

Skulls for Brunch

A Trash Can Odyssey
for Large Percussion Ensemble

Curtis Gruver

Full Score

Instrumentation

1 Full Score
2 Trash Can 1*
2 Trash Can 2*
2 Marching Bass Drum 1, 2
2 Marching Bass Drum 3, 4
2 Tamtam, Concert Bass Drum
1 Hihat
1 Suspended Cymbal
1 Pots and Pans

*as many players as desired

LUDWIG *Masters*
PUBLICATIONS

ABOUT THE COMPOSER

Curtis Gruver began percussion lessons at a young age and has been performing, touring, and writing since graduating from the Musicians Institute Conservatory of Contemporary Music

with a degree in performance. He has studied recording and sound design at Mesa Community College.

PROGRAM NOTES

Skulls for Brunch is intended for a large percussion ensemble of 8 or more players (11 is ideal). It can be utilized either indoors or outdoors and with or without a conductor. Visuals are

an important element of the performance and should be rehearsed carefully for consistency and audience appeal.

PERFORMANCE SUGGESTIONS

If you have plenty of percussionists, you may add several players to the trash can parts. Remember with your setup to have players on part 1 to the inside of the line and players on part 2 nearer the outside. Pots and pans can be performed using just about any instruments from actual pots and pans to buckets, pails, or any metallic objects as long as there are three distinct pitches. Exaggerate movements for visual appeal, particularly outdoors. Audiences are often a good distance away and the exaggeration is necessary if they are to

see as well as hear. At measures 67 and 71, trash can players will stick click on other players sticks. Raise both sticks high, holding the left hand so that the player on your left can strike the stick with their right hand stick. At the same time, strike the stick to your left with your right hand stick. Players on the ends will hit air in imitation of the stick click. Measure 72 is similar, but this time accents will be struck on the trash can to your right (or air if you are on the end).

SKULLS FOR BRUNCH

A Trash Can Odyssey

Curtis Gruver

$\text{♩} = 85$

3

click sticks

stomp foot

Rim Center

Side

Trash Can 1

f

Trash Can 2

click sticks

stomp foot

Rim

Center

Side

Marching Bass Drums or Tomtoms

1

2

3

4

click sticks

f

B. D.

B. D.

Tamtam

Concert

Bass Drum

B. D.

p

ff

f

Hihat

Suspended Cymbal

Pots & Pans

click sticks

stomp foot

Pots & Pans

f

7

slam can on floor

T. C. 1

T. C. 2

M. B. D.

1

2

3

4

T. T. B. D.

H. H.

Sus. Cym.

with snare drum stick

f

P. P.

scrape

f

11

T. C. 1

slam can on floor

T. C. 2

M. B. D.

1
2

3
4

T. T. B. D.

closed Hihat

H. H.

Sus. Cym.

P. P.

3

scrape *f*

lean can with LH
play with RH

15

16

T. C. 1

lean can with LH
play with RH

T. C. 2

set can down

M. B. D.

1
2

3
4

T. T. B. D.

normal *f*

H. H.

open Hihat

Sus. Cym.

with mallets

P. P.

click sticks

f *p* *f* *p* *f*

68

T. C. 1 *f*

T. C. 2 *p* *ff* *p* *ff* *p* *ff* *f*

M. B. D. 1 2 3 4

T. T. B. D. *f*

H. H. on bell of cymbal

Sus. Cym.

P. P.

71 72

T. C. 1 *p* *ff* *f*

T. C. 2 *f*

M. B. D. 1 2 3 4

T. T. B. D.

H. H.

Sus. Cym. normal

P. P. Play 2x only *f*

click sticks with can

play accents on Can 2

click sticks with can

play accents on Can 1

74

1 2

3 4

T. C. 1

T. C. 2

M. B. D.

T. T. B. D.

H. H.

Sus. Cym.

P. P.

1 player

tutti

f

79

3

3

3

3

3

T. C. 1

T. C. 2

M. B. D.

T. T. B. D.

H. H.

Sus. Cym.

P. P.

with mallets

p

ff

f

ff

Trash Can 1
(as many players as desired)

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$\text{♩} = 85$ 3

click sticks stomp foot Rim
f Center

6 Side 3 slam can on floor

11

14 lean can with LH play with RH 16

19 set can down

$\text{♩} = 120$ 25 *tutti*

22 1 player click sticks *f* *f*

27 29

33 37 2 *f*

39

Trash Can 2
(as many players as desired)

SKULLS FOR BRUNCH

A Trash Can Odyssey

Curtis Gruver

♩ = 85

3

click sticks

stomp foot

Rim

Center

Side 3

f

7

10

slam can on floor

lean can with LH
play with RH

16

set can down

19

24

♩ = 120

25

29

f

31

37

f

41

Marching Bass Drum 1 & 2

(1 or 2 players)

SKULLS FOR BRUNCH

A Trash Can Odyssey

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♩ = 85

3

click sticks

B. D.

7

13

16

The first system of the musical score for 'The Rose Tree' consists of two staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a 2/4 time signature. It contains the melody: C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter). The bottom staff is a bass clef and contains the accompaniment: C4 (half), D4 (half), E4 (half), F4 (half), G4 (half), A4 (half), B4 (half), A4 (half), G4 (half), F4 (half), E4 (half), D4 (half), C4 (half). The system ends with a double bar line.

18

♩ = 120

2

The first system of the musical score for 'The Rose Tree' is written on a single five-line staff. It begins with a treble clef and a key signature of one flat (B-flat). The melody consists of a series of eighth and sixteenth notes, with some notes beamed together. There are several rests throughout the system. The system ends with a double bar line.

25

29

30

The first staff of music begins with a treble clef and a key signature of one sharp (F#). The melody consists of a series of eighth and sixteenth notes, starting on G4 and moving in a generally ascending pattern with some chromaticism. The notation includes many beamed eighth and sixteenth notes, indicating a fast, rhythmic passage.

34

37

The first system of the musical score for 'The Rose Tree' consists of two staves. The upper staff is a treble clef with a key signature of one flat (B-flat) and a 2/4 time signature. It contains a melody of eighth and sixteenth notes. The lower staff is a bass clef with a key signature of one flat and a 2/4 time signature. It contains a bass line with eighth and sixteenth notes. The system ends with a double bar line.

38

The first system of the musical score for 'The Rose Tree' consists of two staves. The top staff is a treble clef with a key signature of one flat (B-flat). It begins with a double bar line and a repeat sign. The melody starts on a whole note G4, followed by a half note F4, a quarter note E4, and a quarter note D4. This is followed by a half note C4, a quarter note B3, and a quarter note A3. The melody then continues with a half note G3, a quarter note F3, and a quarter note E3. The bottom staff is a bass clef with a key signature of one flat. It begins with a double bar line and a repeat sign. The bass line starts on a whole note G3, followed by a half note F3, a quarter note E3, and a quarter note D3. This is followed by a half note C3, a quarter note B2, and a quarter note A2. The bass line then continues with a half note G2, a quarter note F2, and a quarter note E2. The system ends with a double bar line.

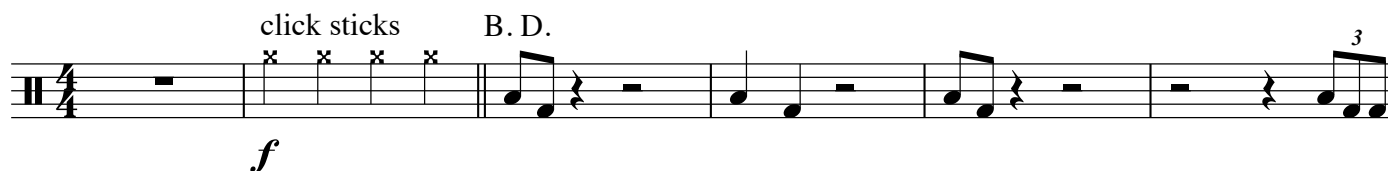
SKULLS FOR BRUNCH

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♩ = 85

3



7



16



18



24 ♩ = 120

25



29



33



37



Tamtam
Concert Bass Drum
(1 or 2 players)

SKULLS FOR BRUNCH

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♩ = 85

3

Tamtam

B. D.

muffle

p *ff* *f*

4

10

scrape

f

16

normal

f

15

f

2

24

♩ = 120

25

2

29

f

31

f

Hihat
(1 player)

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$\text{♩} = 85$ 3

2 8 closed Hihat

f

16

14 2 open Hihat

f

$\text{♩} = 120$ 25

20 *f*

29

26 2 *f*

32 2

37

f

Suspended Cymbal
(1 player)

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$\text{♩} = 85$ 3 with snare drum stick

14 16 with mallets

$\text{♩} = 120$ 25 with snare drum stick 29

30 37

45 50 $\text{♩} = 130$ 58

64 on bell of cymbal

72 normal 77 $\text{♩} = 85$ with mallets

$p \text{ } \text{---} \text{ } ff$

Pots and Pans
(1 player)

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$\text{♩} = 85$ 3

click sticks stomp foot Pots & Pans

f 3

7

12 16 click sticks

18

22 $\text{♩} = 120$ 25

f

27 29 2

f

34 37