Heart, Pulse, Breath

for Solo Timpani

by Aidan Gold

duration: 7-8 min.

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Notation and Performance Instructions

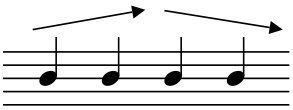
This piece is written for a standard set of 4 pedal timpani.

I, II, III, IV = labels for the 4 drums, where I is the lowest drum and IV is the highest drum. In some sections of the score, these indications are used for textural effect as well as clarifications of which notes are to be played on which drums (e.g. in the instance that multiple drums are tuned to the same pitch).

When the music is notated in two staves, the right hand plays everything in the upper staff while the left hand plays everything in the lower staff. Dynamics apply to both staves except in the case where different dynamics are explicitly given for each staff.

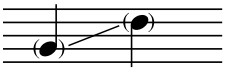
C = play in the center of the head; E = play very close to the edge of the head; ord. = play the drum in ordinary striking position - cancels out C or E.

+ = muffle the head of the drum with the palm of the hand while playing it.



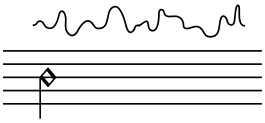
= (only appears in combination with +) change the pressure of the hand muffling the head of the drum to subtly alter the pitch. An upwards pointing arrow means to increase the pressure to raise the pitch, and a downwards pointing arrow means to decrease the pressure and lower the pitch.

= tune the drum very low (not necessarily as low as possible, but low enough that no clear pitch is audible)

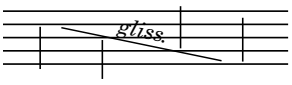


= parenthesized noteheads indicate pitches that are not re-struck. If the note at the end of a gliss. is parenthesized, then pedal the drum to that note without rearticulating it. If the note at the start of the gliss. is parenthesized, this means that the drum is ringing over from a previous strike, and should be pedaled without restriking.

= freely and rapidly move the pedal around the entire range of the drum for the duration of the note.



= touch the drum with one finger while striking it so that a quasi-harmonic sound is produced. Experiment with different finger positions that bring out interesting harmonics. If there is a line above the staff, then move the finger around the head for the duration of the line, bringing out different harmonics.



= headless notes during a gliss. should always be rearticulated.

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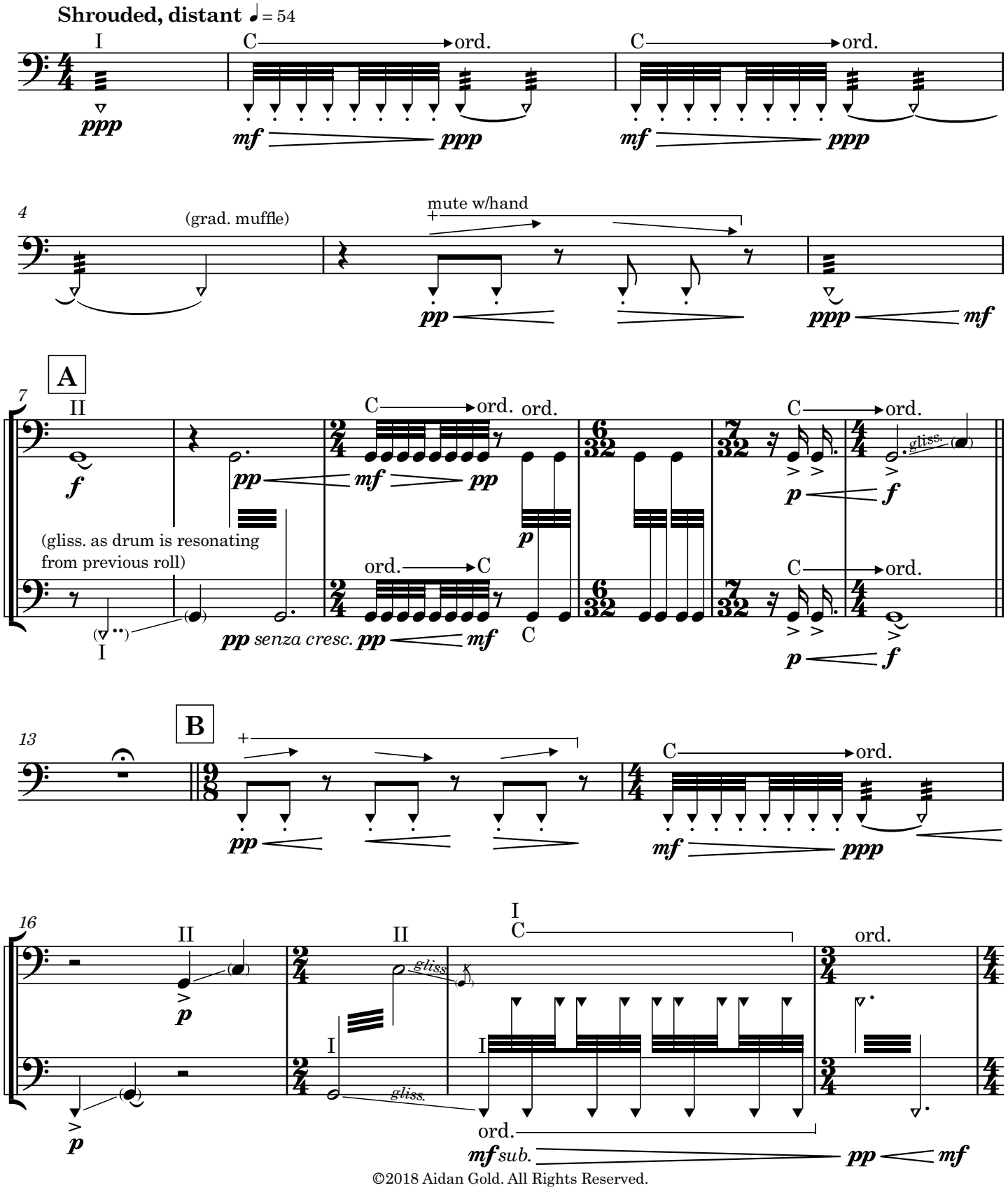

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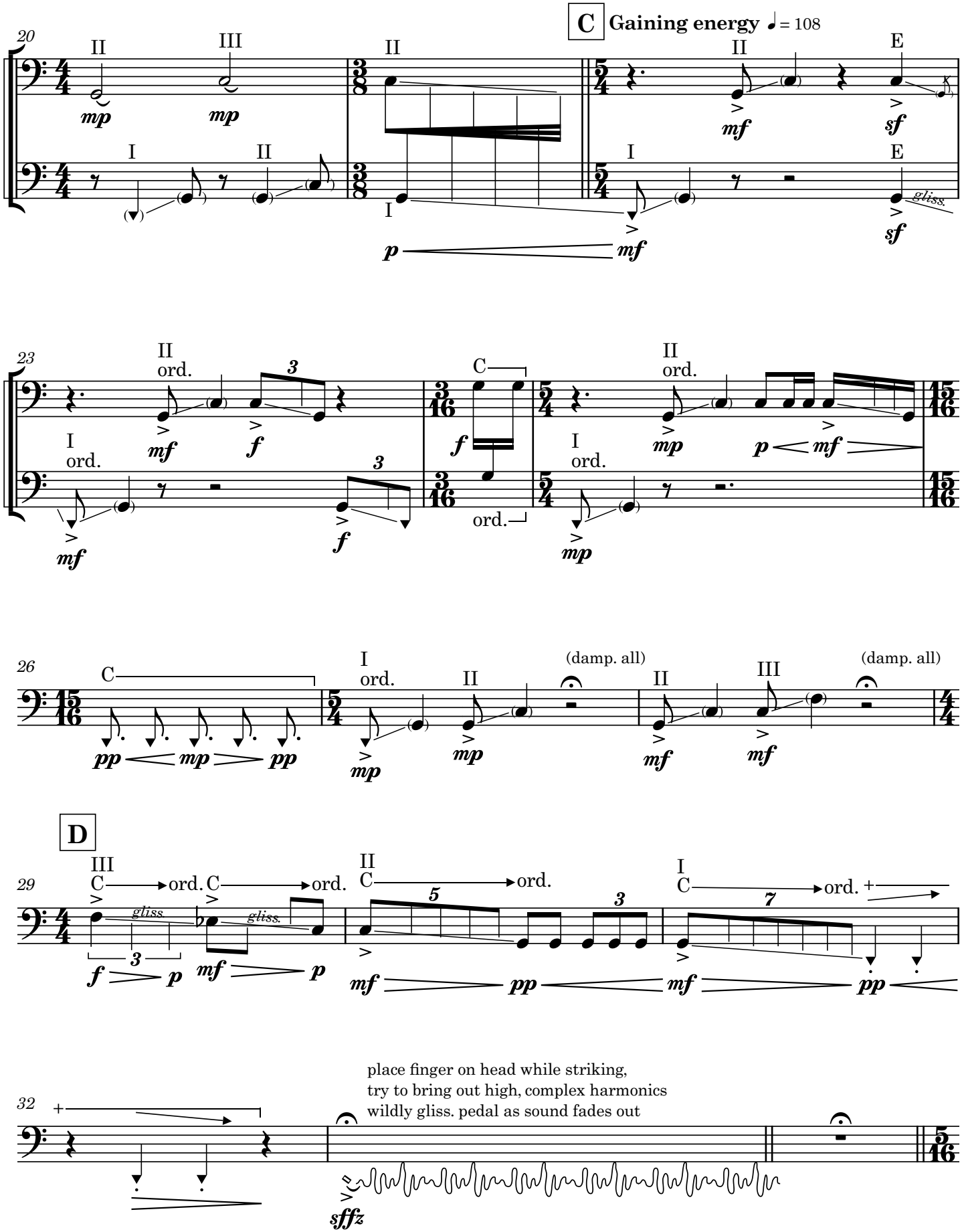

C
Gaining energy ♩ = 108
20
II
III
II
II
E
mp
mp
mf
sf
I
II
I
E
gliss.
p
mf
sf
23
II
ord.
3
C
II
ord.
I
ord.
mf
f
f
mp
p
mf
mf
f
ord.
mp
26
C
I
ord.
II
(damp. all)
II
III
(damp. all)
pp
mp
pp
mp
mp
mf
mf
D
29
III
C
ord.
C
ord.
II
C
ord.
I
C
ord.
gliss.
gliss.
5
3
7
f
p
mf
p
mf
pp
mf
pp
32
place finger on head while striking,
try to bring out high, complex harmonics
wildly gliss. pedal as sound fades out
sffz

E **Inexorably driving** ♩ = 108

R.H.: wood mallet, ord. striking pos. (until M)

35

I *(slightly emphasize the start of each bar)*

III

I

pp

II I

cresc. poco a poco

L.H.: hard felt mallet, center of drums (until M)

43

49

F

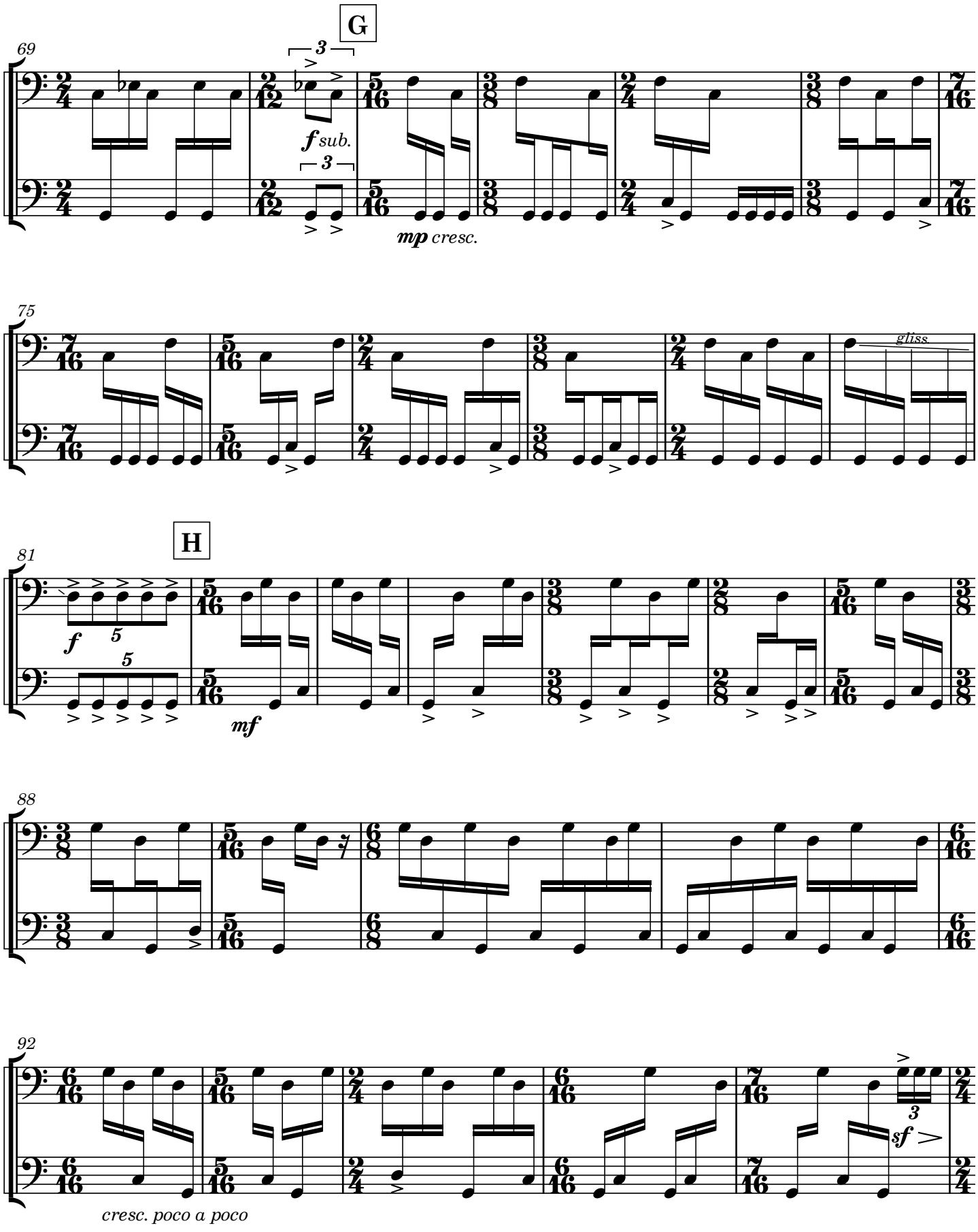
3

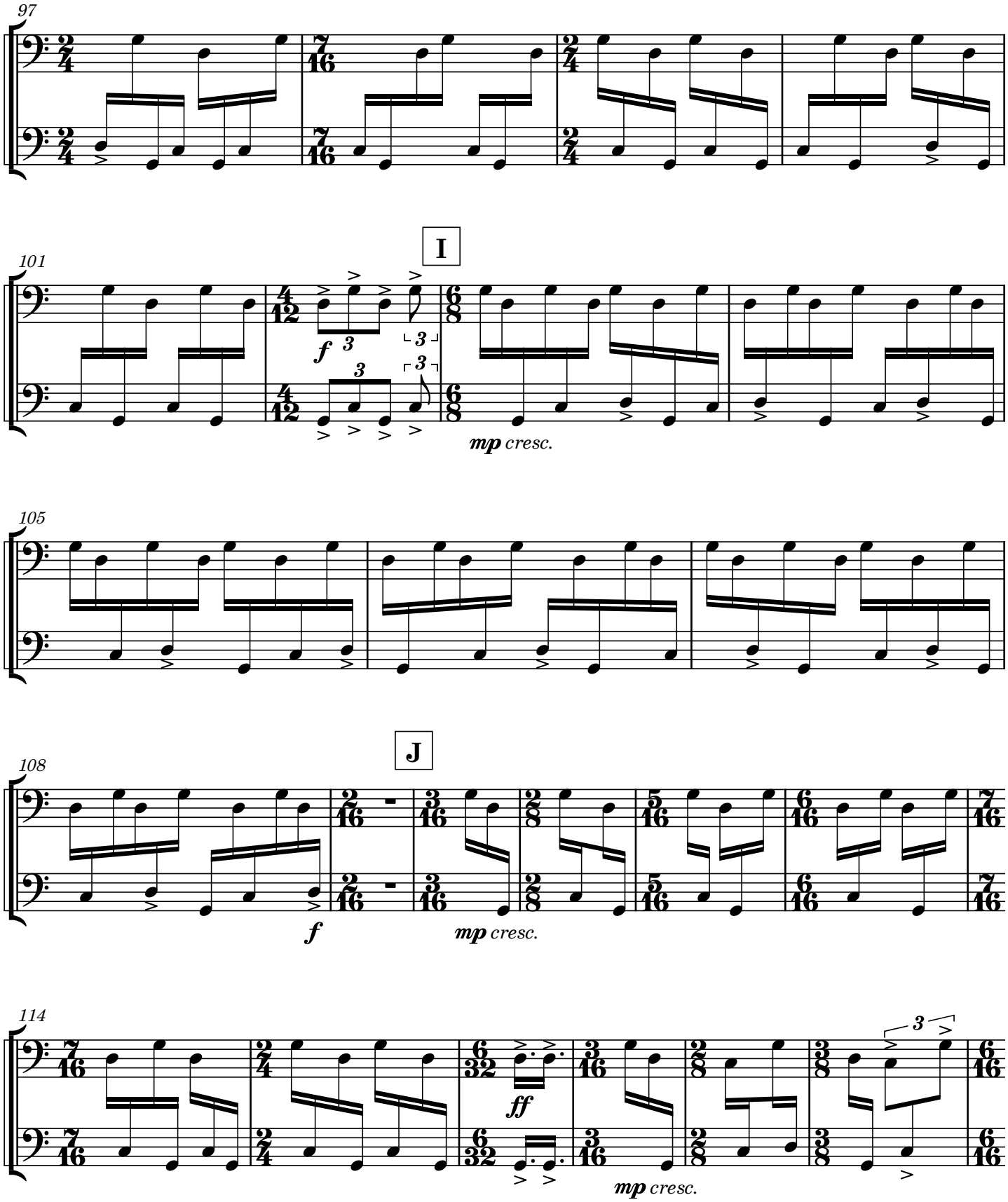
f

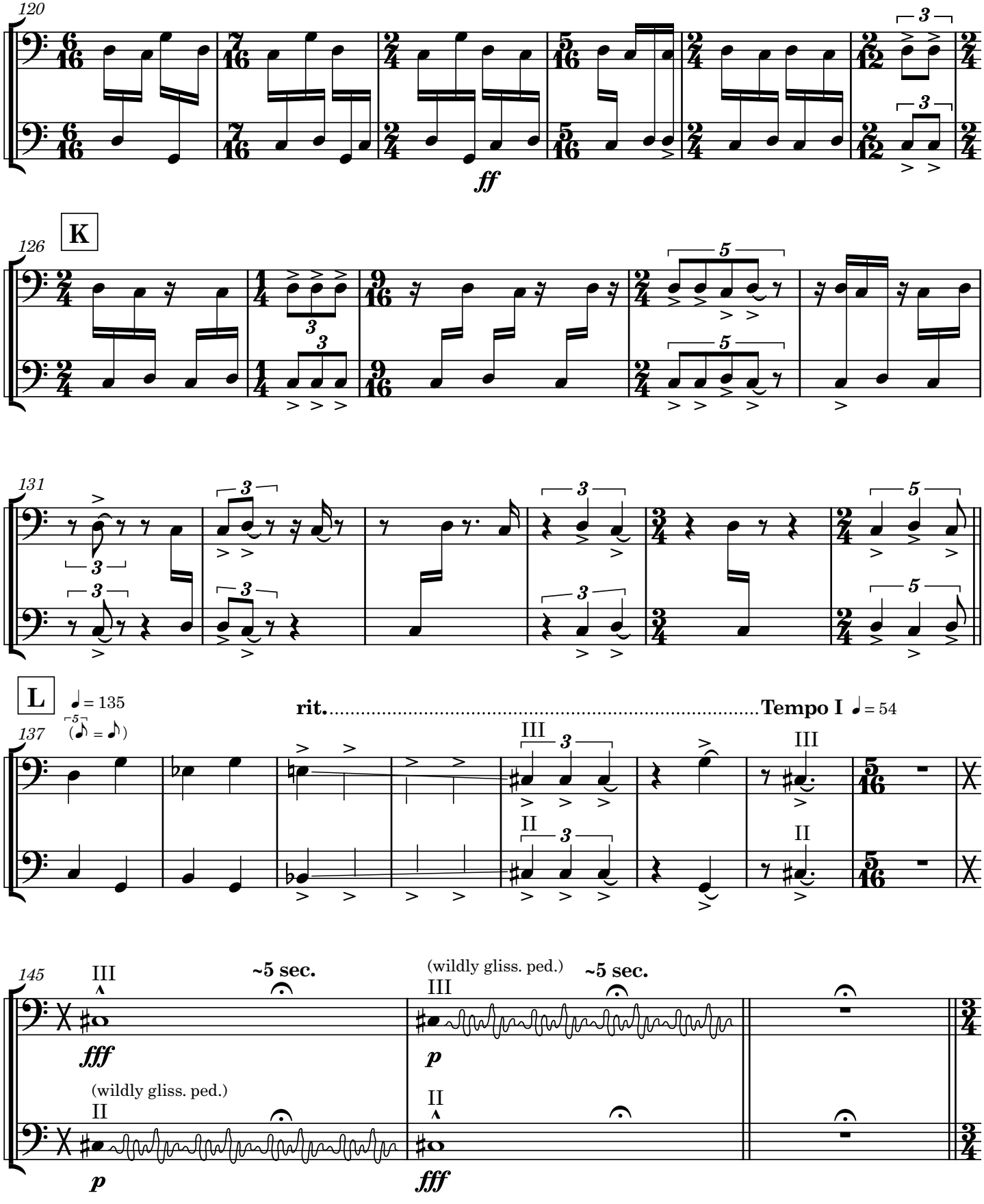
p

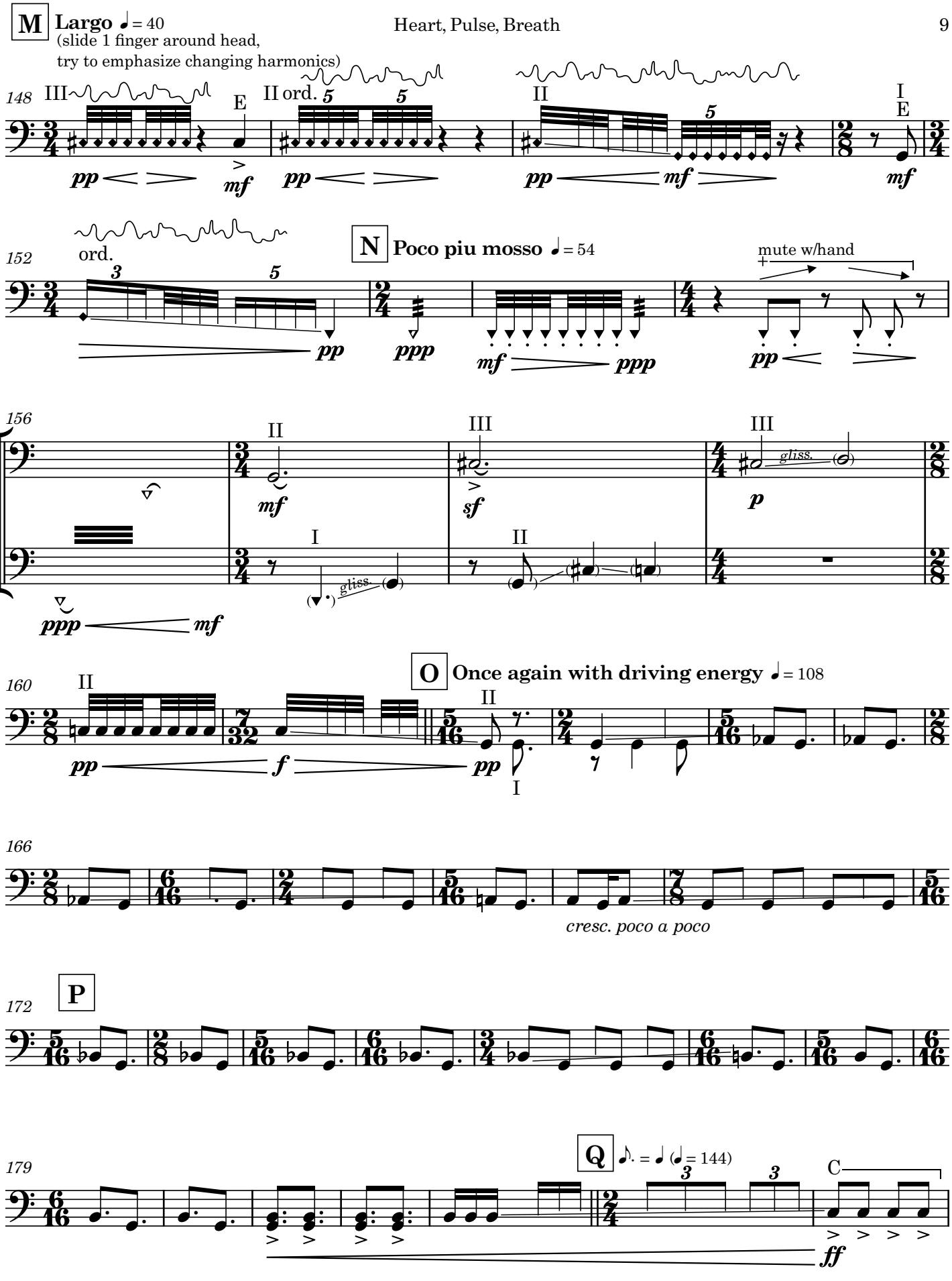
56

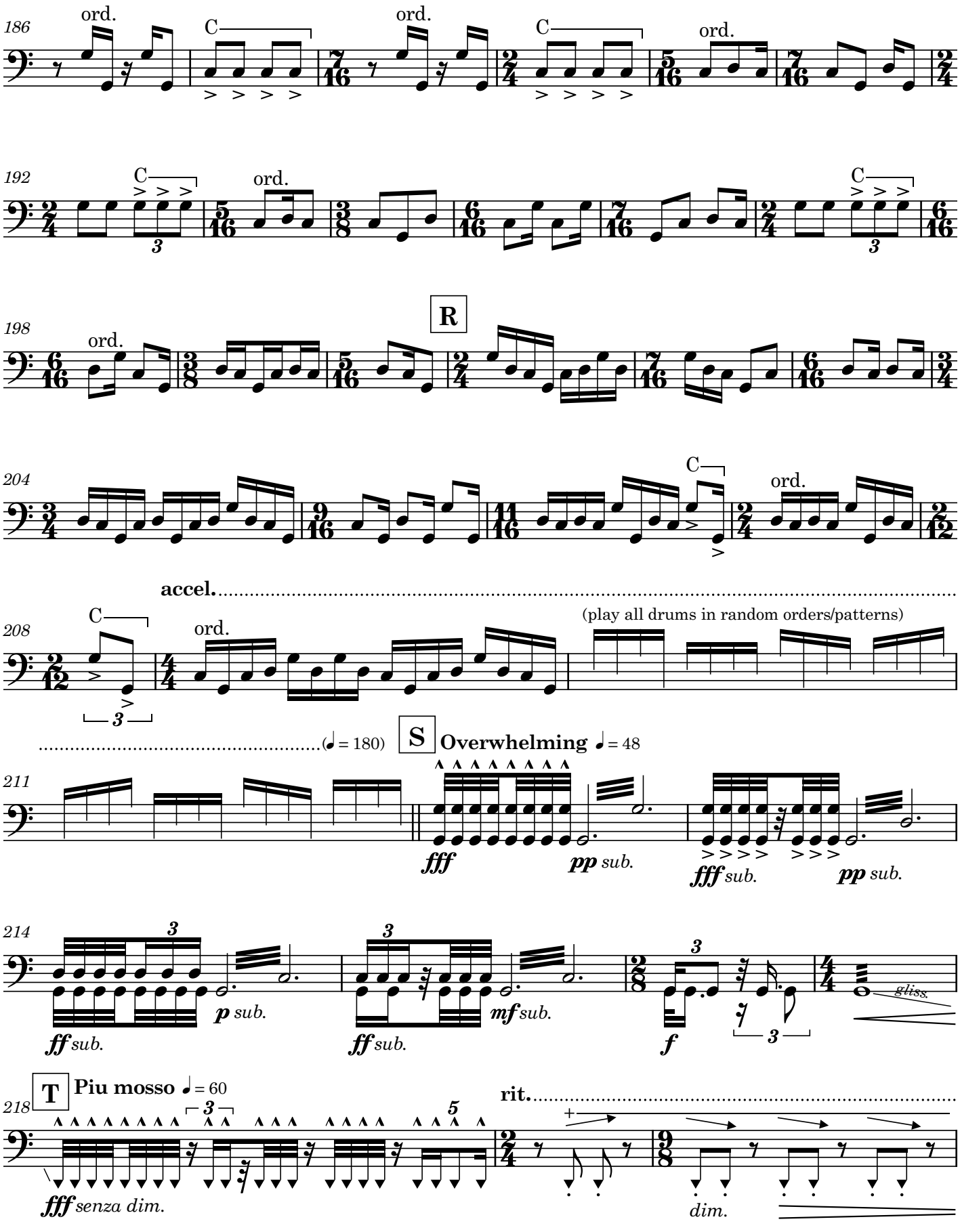
62


G
69
3
f sub.
3
mp cresc.
75
gliss.
H
81
f
5
5
mf
88
92
3
sf
cresc. poco a poco


97
101
I
f
mp cresc.
105
108
J
f
mp cresc.
114
ff
mp cresc.

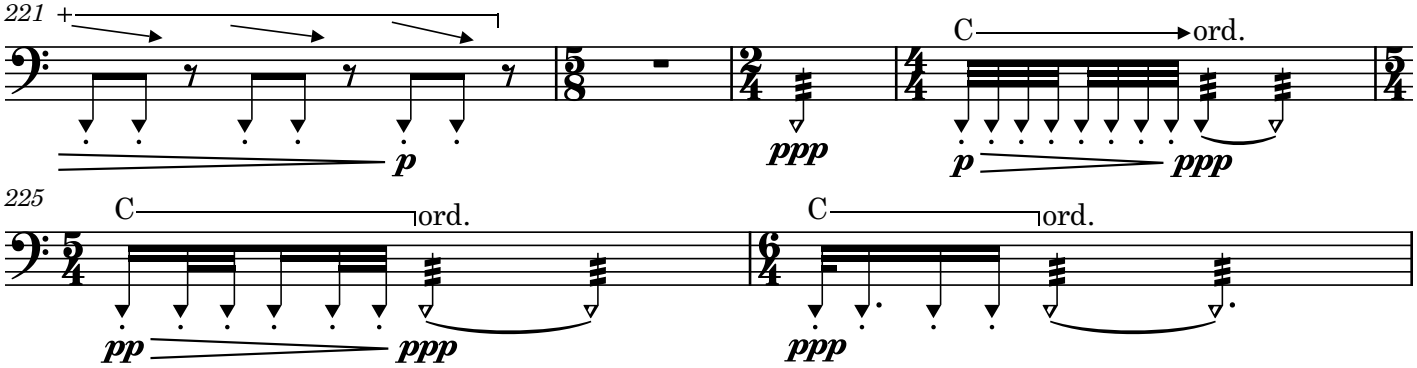
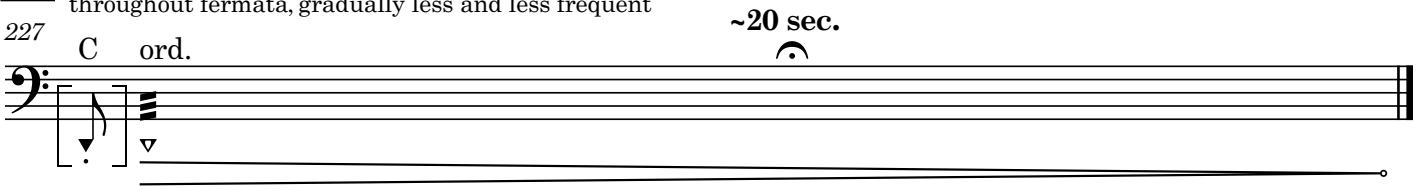

120
ff
126
K
131
L
= 135
rit.
Tempo I = 54
137
III
II
145
~5 sec.
(wildly gliss. ped.)
fff
p


M
Largo ♩= 40
(slide 1 finger around head,
try to emphasize changing harmonics)
148
III
E
II ord.
II
I
E
pp
mf
pp
pp
mf
mf
152
ord.
N
Poco piu mosso ♩= 54
mute w/hand
pp
ppp
mf
ppp
pp
156
II
III
III
mf
sf
p
gliss.
I
II
gliss.
ppp
mf
160
O
Once again with driving energy ♩= 108
II
II
I
pp
f
pp
166
cresc. poco a poco
172
P
179
Q
♪. = ♩ (♩= 144)
C
ff


186
ord.
C
ord.
C
ord.
192
C
ord.
C
198
ord.
R
204
C
ord.
accel.
208
C
ord.
(play all drums in random orders/patterns)
(♩ = 180)
S
Overwhelming ♩ = 48
211
fff
pp sub.
fff sub.
pp sub.
214
ff sub.
p sub.
ff sub.
mf sub.
f
gliss.
218
T
Piu mosso ♩ = 60
fff senza dim.
rit.
dim.

U

Desolate, distant ♩ = 40



V intersperse individual center strikes at random throughout fermata, gradually less and less frequent