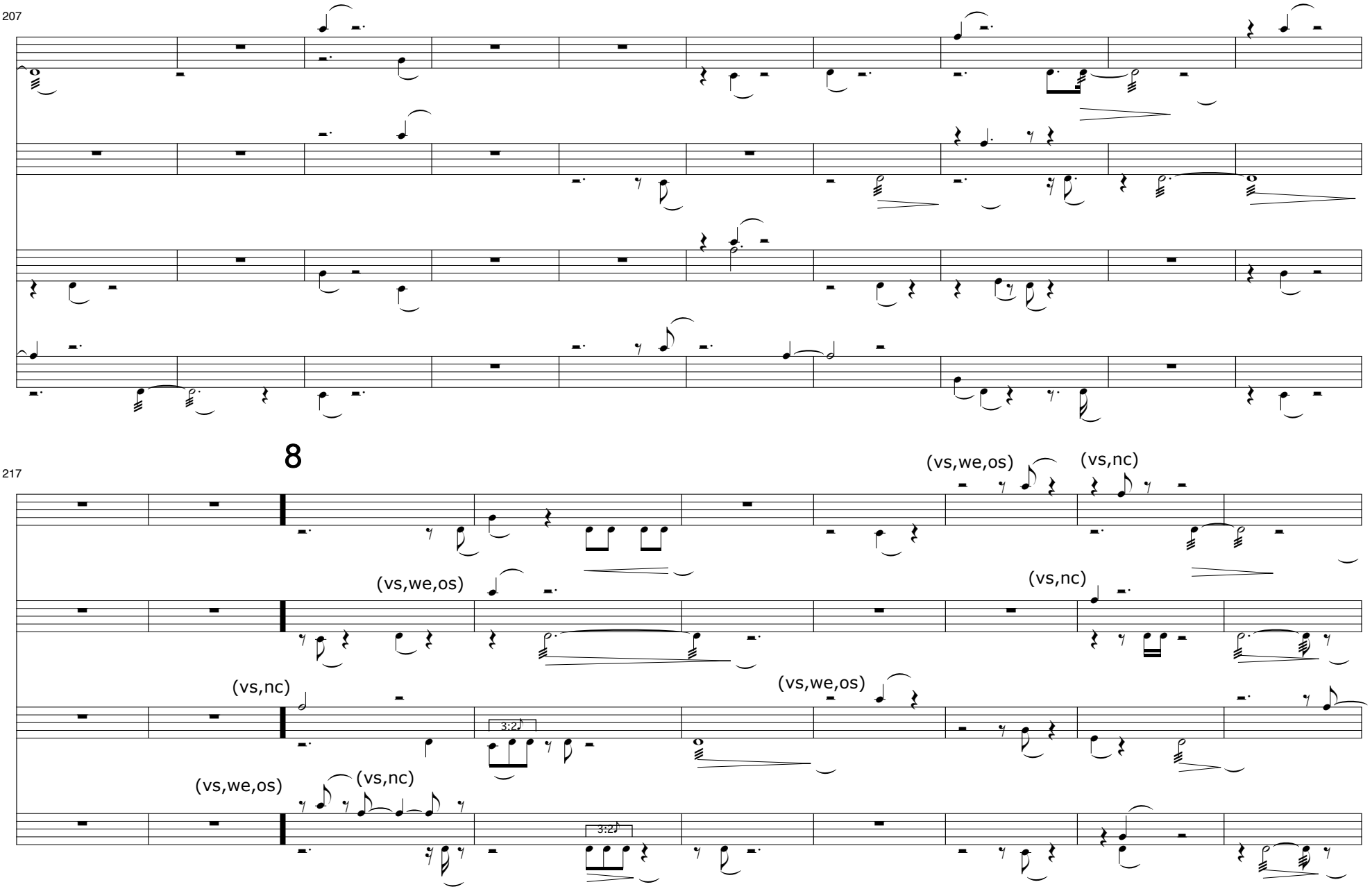
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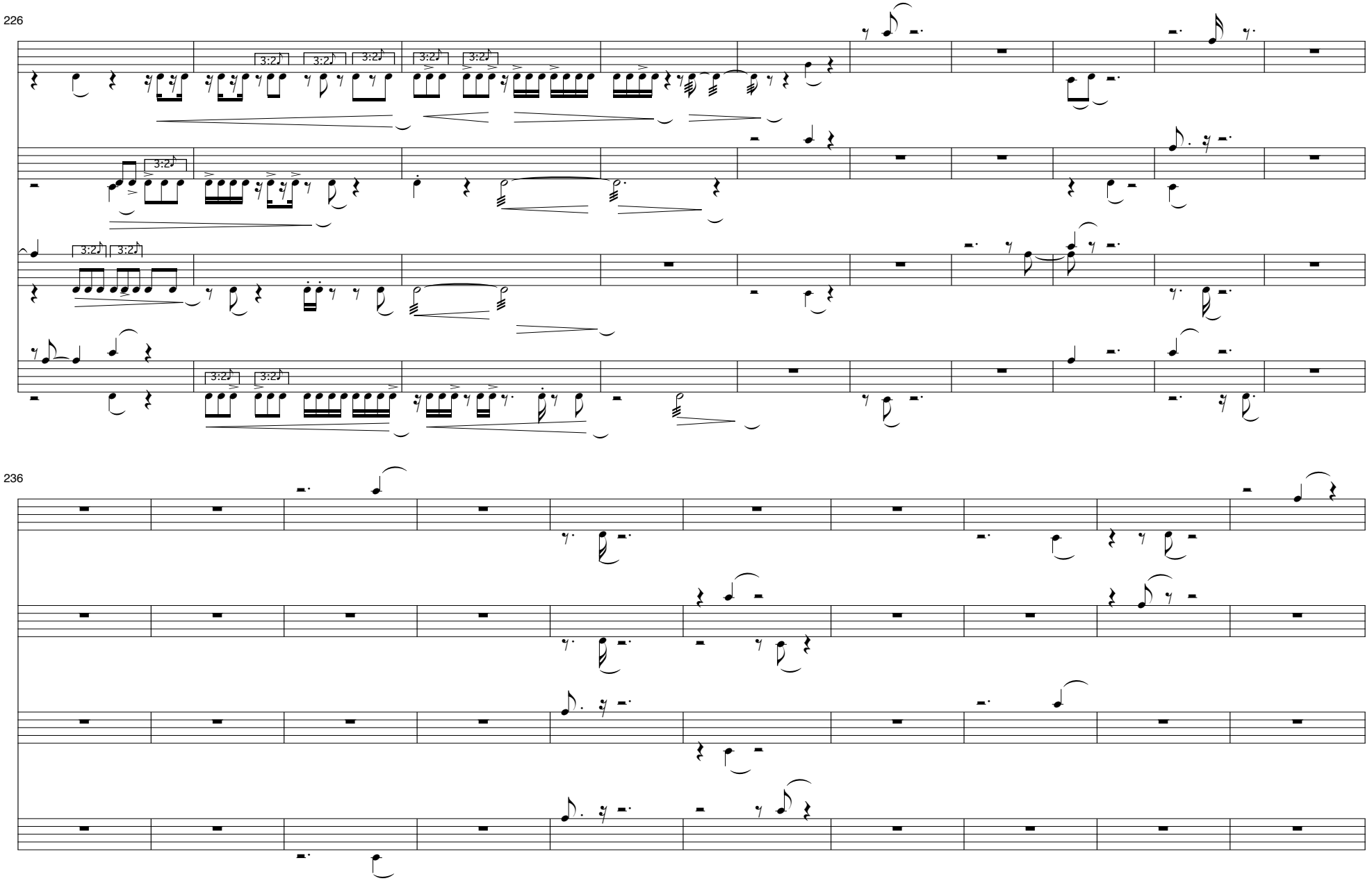
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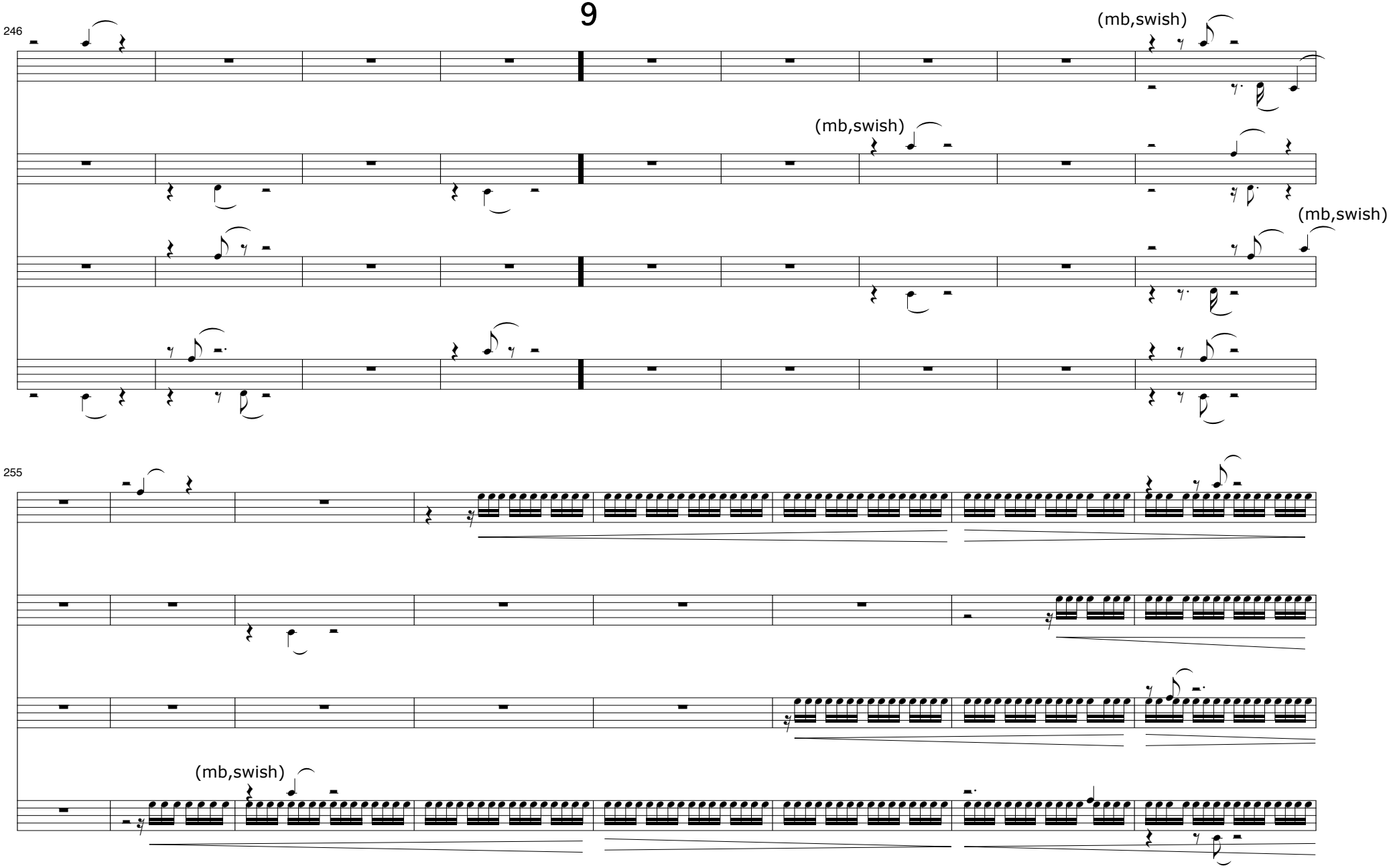
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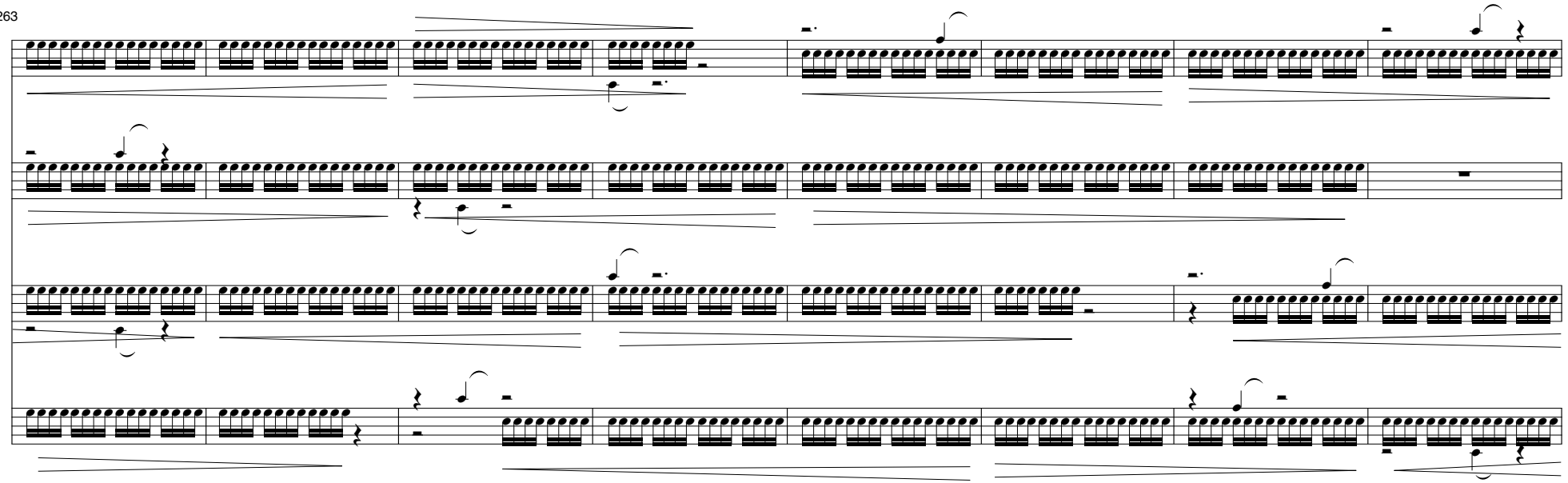

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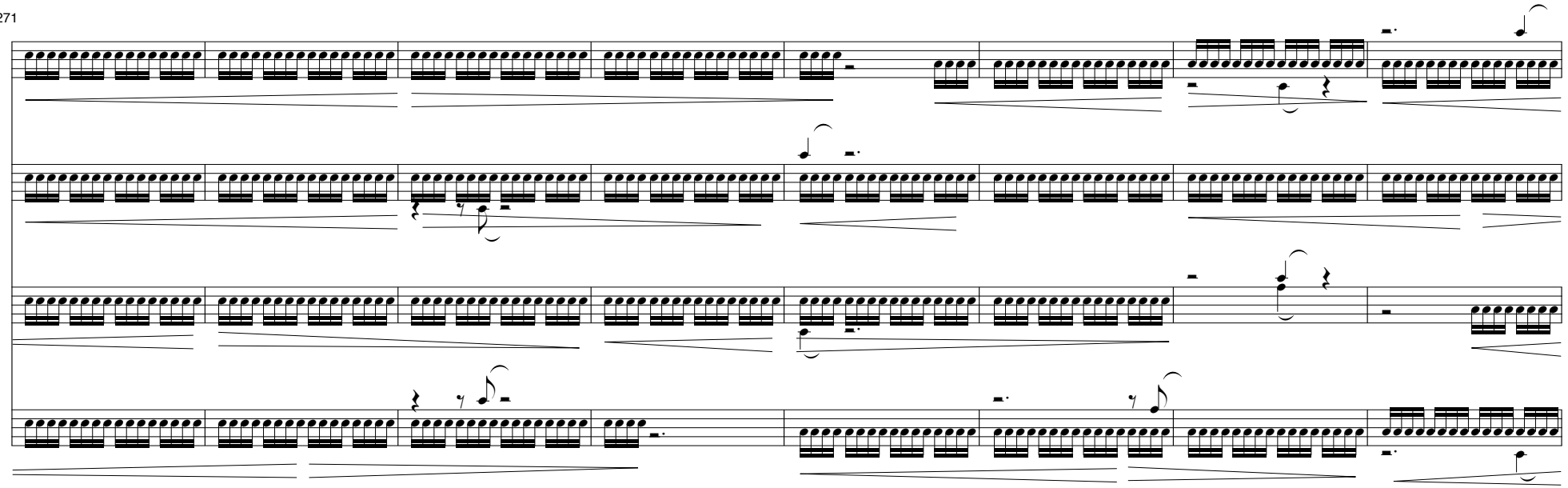

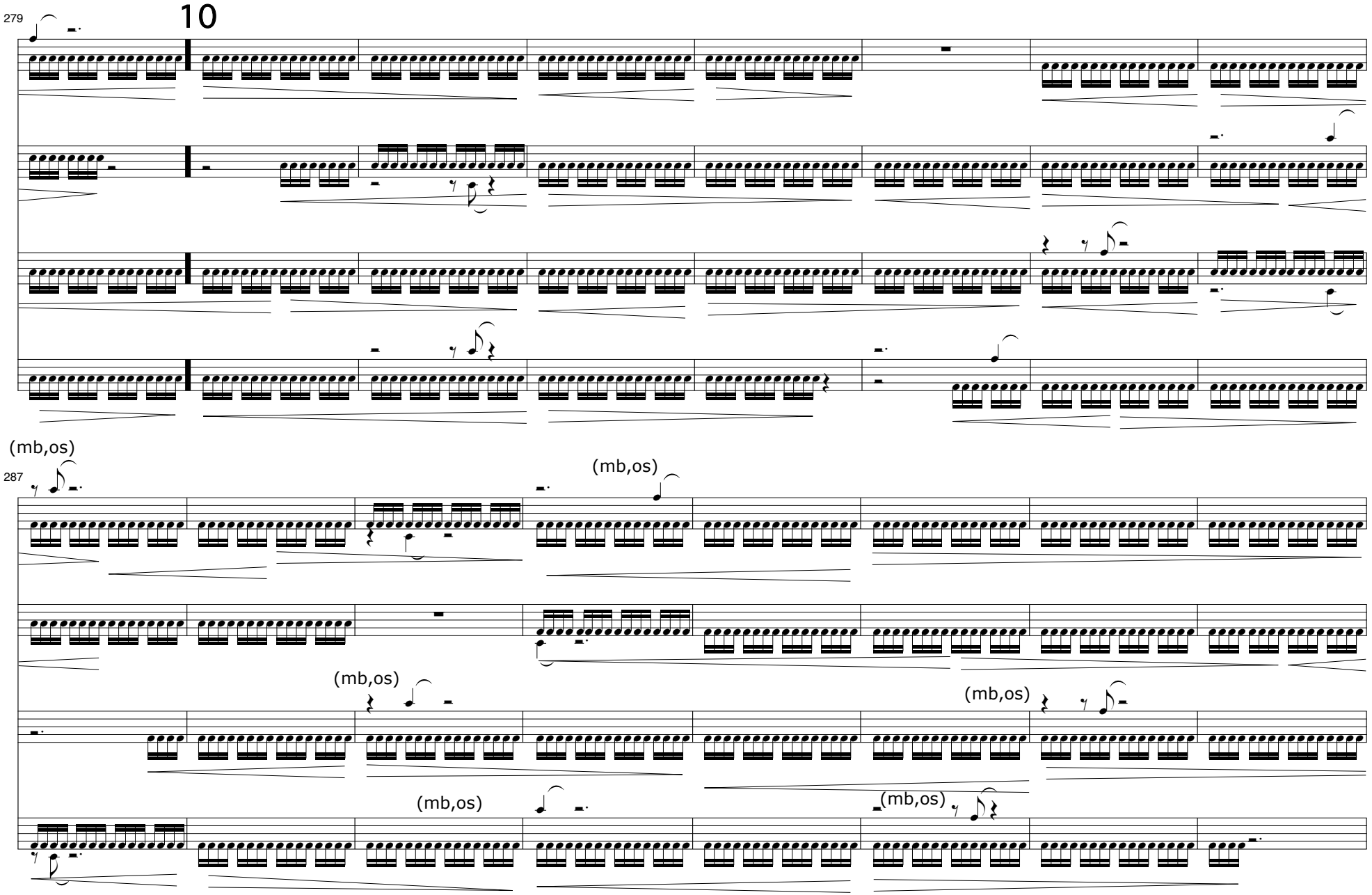
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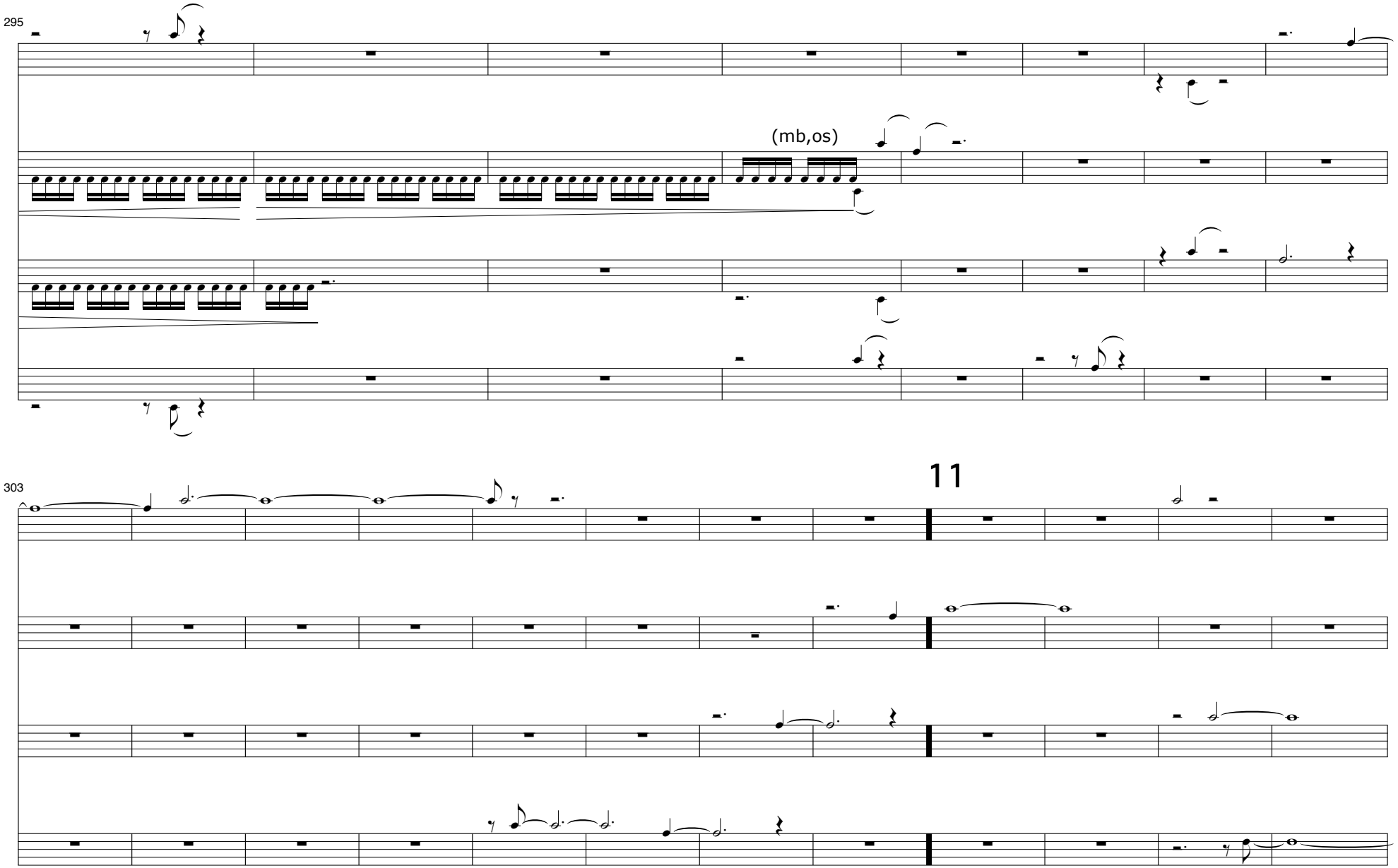
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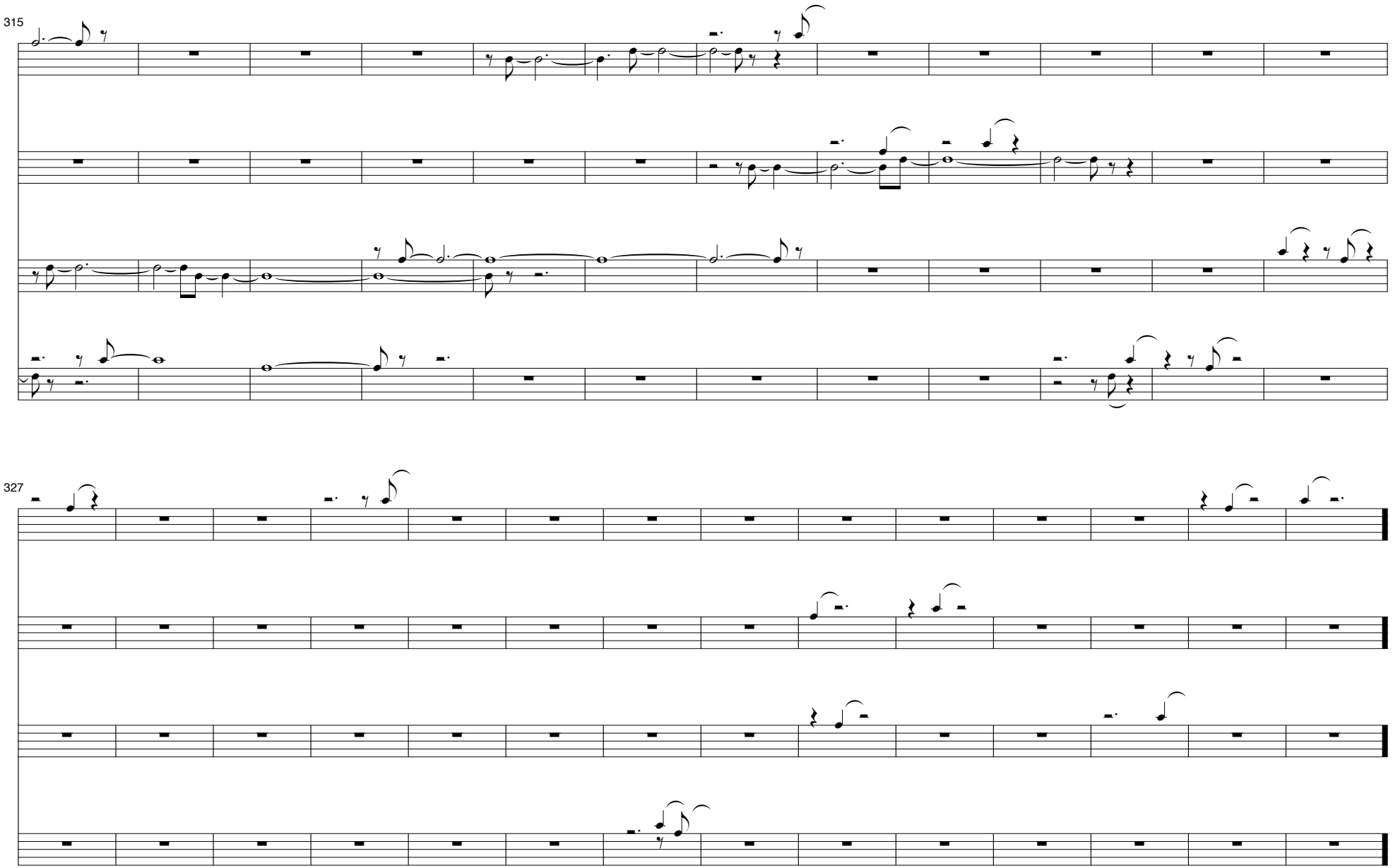
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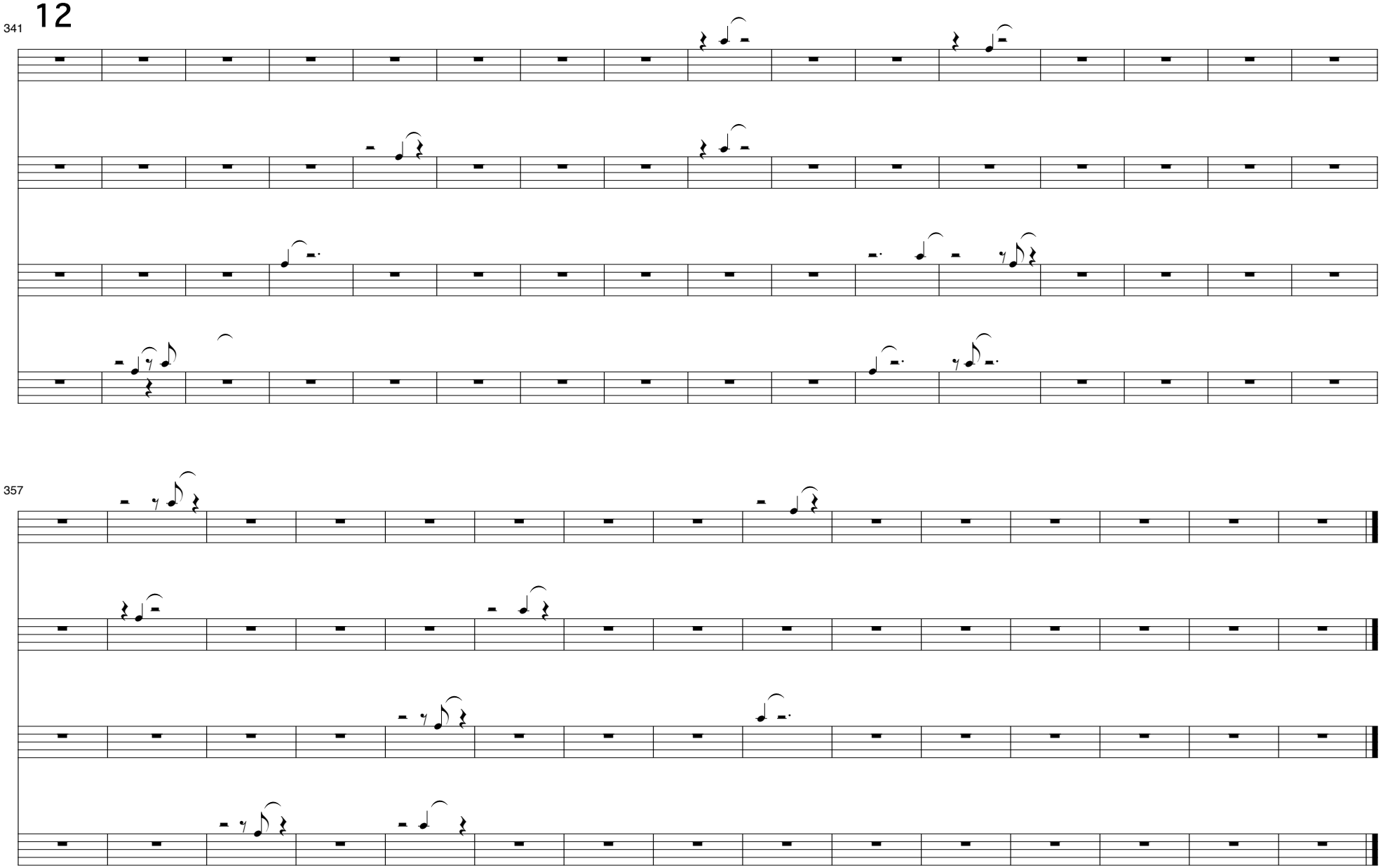
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