

Michael Shun

Wraths 4 Timpani

I. Spiteful

II. Dutiful

III. Dyscontent

IV. (Coda) Exhaustion

for Taylor
Wraths 4 Timpani

I.

F B \flat C F

Spiteful $\downarrow = 70$

sempre $\downarrow = \downarrow$

Michael Shun

Timpani

articulate lyrical

f *sub. mp*

5

1

f *molto dim.* *p*

C \rightarrow D \flat

f *molto dim.* *p*

9

B \flat \rightarrow C \flat C \flat \rightarrow B \flat B \flat \rightarrow A short B \flat

f *molto dim.* *p*

13

2

B \flat \rightarrow A D \flat \rightarrow C

f *mp*

17

3

F \rightarrow E broad C \rightarrow D \flat

ff *mf*

ff *mf*

21

E \rightarrow E \flat A \rightarrow B \flat

F \rightarrow G \flat

p

26 (do not dampen), 4 Eb → F Gb → G#

meno f *mp*

30 5

morendo *ff*

34 F → E G → Ab Db → C

rall.

37 E → F Ab → G ♯

fff *let breathe*

Bb C
G F

II.

Dutiful ♩ = 50
quasi freely; take your time

(articulate, but connected and moving forward)

emerge from decay

pp

2 G# → Gb

p

3 C → D → Eb → D (Bb → C)

(big)

4

5 6 *broadly*

C B \flat D C

ff

6 7 C D \flat

7 *poco rall.*

ff

3 3 3

push forward pull back

8 8

pp

9 9

32": lowest pitch (unspecified)

R.H. Play boxed notes repeatedly, random pace

mp *ff* *mp* *mp*

as before

L.H. freely accent on 32", lowering the pitch each time it is played until....

10

more in-time

29" → B \natural

Repeat 3-4 times, incrementally pedal 29" while playing.

sfz big

11 E_b → E₄

p

12

mp → *fff*

Dyscontent ♩. = 128

III.

26": lowest pitch (unspecified)

B₄ X X E₄

26" *mp* → *ff*

ff 32"

3

sim. 26"

5

26" 29"

p repeat, gradually dim.

6 10

ff → *ppp* quasi niente

7

out of meter; roll slows down to eighth note

more "rhythmic"

32"

(♩ = ♪)

8

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

10

B \flat
C
X
E \flat

play while switching one mallet to hand play with one hand; switch other mallet to hand

sfz *pp*

14

11 hands

pp

32" *sfz*

16

mp

32" *sfz* *sfz*

18

mf

32" *sfz* *p*

21 **12** *mf* *sffz* 26"

24 32"

27

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

30 **13** *mf* *freely* *short* 26" 32"

34 26" 32"

8 a tempo ♩ = 128

37 B Eb/D#
Eb/D# Eb

ff *sffz*

39

mp *restrained* *fff* *pp*

42

ff 26''

44 29'' 26''

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

46 23''

mf *f*

48 14 23'' 26''

mp *sffz* *sffz* *sffz*

50

sffz *p* 26''

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

last time:

IV. (Coda)

Exhaustion
(♩ = 96)

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

67

68

p *restrained, but menacing*

70 **16**

E \flat ↗ E \natural E \natural ↗ F \natural

72

↗ G \natural ↗ G \sharp ↗ A

75

E \natural D \sharp ↗ E \natural

f

77 **17**

← ♩. = ♩. →

p *f* 2 2 2

80

mp *f* 2 2 2

82

mp *f* 2 2

84

Musical staff for measures 84-85. The staff is in bass clef with a 12/8 time signature. It features a series of eighth notes with accents. Dynamics range from *ff* to *p*.

86 **18**

Musical staff for measures 86-87. The staff is in bass clef with a 11/8 time signature. It features a series of eighth notes. Dynamics range from *mp* to *poco a poco cresc.*

88

Musical staff for measure 88. The staff is in bass clef with a 13/8 time signature. It features a series of eighth notes. Chord changes are indicated by boxes labeled *E♭* and *D#* with arrows pointing to the notes.

89

Musical staff for measure 89. The staff is in bass clef with a 6/8 time signature. It features a series of eighth notes. Chord changes are indicated by boxes labeled *E♭* and *D#* with arrows pointing to the notes.

90

Musical staff for measures 90-92. The staff is in bass clef with a 9/8 time signature that changes to 12/8. It features a series of eighth notes. The instruction *collapsing* is written below the staff.

93

Musical staff for measure 93. The staff is in bass clef with a 6/8 time signature. It features a series of eighth notes. Chord changes are indicated by boxes labeled *F♭* and *E♭* with arrows pointing to the notes.

94 with whatever energy is left.

Musical staff for measures 94-95. The staff is in bass clef with a 6/8 time signature. It features a series of eighth notes. Dynamics range from *mp* to *fff*.

96

Musical staff for measures 96-97. The staff is in bass clef with a 6/8 time signature. It features a series of eighth notes. Dynamics range from *mp* to *fff*.

Musical staff for measures 98-100. The staff is in bass clef with a 6/8 time signature. It features a series of eighth notes. Dynamics range from *sffz* to *p* to *fff*.

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.