

INSTRUMENTATION

Timpani

Use **four (4) timpani with tuning pedals** in the following sizes: 32" (D-A), 29" (F-c), 23" (c-a), 23" (c-a). Roman numerals from I through IV enumerate each timpano from lowest to highest.

The piece calls for two tunings, distinguished by a change in key signature:

The image shows two staves of musical notation for timpani. The top staff is labeled "first tuning" and the bottom staff is labeled "second tuning". Both staves are in bass clef. The first tuning has a key signature of one flat (B-flat major). The second tuning has a key signature of two flats (B-flat major). The notes on the first staff are G2, F2, E2, D2. The notes on the second staff are G2, F2, E2, D2. Roman numerals I, II, III, and IV are placed above the notes on the first staff. A note on the first staff is marked with a sharp sign. To the right of the notation, there is a note: "N.B.: First note played on IV is A-natural."

Chimes

Use a **rack of chimes with a dampener pedal that spans one and one-fourth (1 & 1/4) octaves**. Only ten (10) tubes will be used. These must be hung in the “white note” rank of the chime rack, from lowest to highest. (Discard the unused tubes, or store behind in the “black note” rank.) This arrangement is necessary to expose the chosen tubes such that they may be played upon directly.

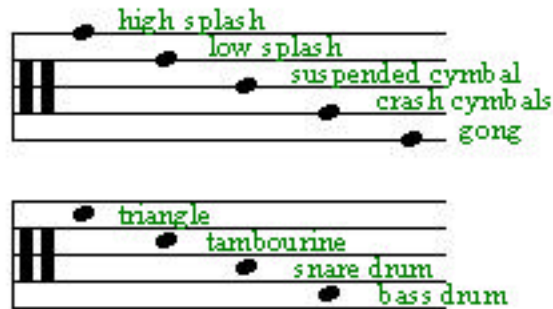
The ten pitches are given below, in the same key scheme as that used for the timpani tunings:

The image shows two staves of musical notation for chime pitches. The top staff is labeled "first tuning" and the bottom staff is labeled "second tuning". Both staves are in treble clef. The first tuning has a key signature of one flat (B-flat major). The second tuning has a key signature of two flats (B-flat major). The notes on the first staff are G4, F4, E4, D4, C4. The notes on the second staff are G4, F4, E4, D4, C4. The notes on the second staff are marked with sharp signs.

Cymbals, Triangle and Skins

Cymbals are notated using lines on a neutral staff. From top to bottom, the lines indicate **high splash**, **low splash**, **suspended cymbal**, **crash cymbals**, and **gong**.

Triangle and skins are notated using spaces on the neutral staff. From top to bottom, the spaces indicate **triangle**, **tambourine**, **snare drum** and **bass drum**.



Some instruments must be doubled to facilitate ease of performance. Specifics of type and the minimum number of each instrument are as follows:

high and low splash cymbals	three (3) pairs
suspended cymbal — medium	two (2)
crash cymbals — medium	two (2) pairs
gong	one (1)
triangle	two (2)
tambourine — medium size with head	two (2)
snare drum — medium	one (1)
bass drum — 3' to 4' in diameter, on swivel stand	one (1)

See below for details about mallet choice and a suggested arrangement for all instruments.

NOTATION

Glissandi in the timpani part are associated with a specific timpano as indicated by roman numerals.

Both the timpani and chime parts will occasionally call for performance on other instruments. Bracketed cues are given in each part and the neutral clef is used to indicate the instrument.

Special notation is sometimes used to indicate specific means of playing a given instrument:



Special attack is specific to the instrument:

suspended cymbal	play on bell of cymbal
tambourine	play with knuckles
gong	play on edge (use either point or shaft of stick)
OTHERWISE	dampen instrument while playing

“Ghosted” note is only used with snare drum: play loud enough to keep the rhythm clear, but ghosted notes sound markedly softer than the stated dynamic.

Single slash indicates the slashed note should be subdivided into two notes of half the duration. Eg, quarter becomes two eighths, eighth becomes two sixteenths, etc. Play with single sticking or a bounce as appropriate.

Double slash indicates a medium closed roll.

Double slash with “zee” (z) indicates a buzz roll. On tambourine, play a finger roll.

PERFORMANCE INSTRUCTIONS

Bass Drum

Bass drum beater may be replaced with one or more soft mallets at the discretion of the performer, but only if using the beater as marked is prohibitively difficult.

The bass drum part is an important indicator of the time changes at sections A and C. For this reason the bass drum should be well distinguished amongst the other instruments in the following passages:

- Player #4 (triangle) approaching section A
- Player #3 (cymbal) approaching section C

Dampening Rules

Rests following ringing notes strictly indicate when the note should be dampened. Notes within a phrase should not be dampened unless followed by rests.

Doubling Instruments

When instruments are doubled, care should be taken that all instruments of a given type sound at roughly the same pitch. This is especially true of the bass drum. In particular, do not double bass drum with the bass of a trap set, and do not play any bass drum with a foot pedal.

Choice of Sticks and Mallets

Mallets and sticks are usually indicated in association with a specific instrument. When a mallet or stick type given without association, use this mallet on all instruments unless an exception is noted, or until the general mallet or stick designation is changed.

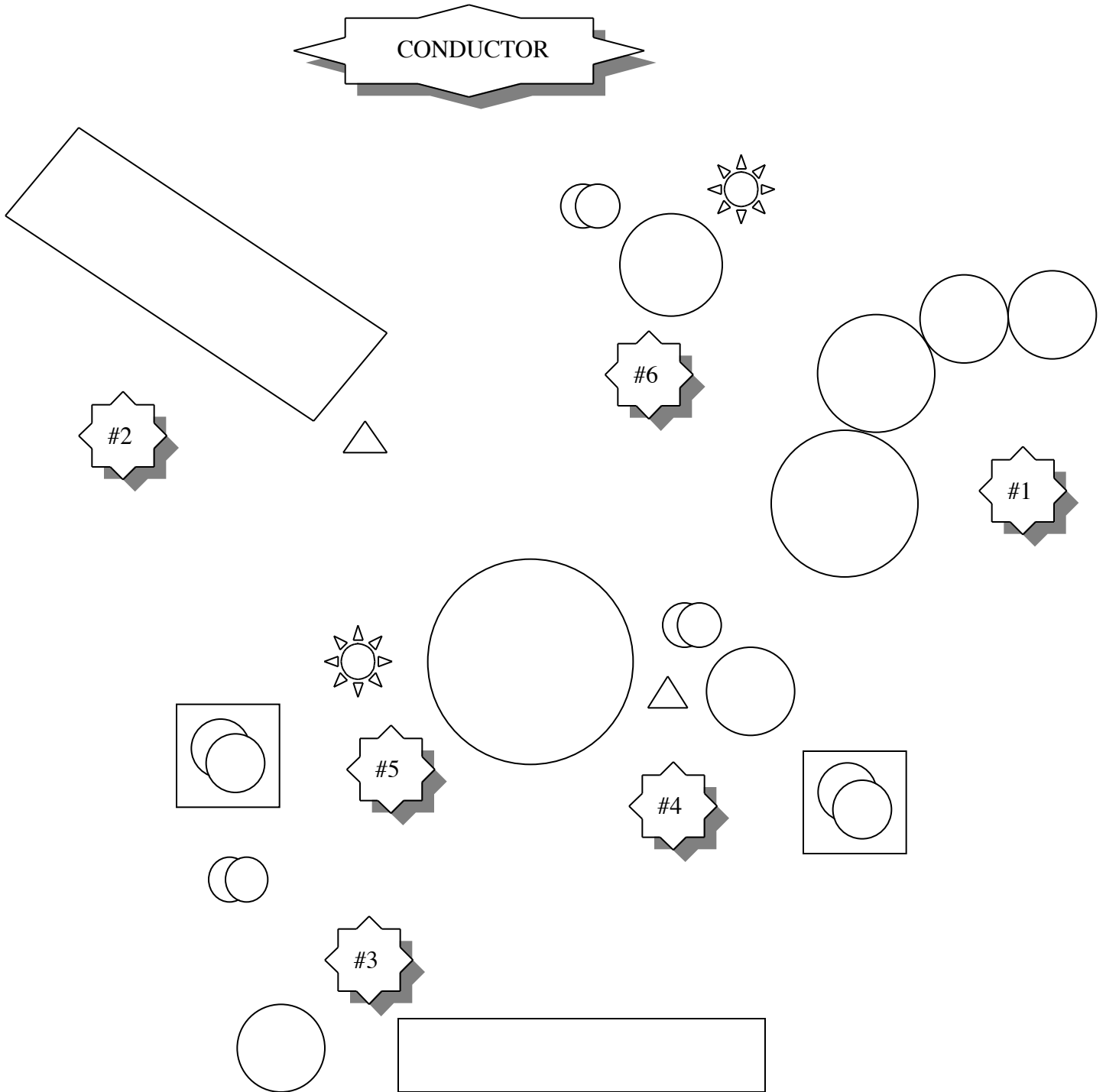
INDEX OF PLAYERS AND INSTRUMENTS

Each player has a primary instrument, but all players perform on more than one instrument.

A list of players, instruments and required mallets and sticks is as follows. The primary instrument for each player is given first.

Player #1	timpani crash cymbals gong	hard and soft timpani mallets gong beater
Player #2	chimes crash cymbals triangle bass drum	rawhide mallets (default), rattan sticks triangle beater bass drum beater, soft mallets, rattan sticks
Player #3	cymbals (in general) splash cymbals suspended cymbal crash cymbals gong bass drum	snare sticks, soft mallets, rattan sticks snare sticks, soft mallets, rattan sticks gong beater, brushes, rattan sticks bass drum beater, soft mallets
Player #4	triangle splash cymbals suspended cymbals crash cymbals gong bass drum	triangle beater (default) snare sticks, soft mallets soft mallets, rattan sticks gong beater, rattan sticks bass drum beater
Player #5	tambourine splash cymbals suspended cymbals crash cymbals gong triangle bass drum	hands (default), soft mallets, rattan sticks snare sticks, rattan sticks rattan sticks bass drum beater, rattan sticks triangle beater bass drum beater, soft mallets
Player #6	snare drum splash cymbals tambourine	snare sticks (default), rattan sticks snare sticks, rattan sticks snare sticks, rattan sticks

SUGGESTED INSTRUMENT ARRANGEMENT



Time Off

Adagio (♩ = 70)

David Reeder

Player #1 (timpani) *f* hard mallets *sfz* *p* *f* [gong] gong beater *sfz* l.v. rattan sticks on tubes *mf*

Player #2 (chimes) *sfz* *f* *mf*

Player #3 (cymbals) soft mallets on suspended cymbal *sfz* *p* *f*

Player #4 (triangle) *sfz* *mf* *ff*

Player #5 (tambourine) *f* *pp* *f*

Player #6 (snare drum) *pp* *sfz* *p* *f* *p* *f*

#1 (timp.) soft mallets *mf*

#2 (chimes)

#3 (cym.) snare sticks *p* soft mallets *p*

#4 (tri.) *f* *mf*

#5 (tamb.) *f* *pp*

#6 (snare) *pp*

Time Off

11 [crash cymbals]

#1 (timp.) *ff* *mp* *f*

#2 (chimes) *f*

#3 (cym.) brushes on gong *mf* gong beater *sfz*

bass drum beater crescendo...

#4 (tri.) *mf* *f* *ff*

#5 (tamb.) triangle beater on triangle *mp* tambourine in hand *ff*

snare sticks *p*

#6 (snare) *p* *sfz*

A

14 Andante (♩ = 92) (♩. = ♩)

#1 (timp.)

#2 (chimes) [bass drum] rattan sticks on bass drum *mf*

#3 (cym.) 1.v. rattan sticks *mp*

#4 (tri.) *mp*

#5 (tamb.)

#6 (snare) rattan sticks snares off *mp*

Time Off

17 hard mallets

#1 (timp.) *f* *mp* *f*

#2 (chimes) *mp*

#3 (cym.) *mf* *p* *mf*

#4 (tri.) *mf* rattan sticks on bass drum *mp* *f*

#5 (tamb.) *mp* *f*

#6 (snare) *mf*

20

#1 (timp.) *mf*

#2 (chimes) [crash cymbals] *f* *mf*

#3 (cym.) *mp* *mf*

#4 (tri.) rattan sticks on suspended cymbal *mf*

#5 (tamb.) *mf*

#6 (snare) *mf*

Time Off

23

[crash cymbals]

Musical score for measures 23-25, measures 23-25, and measures 26-28. The score is divided into three systems. The first system (measures 23-25) includes parts for #1 (timp.), #2 (chimes), #3 (cym.), #4 (tri.), #5 (tamb.), and #6 (snare). The second system (measures 23-25) includes parts for #3 (cym.), #4 (tri.), #5 (tamb.), and #6 (snare). The third system (measures 26-28) includes parts for #1 (timp.), #2 (chimes), #3 (cym.), #4 (tri.), #5 (tamb.), and #6 (snare). Dynamics include *mf*, *f*, and *mp*. The time signature changes from 4/4 to 5/4. The first system includes a [crash cymbals] instruction. The second system includes a *z* (zambone) instruction. The third system includes a soft mallets instruction.

26

soft mallets

Musical score for measures 26-28, measures 26-28, and measures 29-31. The score is divided into three systems. The first system (measures 26-28) includes parts for #1 (timp.), #2 (chimes), #3 (cym.), #4 (tri.), #5 (tamb.), and #6 (snare). The second system (measures 26-28) includes parts for #2 (chimes), #3 (cym.), #4 (tri.), #5 (tamb.), and #6 (snare). The third system (measures 29-31) includes parts for #1 (timp.), #2 (chimes), #3 (cym.), #4 (tri.), #5 (tamb.), and #6 (snare). Dynamics include *mf*, *f*, and *mp*. The time signature changes from 5/4 to 4/4. The first system includes a soft mallets instruction.

Time Off

36

hard mallets

#1 (timp.) *mf*

#2 (chimes) [bass drum] soft mallets on bass drum *mf* *p*

#3 (cym.) bass drum beater *f* brushes on gong *f*

#4 (tri.) *f* *mf* *mp*

#5 (tamb.) *mf* *mf*

#6 (snare) *mf*

38

soft mallets

hard mallets

soft mallets

#1 (timp.) *p*

#2 (chimes) *mf* [bass drum] *p*

#3 (cym.)

#4 (tri.)

#5 (tamb.)

#6 (snare) *p* crescendo...

Time Off

41

#1 (timp.) *f* *p* *ff* *p*

#2 (chimes) *f* *p* *ff*

#3 (cym.) *f* *ff* *mp*

#4 (tri.) *mf* *f* *p* *ff* *pp*

#5 (tamb.) *mf* *f* *p* *ff*

#6 (snare) *f* *p* *ff* *p*

snare stick on splash
soft mallets on suspended cymbal

rattan sticks
tambourine in hand

bass drum beater

45

#1 (timp.) *mf* *f* *mf*

#2 (chimes) *mf* *ff*

#3 (cym.) *f* *f* *mf*

#4 (tri.) *mf* *f* *mf* *mf*

#5 (tamb.) *mf* *f* *mf*

#6 (snare) *mf* *sfz* *p* *mf* *f*

[bass drum] *mf*

bass drum beater

snare sticks *f*
gong beater *f*

soft mallets on bass drum

Time Off

49

#1 (timp.)

#2 (chimes) *mf*

#3 (cym.)

bass drum beater *f*

#4 (tri.)

rattan sticks on gong

#5 (tamb.)

rattan sticks *p*

#6 (snare)

mf

snare off

C Andante (♩ = 84) (♩ + ♩ = ♩)

III

52

#1 (timp.) *mf*

#2 (chimes) *mf*

#3 (cym.)

rattan sticks *f*

#4 (tri.) *mf*

#5 (tamb.)

tambourine in hand *mf*

bass drum beater *ff*

#6 (snare)

snare on *mp*

Time Off

54 A--Ab III

#1 (timp.)

#2 (chimes)

#3 (cym.)

#4 (tri.)
snare stick on suspended cymbal

#5 (tamb.)

#6 (snare)

mf *mf* *p*

57 IV

#1 (timp.)

#2 (chimes)

#3 (cym.)
soft mallets on suspended cymbal
gong beater

#4 (tri.)

#5 (tamb.)

#6 (snare)

f *mp*

f *mf*

f *p* *ff* *sfz* *p*

f *sfz*

f *p* *ff* *sfz*

mf *p* *ff* *f*

Time Off

60

#1 (timp.) *mf* *f* *mp*

#2 (chimes) 5 5 5 5 *f*

#3 (cym.) *ff* *f*

#4 (tri.) gong beater *sfz* *mf*

#5 (tamb.) *f* 3 3 3

#6 (snare) 3 3 3 *mf*

63

#1 (timp.) *f* *mf* *ff* l.v.

#2 (chimes) 5 5 5 5 5 5 6 6 rawhide mallets *f* l.v.

#3 (cym.) *mf* *ff* *mf* *ff* l.v.

#4 (tri.) *f* bass drum beater *f* l.v.

#5 (tamb.) *f* snare stick on splash *f* l.v.

#6 (snare) *f* gong beater *mp* *f* l.v.