

Michael Shun

Wraths 4 Timpani

I. Spiteful

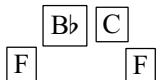
II. Dutiful

III. Dyscontent

IV. (Coda) Exhaustion

for Taylor
Wraths 4 Timpani

I.



Spiteful $\text{♩} = 70$
sempre $\text{♩} = \text{♪}$

Michael Shun

articulate lyrical

Timpani

1

Bass clef 6/8 time f 5/8 time p 7/8 time $\text{sub. } mp$ 3/4 time

5

1

Bass clef 3/4 time f *molto dim.* p

$\text{C} \rightarrow \text{D}_{\flat}$

9

$\text{B}_{\flat} \rightarrow \text{C}_{\flat}$

$\text{C}_{\flat} \rightarrow \text{B}_{\flat}$

$\text{B}_{\flat} \rightarrow \text{A}$ short B_{\flat}

6

13

2

Bass clef 6/8 time f 5/8 time p

$\text{B}_{\flat} \rightarrow \text{A}$

$\text{D}_{\flat} \rightarrow \text{C}$

17

3

$\text{F} \rightarrow \text{E}$

broad

ff mf

$\text{C} \rightarrow \text{D}_{\flat}$

21

$\text{F} \rightarrow \text{G}_{\flat}$

$\text{E} \rightarrow \text{E}_{\flat}$

$\text{A} \rightarrow \text{B}_{\flat}$

p

26 (do not dampen), 4 E_b → F G_b → G_#
meno f *freely, molto pesante*

30 5 ff
morendo

34 F → E G → A_b D_b → C
9 10 6 9
8 8 8 8

rall.

37 E → F A_b → G fff V
let breathe

B_b C
G F

II.

Dutiful ♩ = 50
quasi freely; take your time
 (articulate, but connected and moving forward)

1 pp emerge from decay

2 p G_# → G_b

3 C → D → E_b → D (B_b → C)
(big)

4

6

broadly

5 ff

6

7

C → D♭

7

poco rall.

more in-timeRepeat 3-4 times, incrementally
pedal 29" while playing.

big

sfz

11 E♭ → E♯

p

12

mp → **fff**

Dyscontent ♩. = 128

III.

26": lowest pitch (unspecified)

ff

32"

26" *mp* → **ff**

yeet.

3

sim.

26"

5

26" 29"

12

6 10

p repeat, gradually dim. → **ppp** quasi niente

ff

21

7

out of meter; roll slows down to eighth note

32"

more "rhythmic"

21

3

(♩ = ♪)
8

26"

26"

12
8

The musical score shows a bassoon part. The key signature is one sharp. Measure 8 starts with a bass note followed by two eighth notes. Measure 9 begins with a sixteenth-note pattern (down, down, up) followed by a bass note, a sharp, an eighth note, and another sharp. Measure 10 starts with a bass note followed by two eighth notes. The time signature changes to 12/8 at the end of measure 10.

repeat c. 3-4 times, gradually pedal 26" from lowest possible pitch to....

10

B **C**

X **E**

play while switching
one mallet to hand

play with one hand;
switch other mallet
to hand

sffz **pp**

play while switching
one mallet to hand

play with one hand;
switch other mallet
to hand

Musical score for '11 hands' at measure 14. The score consists of two staves. The top staff is in 12/8 time, bass clef, and has six measures of sixteenth-note patterns. The bottom staff is in 32" time, bass clef, and shows sustained notes with dynamic markings *pp* and *sfz*. The score includes a large bracket grouping the first six measures as a section.

Musical score for bassoon part 16. The score consists of two staves. The top staff is in common time (indicated by '16') and has a dynamic marking of *mp*. It features a continuous eighth-note pattern with 'x' marks at each note position. The bottom staff is in 32nd note time (indicated by '32"') and has a dynamic marking of *sfsz*. It features a sustained note with a wavy line underneath, followed by a series of eighth-note patterns with 'x' marks. The score concludes with a dynamic marking of *sffz*.

Musical score for bassoon part 18. The score consists of two staves. The top staff starts with a bass clef, a 'mf' dynamic, and a '32'' time signature. It features a continuous eighth-note pattern of 'x' marks on the first six lines. The bottom staff starts with a bass clef, a 'p' dynamic, and a '32'' time signature. It features a continuous eighth-note pattern of vertical bar marks ('|') on the first six lines. Measure numbers 18 and 19 are indicated above the staves.

21 **12**

32" *mf*

26" *sffz*

24

32"

27

29 increase to roll speed → switch to mallets **29"** *p* mallets

30 A X **13** *mf*

26" *freely* short

32" *p*

34 **26"** *3* **12** **8**

32" **12** **8**

8 a tempo ♩ = 128

37

B E♭/D♯

E♭/D♯ E♯

♩:12/8 | ♩:15/8 | ♩:12/8

ff *sffz*

39

♩:12/8 | ♩:6/8 | ♩:12/8

mp *ffff* *pp*

restrained

42

♩:12/8

ff

26"

44

29"

26"

46 ghost:
do not articulate, but let ring
and pedal up

23"

mf

f

♩:12/8 | ♩:6/8 | ♩:12/8

48 14

23" 26"

mp

♩:12/8

sffz

sffz

sffz

50

23" repeat, pedaling 23" into unison with 26"

p 26"

last time:

♩:12/8 | ♩:6/8 | ♩:12/8

sffz

18

53

9

53

54

23"

ff

overplay

sffz

big

54

55

6/8

mp

dim.

ppp

attacca

IV. (Coda)

Exhaustion

(♩ = 96)

23"

↓

↓

↓

3/4

mp

pedal 23" gradually to F

60

meno f

mp

3/4

62

meno f

mp

3/4

65

15

f

p

3/4

play these three patterns, random order for c. 12 counts

Three separate musical patterns for bass clef, each consisting of two measures of 16th-note strokes. The first pattern starts with a bass note followed by a series of eighth-note strokes. The second pattern starts with a bass note followed by a series of sixteenth-note strokes. The third pattern starts with a bass note followed by a series of eighth-note strokes.

68

Bass clef, 12/16 time. Dynamic **p**. The music consists of two measures of sixteenth-note strokes. The first measure starts with a bass note followed by a series of sixteenth-note strokes. The second measure starts with a bass note followed by a series of sixteenth-note strokes. The music is labeled *restrained, but menacing*.

70 **16****E♭** ↗ **E♯****E♯** ↗ **F♯**

Bass clef. The music consists of two measures of sixteenth-note strokes. The first measure starts with a bass note followed by a series of sixteenth-note strokes. The second measure starts with a bass note followed by a series of sixteenth-note strokes. The music is labeled *restrained, but menacing*.

72

↗ **G♯**↗ **G♯**↗ **A**

Bass clef. The music consists of two measures of sixteenth-note strokes. The first measure starts with a bass note followed by a series of sixteenth-note strokes. The second measure starts with a bass note followed by a series of sixteenth-note strokes. The music is labeled *restrained, but menacing*.

75

↗ **E♯** **D♯**↗ **E♯**

Bass clef. The music consists of two measures of sixteenth-note strokes. The first measure starts with a bass note followed by a series of sixteenth-note strokes. The second measure starts with a bass note followed by a series of sixteenth-note strokes. The music is labeled *f*.

77 **17**

← ⋮ = ⋮ →

Bass clef. The music consists of four measures. The first measure is in 9/16 time, dynamic **p**. The second measure is in 6/8 time. The third measure is in 9/8 time, dynamic **f**, with a 2 overline. The fourth measure is in 12/8 time, dynamic **f**.

80

Bass clef. The music consists of four measures. The first measure is in 12/8 time, dynamic **mp**. The second measure is in 12/8 time, dynamic **f**, with a 2 overline. The third measure is in 6/8 time, dynamic **f**, with a 2 overline. The fourth measure is in 6/8 time, dynamic **f**, with a 2 overline.

82

Bass clef. The music consists of four measures. The first measure is in 6/8 time, dynamic **mp**. The second measure is in 6/8 time, dynamic **f**, with a 2 overline. The third measure is in 6/8 time, dynamic **f**, with a 2 overline. The fourth measure is in 6/8 time, dynamic **f**, with a 2 overline.

84

Bassoon Part

Measure 84: **ff** (fortississimo) to **p** (pianissimo).

86

Measure 86: **18** (boxed), **mp** (mezzo-pianissimo), *poco a poco cresc.*

88

Measure 88: **13** (boxed), **E♯** (boxed), **D♯** (boxed).

89

Measure 89: **E♯** (boxed), **D♯** (boxed).

90

Measure 90: **9** (boxed), *collapsing*.

93

Measure 93: **F♯** (boxed), **E♯** (boxed), **>**, **>**, **>**.

94 with whatever energy is left.

Measure 94: **ffff** (fortissississimo).

96

Measure 96: **ffff** (fortissississimo).

Measure 97: **ffff** (fortissississimo).

Wraths 4 Timpani marks a return to solo timpani writing after my first suite for the instrument written in 2017. On the one hand, this piece serves as a metric in my compositional journey of exploring timpani writing and form (while also writing a new piece for a dear friend.) On the other hand, this piece also serves as an emotional outlet for a turbulent time in my life, one where nearly all of my personal values are questioned and where my conviction in my identity is put to the test.

This piece comprises four short movements, each of which is an abstraction of a different aspect of my life and identity that currently frustrates me. These frustrations are labeled in the tempo markings, thereby categorizing my four different sources of anger and sadness. Musically, these four pieces explore the distinction between the obvious percussive nature of the timpani while also confronting the melodic possibilities (and limitations) of the instrument.

The *Wraths* mark the upheaval of who I was, the conflicts and frustrations of who I am now, and the uncertainty of who I will be.