

Heart, Pulse, Breath

for Solo Timpani

by Aidan Gold

duration: 7-8 min.

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Notation and Performance Instructions

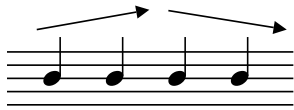
This piece is written for a standard set of 4 pedal timpani.

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.



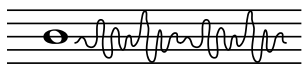
= (only appears in combination with +) change the pressure of the hand muffling the head of the drum to subtly alter the pitch. An upwards pointing arrow means to increase the pressure to raise the pitch, and a downwards pointing arrow means to decrease the pressure and lower the pitch.



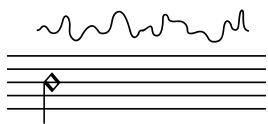
= tune the drum very low (not necessarily as low as possible, but low enough that no clear pitch is audible)



= 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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Shrouded, distant $\text{♩} = 54$

The musical score is written in bass clef with a 4/4 time signature. It consists of five systems of staves. The first system (measures 1-3) features a series of chords and a melodic line with dynamics *ppp*, *mf*, and *ppp*. The second system (measures 4-6) includes a 'grad. muffle' instruction and a 'mute w/hand' instruction, with dynamics *pp* and *mf*. The third system (measures 7-12) is marked 'A' and contains complex rhythmic patterns with dynamics *f*, *pp*, *mf*, *pp*, *p*, and *f*. The fourth system (measures 13-15) is marked 'B' and features a 'gliss.' instruction and dynamics *pp*, *mf*, and *ppp*. The fifth system (measures 16-18) includes a 'gliss.' instruction and dynamics *p*, *mf sub.*, *pp*, and *mf*. The score includes various performance instructions such as 'ord.', 'C', 'gliss.', and 'senza cresc.'.

C Gaining energy ♩ = 108

20 II III II E
 mp mp mf sf
 I II I E
 p mf sf
 gliss.

23 II ord. 3 C II ord. E
 mf f mp p mf
 I ord. I ord.
 mf f mp

26 C I ord. II (damp. all) II III (damp. all)
 pp mp pp mp mf mf

D

29 III C ord. C ord. II C 5 ord. I C 7 ord. +
 f p mf p mf pp mf pp
 gliss. gliss.

32 +
 sffz
 place finger on head while striking,
 try to bring out high, complex harmonics
 wildly gliss. pedal as sound fades out

E Inexorably driving ♩ = 108

R.H.: wood mallet, ord. striking pos. (until M)
I (slightly emphasize the start of each bar)

35

pp *cresc. poco a poco*

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

43

49

F

f *p*

56

62

69 G

f sub.
mp cresc.

75

gliss.

81 H

f
mf

88

92

cresc. poco a poco
sf

97

Musical score for measures 97-100. The piece is in 2/4 time. Measures 97 and 99 feature a bass line with eighth notes and a piano accompaniment with chords. Measures 98 and 100 feature a bass line with eighth notes and a piano accompaniment with chords. A dynamic marking of f is present in measures 98 and 100.

101

I

Musical score for measures 101-104. The piece is in 2/4 time. Measures 101 and 102 feature a bass line with eighth notes and a piano accompaniment with chords. Measures 103 and 104 feature a bass line with eighth notes and a piano accompaniment with chords. A dynamic marking of f is present in measure 101. A dynamic marking of mp *cresc.* is present in measure 103. A box labeled 'I' is placed above measure 103. A triplet of eighth notes is marked with a '3' in measure 101.

105

Musical score for measures 105-107. The piece is in 2/4 time. Measures 105 and 107 feature a bass line with eighth notes and a piano accompaniment with chords. Measure 106 features a bass line with eighth notes and a piano accompaniment with chords.

108

J

Musical score for measures 108-113. The piece is in 2/4 time. Measures 108 and 110 feature a bass line with eighth notes and a piano accompaniment with chords. Measures 109 and 111 feature a bass line with eighth notes and a piano accompaniment with chords. Measures 112 and 113 feature a bass line with eighth notes and a piano accompaniment with chords. A dynamic marking of f is present in measure 108. A dynamic marking of mp *cresc.* is present in measure 110. A box labeled 'J' is placed above measure 108.

114

Musical score for measures 114-117. The piece is in 2/4 time. Measures 114 and 115 feature a bass line with eighth notes and a piano accompaniment with chords. Measures 116 and 117 feature a bass line with eighth notes and a piano accompaniment with chords. A dynamic marking of ff is present in measure 114. A dynamic marking of mp *cresc.* is present in measure 116. A triplet of eighth notes is marked with a '3' in measure 117.

120

ff

126 **K**

131

L ♩ = 135 rit..... Tempo I ♩ = 54

137 (♩ = ♩)

145

fff (wildly gliss. ped.) *p* (wildly gliss. ped.) *fff*

M

Largo ♩ = 40
 (slide 1 finger around head,
 try to emphasize changing harmonics)

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9

148 III *pp* *mf* E II ord. 5 5 II *pp* *mf* I E *mf*

152 ord. 3 5 **N** **Poco piu mosso** ♩ = 54 *pp* *ppp* *mf* *ppp* *pp* mute w/hand

156 II III III *mf* *sf* *p* *ppp* *mf* *gliss.* *gliss.*

160 II **O** **Once again with driving energy** ♩ = 108 *pp* *f* *pp* I

166 *cresc. poco a poco*

172 **P**

179 **Q** ♩ = ♩ (♩ = 144) *ff* C

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.*

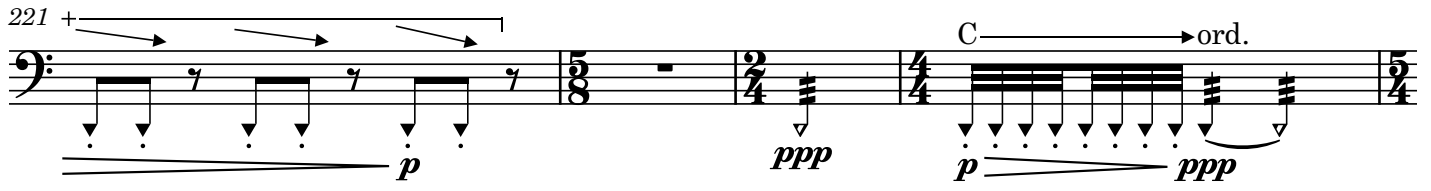
214 *ff sub.* *p sub.* *ff sub.* *mf sub.* *f* *gliss.*

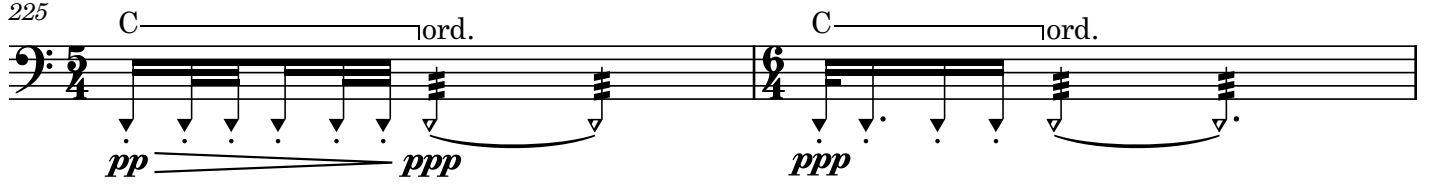
T Piu mosso ♩ = 60 rit.....

218 *fff senza dim.* *dim.*

U

Desolate, distant ♩ = 40

221 + 

225 

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

~20 sec.

227 