

Based off William Schuman's

10.^u Symphony No. 3^u (Toccata)¹³ Mvt. 2

A point of observation: If the triplet brackets over quarter and half note triplets were removed between bars 33 through 44 and a 6/4 time signature inserted, the rhythmic context would be unchanged. This may prove helpful at times in reading large triplet figures in ♩ time.

$\text{♩} = 100$ 92-100

This musical score is for the Toccata movement of the third symphony by William Schuman. It is written for a single staff in bass clef with a common time signature. The tempo is marked as quarter note = 100, with a range of 92-100. The score consists of 52 measures, divided into systems of eight measures each. The notation is characterized by frequent triplet figures, often spanning multiple measures. Dynamic markings include *pp* (pianissimo), *mf* (mezzo-forte), *f* (forte), *mp* (mezzo-piano), *p* (piano), and *ff* (fortissimo). The score includes various articulations such as accents and slurs. The key signature is one flat (B-flat major or D minor). The piece concludes with a final double bar line at measure 52.

HWV 373
"Sonata for Violin in E Major"

Roll ♪ (+)

Sonata

(For Violin)

Handel

94-104

Allegro ♪ = 104

mf

1 2 3

4 5 6

7 8 9

10 11 12

13 14

f

p

p

f

cresc.

f *p* *cresc.*

17 18

19 20 21

22 23 24

f

mp

26 27

cresc.

28 29 30 31

f

tr

Handwritten musical score for a single melodic line, likely for a piano or violin. The score is written on ten staves, grouped into two sections: Section C (measures 33-48) and Section D (measures 49-66). The key signature is three sharps (F#, C#, G#).

Section C (Measures 33-48):

- Measure 33: *mf*, *r* (right hand), *R* (right hand), *r* (right hand), *L* (left hand).
- Measure 34: *mf*, *r* (right hand), *L* (left hand).
- Measure 35: *pp*, *r* (right hand), *R* (right hand), *L* (left hand).
- Measure 36: *pp*, *r* (right hand), *L* (left hand).
- Measure 37: *pp*, *r* (right hand), *L* (left hand).
- Measure 38: *pp*, *r* (right hand), *L* (left hand).
- Measure 39: *p*, *L* (left hand), *r* (right hand), *r* (right hand).
- Measure 40: *p*, *L* (left hand), *r* (right hand), *r* (right hand).
- Measure 41: *p*, *L* (left hand), *r* (right hand), *r* (right hand).
- Measure 42: *cresc.*, *r* (right hand), *L* (left hand).
- Measure 43: *cresc.*, *r* (right hand), *L* (left hand).
- Measure 44: *f*, *r* (right hand), *L* (left hand).
- Measure 45: *f*, *r* (right hand), *L* (left hand).
- Measure 46: *f*, *r* (right hand), *L* (left hand).
- Measure 47: *f*, *r* (right hand), *L* (left hand).
- Measure 48: *p*, *r* (right hand), *L* (left hand).

Section D (Measures 49-66):

- Measure 49: *f*, *r* (right hand), *L* (left hand).
- Measure 50: *f*, *r* (right hand), *L* (left hand).
- Measure 51: *f*, *r* (right hand), *L* (left hand).
- Measure 52: *p*, *r* (right hand), *L* (left hand).
- Measure 53: *p*, *r* (right hand), *L* (left hand).
- Measure 54: *p*, *r* (right hand), *L* (left hand).
- Measure 55: *p*, *r* (right hand), *L* (left hand).
- Measure 56: *p*, *r* (right hand), *L* (left hand).
- Measure 57: *p*, *r* (right hand), *L* (left hand).
- Measure 58: *f*, *r* (right hand), *L* (left hand).
- Measure 59: *f*, *r* (right hand), *L* (left hand).
- Measure 60: *f*, *r* (right hand), *L* (left hand).
- Measure 61: *mf*, *r* (right hand), *L* (left hand).
- Measure 62: *mf*, *r* (right hand), *L* (left hand).
- Measure 63: *cresc.*, *r* (right hand), *L* (left hand).
- Measure 64: *f*, *r* (right hand), *L* (left hand).
- Measure 65: *f*, *r* (right hand), *L* (left hand).
- Measure 66: *f*, *r* (right hand), *L* (left hand).

Lesson Plan: Jonathan's Light

A. Double Verticals Chromatically



Lesson Plan: Jonathan's Light

B. Permutation 1, 2, 3, 4, in Fourths and Minor 6ths (measures 8 - 14)

Exercise B consists of measures 8 through 14. The notation is in treble and bass clefs with a common time signature (C). The melody in the treble clef features a sequence of eighth notes in fourths and minor sixths. The bass clef contains whole rests for all measures.

Exercise B continues with measures 15 through 17. Measures 15 and 16 are marked '1st' and measure 17 is marked '2nd'. The treble clef melody includes fingerings (4, 3, 2, 4) and a repeat sign. The bass clef contains whole rests.

C. Thirds in Left Hand Move Up Chromatically (measures 1 - 5)

Exercise C consists of measures 1 through 5. The treble clef contains whole rests. The bass clef features a chromatic ascent of thirds, starting on C2 and ending on E4. The instruction 'continue ascending' is written above the final measure.

D. Permutation 1, 2, 3, 4 - 3, 2, 3, 2 - 3, 2, 3, 4 (measure 29)

Exercise D is measure 29. The notation is in treble and bass clefs with a 3/4 time signature. The melody in the treble clef follows the permutation 1, 2, 3, 4 - 3, 2, 3, 2 - 3, 2, 3, 4. The bass clef contains whole rests.

Exercise D continues with measures 30 through 33. The treble clef melody continues the permutation pattern. The bass clef contains whole rests.



Jonathan's Light

Dedicated to the memory of the "awesome" Jonathan Phillips

by Julie Davila

Expressivo ♩ = 88 - 92 92-100

Jonathan's Light

pg 2

Musical notation for measures 18-21. Treble and bass staves. Measure numbers 18, 19, 20, 21 are indicated above the staff. Measure 20 has a '3' above it, indicating a triplet.

Musical notation for measures 22-25. Treble and bass staves. Measure numbers 22, 23, 24, 25 are indicated above the staff. Measure 22 has a '3' below it, indicating a triplet. Dynamics: *mp* (measures 23-24), *mp* *meno mosso* (measure 24), *mf* (measure 25). A crescendo hairpin is shown between measures 22 and 23.

Musical notation for measures 26-28. Treble and bass staves. Measure numbers 26, 27, 28 are indicated above the staff. Measure 26 has a *f* dynamic. Measure 28 has a *Rit.* marking. A crescendo hairpin is shown between measures 27 and 28. The dynamic *mp* is written at the end of the system.

Musical notation for measures 29-31. Treble and bass staves. Measure numbers 29, 30, 31 are indicated above the staff. Measure 29 has a *mp* dynamic. Measure 30 has a *piu mosso w/feeling* marking. Measure 31 has a *1st X* and *2nd X* marking. A crescendo hairpin is shown between measures 30 and 31. The dynamic *mp* is written at the end of the system. A handwritten note *(poco rit and X)* is written above measure 31.

Musical notation for measures 32-35. Treble and bass staves. Measure numbers 32, 33, 34, 35 are indicated above the staff. Measure 32 has a *f* dynamic. Measure 33 has a *mf* dynamic. Measure 34 has a *poco ritard* marking. Measure 35 has a *p* dynamic. A crescendo hairpin is shown between measures 34 and 35. A handwritten note *a tempo* is written above measure 33.

Preface

These etudes focus on the following five issues on the timpani: **Sound Quality**, **Articulation** (and evenness between the hands), **Rolls**, **Intonation**, **Rhythm** and **Time**.

Sound Quality: No matter the technical challenge the player should always strive for the best sound quality possible. Always paying particular attention to where each drum is being struck (the playing spot) will help in achieving this goal. There are many opinions as to what an ideal sound can be, for myself it is an open and ringing sound that is produced by using a relaxed technique.

Articulation: Clear articulation is always a concern for the timpanist. Using harder mallets should not always be the solution. In fact, the timpanist might find it more rewarding to use softer mallets, achieve a fine timpani sound, and use their touch and technique to produce the required articulation. The timpanist should pay particular attention to the evenness of sound between the hands, especially when there are repeated notes on one drum.

Rolls: Rolling is the timpanist's equivalent of a long tone. Rolls will emphasize the ringing nature of the timpani and not the percussive qualities. In passages with slurs marked above rolls, these rolls should be as connected as possible between the drums and not broken.

Intonation: Precise intonation is very important. Hearing proper intervallic relationships is essential to the development of any timpani player. If a note is out of tune, the player should fix it (while playing) and not allow it to remain false.

Rhythm and Time: Keeping time while tuning during rests is a skill required by the timpanist. If the player needs more time in these etudes, it is acceptable to change the amount of time given. The player should then adhere to this change. Players should make sure to subdivide mentally to ensure proper rhythmic spacing and placement.

Muffling is encouraged at the discretion of the player. Sometimes articulations are marked to indicate whether they should be long or short. In any event, muffle as quietly as possible.

The terms *General* sound, *Classical* sound, etc. (starting p. 18) are intentionally vague. These terms are only meant to act as a general guideline for the sound of each etude. This may indicate a stick choice or may indicate *how* a stick should be used. In any case, it is up to the performer to explore the many possibilities and come up with a sound that is musically fitting.

Finally, all of the aforementioned technical issues aside, it is very important that these etudes should be approached musically. Each performer should find his or her personal interpretation of these studies. A timpanist should strive to always be a listening and adjusting musician.

These etudes are dedicated to Paul Yancich.

- Alex A. Orfaly

Etude #11

Measures 22-33 are derived from Brahms' *Symphony No. 4*. Playing articulate rhythms in the low range of the timpani is challenging. Often, if one "digs in" just a little, these rhythms will jump right out. During the quick passing notes of measures 59-60, you might be tempted to play louder. Stay very soft and play the sextuplets as evenly as possible.

Allegro Giocoso ♩ = 120 | 12-120

Classical sound

G A D F

Measures 1-4: *p*

Measures 5-8: *mp*

Measures 9-13: *mf*

Measures 14-17: *p*, 26 - C, 29 - G, 32 - F, *f*

Measures 23-26: *sub p*

Measures 27-30: *f*, *ff*

Measures 31-34: *mf*

Measures 35-40: *mf*

