

THE NOBLE SNARE

COMPOSITIONS FOR UNACCOMPANIED SNARE DRUM

Second Edition

VOLUME 1

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The Noble Snare

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Whenever I listen to a snare drum roll, I am amazed by the complexity of the sound itself. Far from being a non-pitched instrument, the snare drum sounds like an ocean of sound – virtually every pitch represented – with subtle waves and currents. The snare drum has always seemed to me to be full of possibilities as a solo instrument.

In the summer of 1987, I brought my family to visit the Noble and Cooley drum factory in Granville, Massachusetts. It was the original site from the days when they made Civil War drums. Jay Jones showed us around the factory, and showed us all the steps that went into making their snare drum. They still had the old equipment for steaming the wood so that it could be shaped into one continuous circle for the drum frame.

The idea for the Noble Snare commissions came from this visit. We first came into the front showroom where they displayed the toy drums, which was still their main product. Off to the side were display cases of the old Civil War drums they had made – drums that had been used in battle. They were silent there on the shelves, like guardians of an ancient knowledge. I had the feeling very strongly that the drums wanted to speak, that they were asking to be played in a different way. So all the while we were being shown around the factory, I was thinking about commissioning a collection of snare drum solos – real pieces of music that would allow the drum to speak as they had never been allowed to speak before.

By the end of the tour I had it planned out in my mind. I would commission leading composers to write for solo snare drum and collect them into a book. My idea was to publish one volume of snare drum solos that would “elevate” the snare drum to the level of a solo concert instrument. This was a time when large multi-percussion pieces were in vogue. I contacted many composers, hoping there would be enough positive replies to make a book. The response was so enthusiastic and so immediate. It was as if the idea were waiting there in the air. And so there are four volumes of solos.

Looking back twenty-five years later, it is clear that *The Noble Snare* is the foundation for contemporary snare drum literature for the entire Western world. Many people have reported back to me that their technique and musicality have been revolutionized by going through the four volumes.



Sylvia Smith, executive editor
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The Noble Snare

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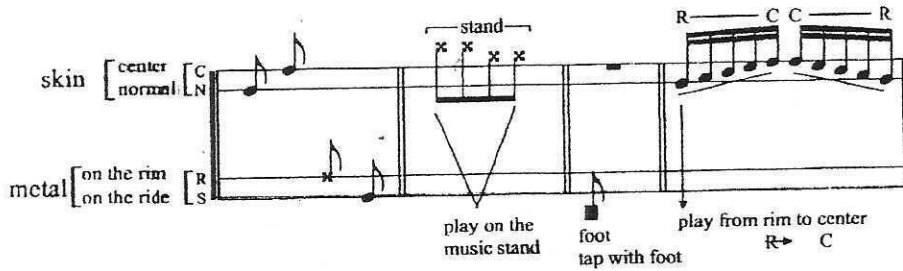
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VIVA LA CASSA!

Marta Ptaszynska

Notation:



ad libitum ♩ = 60 *pp*

sf *p* *sf* *mf* *p* *mf* *p*

sf *sf* *mf* *p* *sf* *sf* *p* *mf* *p*

Più mosso

♩ = 60

sf *f* *mf*

sf *pp* *cresc.* *mf* *f* *mp*

sf *mp* *p* *p* *p*

sf *p* *mf* *pp sub.*

sf *p sub.* *sf*

19

p

23

Più mosso, leggiero

mf *f* *sf* *sf* *mp*

30

mf *p* *mf* *p* *sf* *p*

34

mf *sf* *sf*

stand

40

Allegretto, tempo di danza

sf *f* *f* *f* *p*

stand

46

p *mp* *mf* *mf*

stand

50

f *mf* *sf*

stand

stand —

Più vivo

55 *mf* *f* *sf*

stand

59 *sfp* *sfp* *sf* *p* **Più mosso** *molto distinto!*

64 *mf* *sf* *mp* *f* *sf*

68 *sf* *mf* *f* *ff*

72 *mf* **leggiero**

76 *sf* *p* *sf* *p* *mf* *sf* *p* *sf* *p*

80 *sf* *ff* **FIG.**

Presto

84 *p* *p* *sf* *sf* *mf* *f* *ff* *sf*