

Chad Heiny  
**Undisclosed**  
for nine percussionists



**Undisclosed** by Chad Heiny  
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# Program Notes

**Undisclosed** is a modern homage to the first percussion ensemble piece I ever played: Michael Colgrass's *Three Brothers*. Like its inspiration, **Undisclosed** features three soloists out front and six performers in the back, all using similar yet modernized instrumentation. The piece is completely through-composed and has a relentless, exciting forward motion.

**Undisclosed** was composed for the Kiski Area High School Percussion Ensemble from Vandergrift, Pennsylvania.

- Chad Heinly

## Performance Notes

**All performers:** Take great care to make legato, round, beautiful sounds at all dynamics—rebound is paramount! Sectional rehearsals in the groupings below will yield a greater understanding of all parts and therefore a tighter performance.

**Bongos, Snare Drum, and Toms 1:** All ruffs and rolls are to be “buzzed.” Single slashes on notes are double strokes (or diddles), and stickings indicated should be followed in order to imply “rudimental” influences. In general, all three parts are solos and should be performed with the utmost confidence!

**Bass Drum and Toms 2:** The tone and tuning of these instruments should be melded together in order to enhance this supportive duo.

**Maracas, Cowbell, and Metals:** The “~” over some of the maraca parts indicates a swirl technique; go for the smoothest sound possible. The staccatos over the metals can be hand dampened or muted with some sort of cloth or fabric. Pay your own personal homage to Will Ferrell’s *Saturday Night Live* character by having fun with the cowbell part!

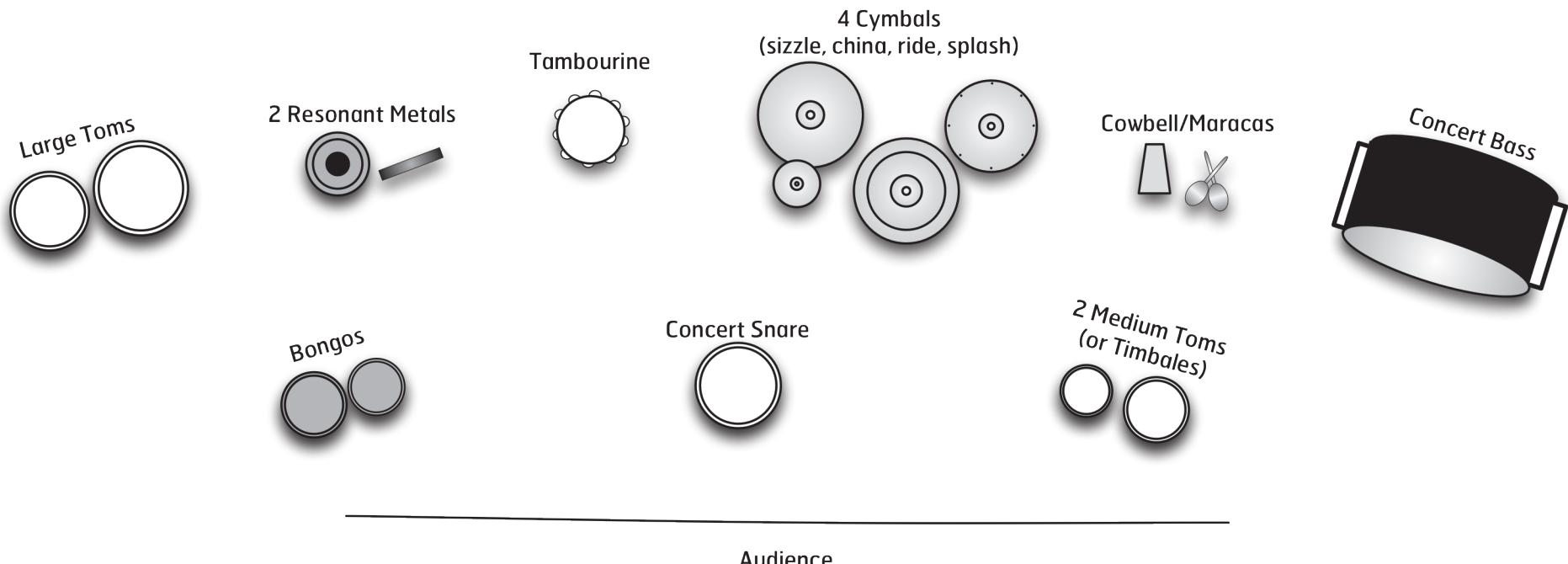
**Tambourine and Cymbals:** Notes in the tambourine part with marcato (^) accents are meant to be played with the fist. If the performer has a hard time getting enough sound from the “jingle taps” (e.g., measure 48), he/she can simply play the rhythms on the underside (non-headed side) of the tambourine instead. All cymbal hits should be left to vibrate unless otherwise indicated.

# Players and Instrumentation

*Undisclosed* requires **9 players** with the following instrumentation:

1. **Bongos** (w/concert sticks)
2. **Snare Drum**
3. **Medium Toms (or Timbales)**
4. **Large Toms** (w/moleskin-covered wood, such as timpani mallets, large drum sticks, etc.)
5. **Resonant Metals—High and Low** (e.g., brake drums, pipes, etc., w/hard plastic mallets and a triangle beater)
6. **Headed Tambourine** (silver jingles preferred)
7. **Suspended Cymbals** (Sizzle, China, Ride, Splash—with yarn mallets and a light, jazz-style stick)
8. **Maracas/Cowbell** (maracas—bright; cowbell—large w/heavy rock-style stick)
9. **Concert Bass Drum** (w/hard and medium beaters and a concert stick)

## Suggested Setup



Level: Medium  
Approx. playing time: 3'00"

# Undisclosed

for nine percussionists

Chad Heiny

Bongos (w/sticks)  $\frac{4}{4}$   $\text{♩} = 116$  *mp*

Snare  $\frac{4}{4}$  *ppp* *rim* *mf*

Medium Tom (or Timbales)  $\frac{4}{4}$  *f*

Large Toms  $\frac{4}{4}$  *mf* *rim*

Metals (High/Low)  $\frac{4}{4}$  muted *mf* *f*

Tambourine  $\frac{4}{4}$  *w/fist* *sfp* *sfp*

Cymbals (Sizzle, China, Ride, Splash)  $\frac{4}{4}$  *Sizzle* *I.v sempre* *China* *sfp*

Maracas/Cowbell  $\frac{4}{4}$  *Maracas* *swirl* *ppp* *w/yarn mallet* *mf* *sfp*

Bass Drum  $\frac{4}{4}$  *w/hard beater* *f*

Sample  
Image

B  
S  
T  
LT  
M.H.  
Cym  
M.C.

*f*      *mp*      *mf*      *f*      *mp*      *sfz*      *f*      *sfz*

10

*mp*      *3*      *3*      *ppp cresc.*      *p*      *cresc.*      *p cresc.*      *p cresc.*

*mf*      *3*      *mf*      *3*      *mp*      *Ride (bell)*      *mp*      *ppp cresc.*      *mp*      *rim (w/stick)*      *mf*

# Sample Image

**A**  $\text{♩} = \text{♪} = 174$

Bass Drum (B), Snare Drum (S), Tom (T), Low Tom (LT), Mute (Mtl), Tambourine (Tmb), China Cymbal (Cym), Medium Cymbal (M/C), Bass Drum (BD)

**Measure 19:** Bass Drum (B)  $f$ , Snare Drum (S)  $mf$ , Tom (T)  $f$

**Measure 20:** Bass Drum (B)  $f$ , Snare Drum (S)  $mf$ , Tom (T)  $f$

**Measure 21:** Bass Drum (B)  $f$ , Snare Drum (S)  $f$ , Tom (T)  $f$

**Measure 22:** Bass Drum (B)  $f$ , Snare Drum (S)  $f$ , Tom (T)  $f$

**Measure 23:** Bass Drum (B)  $f$ , Snare Drum (S)  $f$ , Tom (T)  $f$

**Measure 24:** Bass Drum (B)  $f$ , Snare Drum (S)  $f$ , Tom (T)  $f$

**Measure 25:** Bass Drum (B)  $f$ , Snare Drum (S)  $f$ , Tom (T)  $p$ , Low Tom (LT)  $p$ , Mute (Mtl)  $p$ , Tambourine (Tmb)  $p$ , China Cymbal (Cym)  $p$ , Medium Cymbal (M/C)  $p$ , Bass Drum (BD)  $p$

**Measure 26:** Bass Drum (B)  $f$ , Snare Drum (S)  $f$ , Tom (T)  $f$ , Low Tom (LT)  $f$ , Mute (Mtl)  $f$ , Tambourine (Tmb)  $f$ , China Cymbal (Cym)  $f$ , Medium Cymbal (M/C)  $f$ , Bass Drum (BD)  $f$

**Measure 27:** Bass Drum (B)  $f$ , Snare Drum (S)  $f$ , Tom (T)  $f$ , Low Tom (LT)  $f$ , Mute (Mtl)  $f$ , Tambourine (Tmb)  $f$ , China Cymbal (Cym)  $f$ , Medium Cymbal (M/C)  $f$ , Bass Drum (BD)  $f$

**Measure 28:** Bass Drum (B)  $f$ , Snare Drum (S)  $f$ , Tom (T)  $f$ , Low Tom (LT)  $f$ , Mute (Mtl)  $f$ , Tambourine (Tmb)  $f$ , China Cymbal (Cym)  $f$ , Medium Cymbal (M/C)  $f$ , Bass Drum (BD)  $f$

**Measure 29:** Bass Drum (B)  $mp$ , Snare Drum (S)  $f$ , Tom (T)  $mp$ , Low Tom (LT)  $mp$ , Mute (Mtl)  $mp$ , Tambourine (Tmb)  $mp$ , China Cymbal (Cym)  $mp$ , Medium Cymbal (M/C)  $mp$ , Bass Drum (BD)  $mp$

**Measure 30:** Bass Drum (B)  $f$ , Snare Drum (S)  $pp$ , Tom (T)  $f$ , Low Tom (LT)  $f$ , Mute (Mtl)  $f$ , Tambourine (Tmb)  $f$ , China Cymbal (Cym)  $f$ , Medium Cymbal (M/C)  $f$ , Bass Drum (BD)  $f$

**Measure 31:** Bass Drum (B)  $mp$ , Snare Drum (S)  $f$ , Tom (T)  $mp$ , Low Tom (LT)  $mp$ , Mute (Mtl)  $mp$ , Tambourine (Tmb)  $mp$ , China Cymbal (Cym)  $mp$ , Medium Cymbal (M/C)  $mp$ , Bass Drum (BD)  $mp$

**Measure 32:** Bass Drum (B)  $f$ , Snare Drum (S)  $mp$ , Tom (T)  $f$ , Low Tom (LT)  $f$ , Mute (Mtl)  $f$ , Tambourine (Tmb)  $f$ , China Cymbal (Cym)  $f$ , Medium Cymbal (M/C)  $f$ , Bass Drum (BD)  $f$

# Sample Image

**B**

28

Bassoon (B) starts with a sixteenth-note figure in 3/4 time, followed by a dynamic ***ff***. The score then shifts to 4/4 time for several measures, featuring sixteenth-note figures and grace notes. A dynamic ***ff*** is marked at the start of a new section. The score returns to 3/4 time with a sixteenth-note figure, followed by a dynamic ***mp***.

Snare Drum (S) follows a similar pattern to the Bassoon, starting with a sixteenth-note figure in 3/4 time, followed by a dynamic ***ff***, then 4/4 time with sixteenth-note figures and grace notes, followed by a dynamic ***ff***, and returning to 3/4 time with a sixteenth-note figure and a dynamic ***ff***.

Trombone (T) begins with a sixteenth-note figure in 3/4 time, followed by a dynamic ***ff***, then 4/4 time with sixteenth-note figures and grace notes, followed by a dynamic ***ff***, and returning to 3/4 time with a sixteenth-note figure and a dynamic ***ff***.

Left Timpani (LT) starts with a sixteenth-note figure in 3/4 time, followed by a dynamic ***mp***, then 4/4 time with sixteenth-note figures and grace notes, followed by a dynamic ***ff***, and returning to 3/4 time with a sixteenth-note figure and a dynamic ***ff***. The LT part continues with a series of eighth-note patterns, starting with a dynamic ***mp***, followed by a dynamic ***p***, then ***mp***, and finally ***mp***.

**Dyn** (Dynamic) markings are present along the left side of the score.

**M/C** (Metronome) markings are present along the left side of the score.

**Sample Image**

37

B  
fff

S

T  
>  
3  
3  
>>  
>>>>>>

LT  
ff  
mp  
ff  
R R L L R L r r l l l r  
p

Mtl

Tmb

Cym  
x x x x  
x x x x  
x x x x  
x x x x  
y y y y

M/C

BD

Sample Image

**C**

Bass Drum (B) and Snare Drum (S) play eighth-note patterns throughout. Tom (T) and Low Tom (LT) play sustained notes. The LT part includes a graphic of a hand holding a triangle.

**Instrumentation:** Bass Drum (B), Snare Drum (S), Tom (T), Low Tom (LT)

**Performance Instructions:**

- 45: ff
- muted rim shot
- ord.
- rim shot
- f
- mp = f
- 3
- 3
- f
- ff
- f
- swirl
- w/triangle beater
- "jingle taps"
- mp
- ord.
- np

# Sample Image

54

B  
S  
T  
LT  
Mtl  
Tmb  
Cym  
M/C  
BD

**Sample Image**

D

B ff f mp mp f mp

S ff f mp f mp f mp

T ff f mf mp f mp

LT f mp

Cymbals

M/C

Sample  
Image

**E**

B 70

S

T

LT

Mtl

Tmb

Cym

M/C

BD

**E**

*sfs ff*

rim shot (rim) *sfs ff*

snares off...

*f*

*p*

*sfs ff*

*f*

*p*

*sfz*

*f*

*mp*

*sfs*

*sfz*

beater+stick *>*

*sfs f*

*p*

# Sample Image

B *f*

S *f*

T *f*

*mp ff*

*mp ff*

*fp fp fp*

*p f p f p f*

*f*

*snares on...*

*fp fp fp*

*sfz*

*f*

*Spl. 3*

*f*

*sfz*

# Sample Image

88

B S T LT Mtl Tmb Cym M/C BD

**G**

# Sample Image

B  
S  
T  
LT  
Cym  
M/C

97

*sffz* > *sffz* >  
*sffz* > *sffz* >

H accel.  
*mf*  
*mf*  
*mf*

> > >  
> > >  
> > >  
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> > >

*mp*  
*mp*  
*mp*  
*mp*  
*mp*  
*mp*  
*mp*  
*mp*

Sample Image

TSPCE-95

104

>' symbol above each pair. The snare drum and bass drum parts also have similar patterns with '>' symbols. The mallets and tambourine parts provide rhythmic support. The cymbals and maracas parts add harmonic complexity. The score concludes with a dynamic marking of 'f' followed by a measure of silence."/>

Bassoon (B) Snare Drum (S) Trombone (T) Low Trombone (LT) Mallets (Mtl) Tambourine (Tmb) Cymbals (Cym) Maracas (M/C) Bass Drum (BD)

**Sample Image**

B  
S  
T  
*f*      *ff*      *fff*      *sfs*

LT  
*ff*      *fff*      *ff*      *sfs*  
*sfs*

Cym  
*ff*      *ff*      *Spl.*      *f*      *sfs*  
*ff*      *ff*      *ff*      *ff*      *ff*

M/C  
*ff*      *ff*      *ff*      *ff*      *ff*

# Sample Image



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