

Mendel Lee

Timpani Forces

for solo timpani



Timpani Forces by Mendel Lee
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Program Notes

Timpani Forces is a work of four movements for solo timpani. It was commissioned by David Constantine, assistant principal timpanist of the Syracuse Symphony Orchestra, who requested that I write him solo timpani literature that placed more emphasis on melodic and lyrical content rather than percussive and rhythmic virtuosity.

The piece is dedicated to Charles Dowd, in honor of his legacy and commitment to percussion in the Pacific Northwest and for granting me performing and compositional opportunities with the University of Oregon percussion department.

Performance Notes

Timpani Forces is written for four timpani with these illustrated ranges.

In *Rising, Falling*, notes stemmed up should be played with a soft mallet. None of the notes indicated by the * marking. The glissandos should last through their duration.

In *Pendulum*, the phrase *pendulum*, and should be struck. The remaining notes should be gradual in the A section (mm. 1-35) and in the B section (mm. 66 to the end).

In *Momentum*, the *molto ritardando* should be established at the new tempo at the beginning of the section.

The glissandos in mm. 66-68 should last through their duration. When arriving at the destination pitch, the notes should be as gradual and as even as possible.

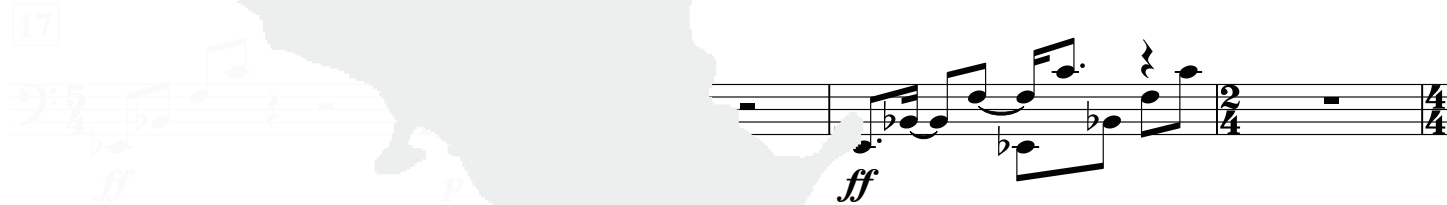
Sample Image

Timpani Forces

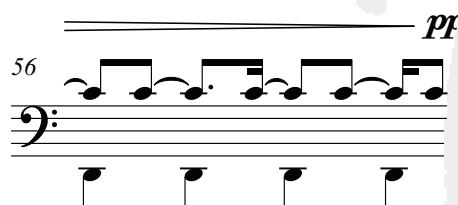
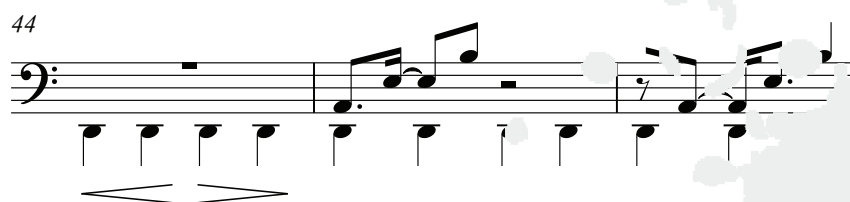
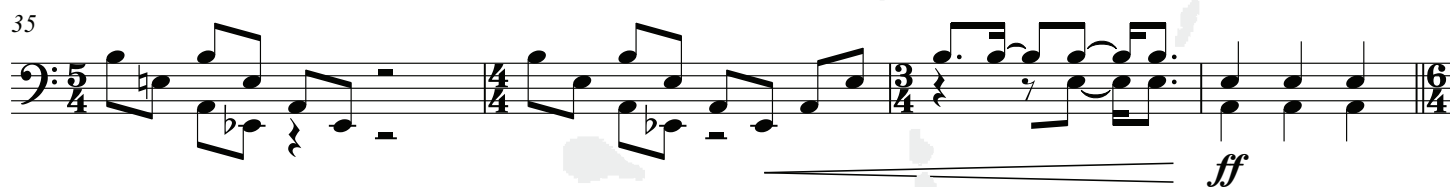
Mendel Lee

1. Rising, Falling

Slowly ♩ = 60



Sample
Image



Sample
Image

60 *p* *f* *mf*

mf

64 *mf* *poco mf* **67**

mp

69 *mp* *p* *p* *ppp*

Sample
Image

2. Explosion

Fast ♩ = 150

A D E A

mp

4

7

10

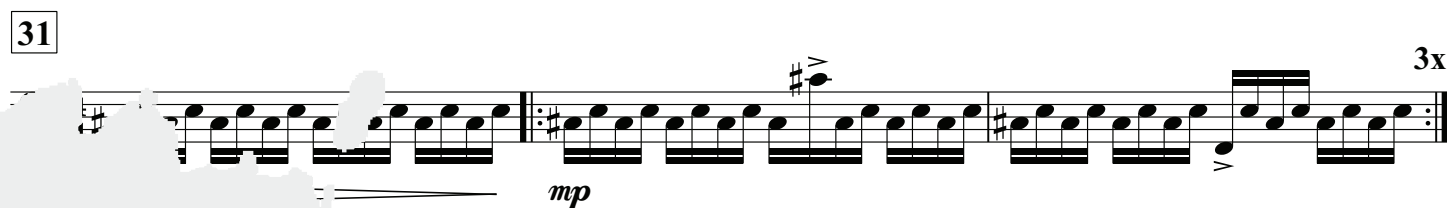
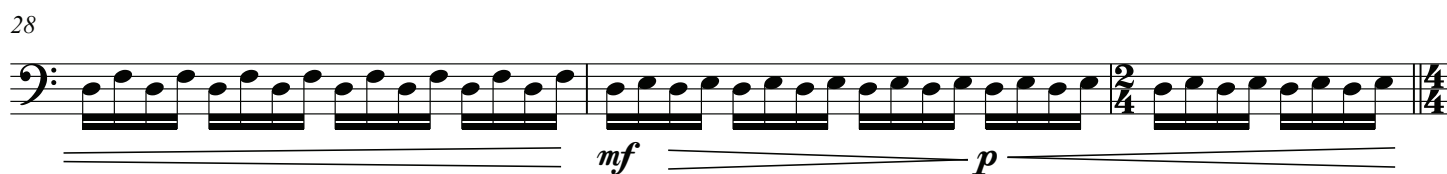
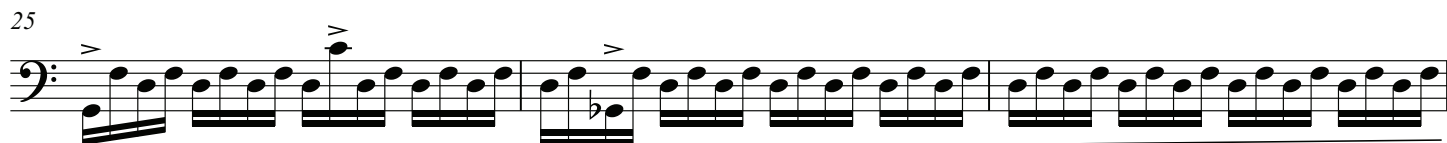
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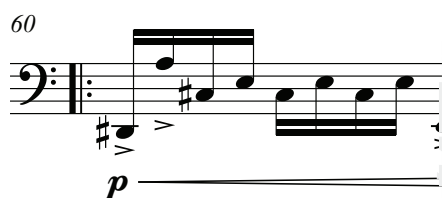
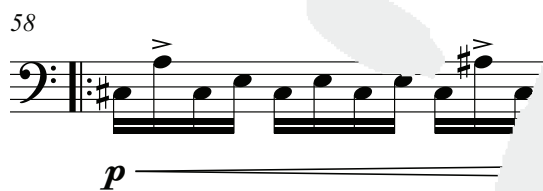
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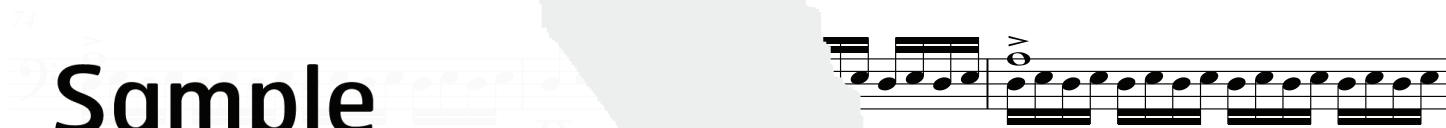
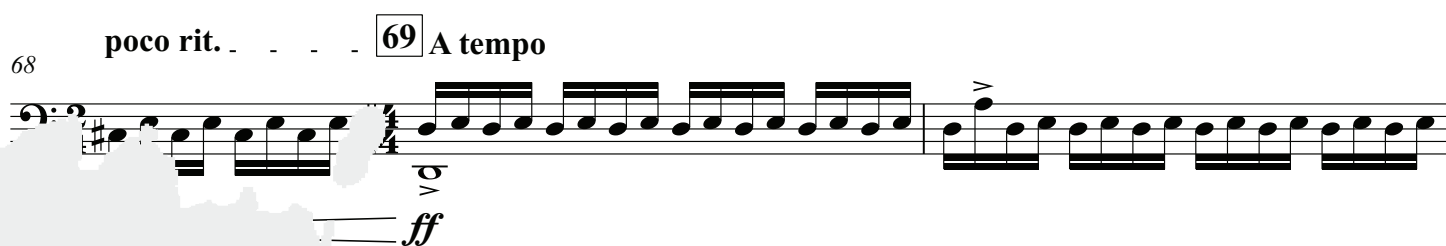
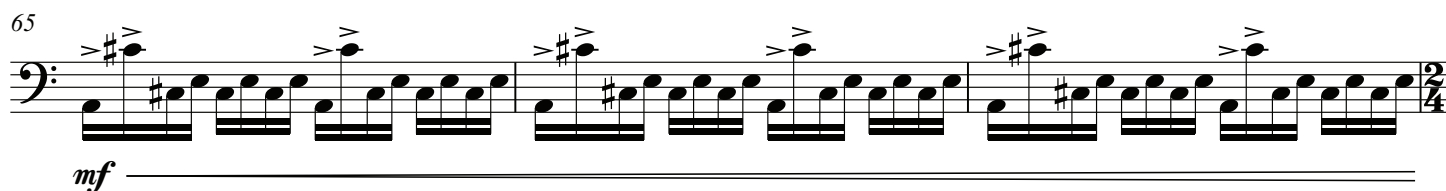
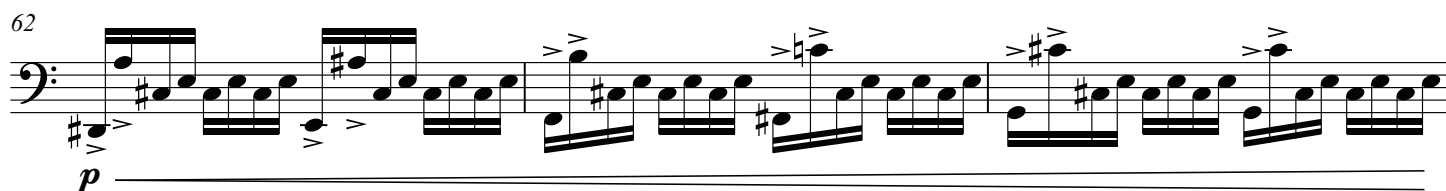
mf *mp*

Sample
Image



46 A tempo

Sample
Image



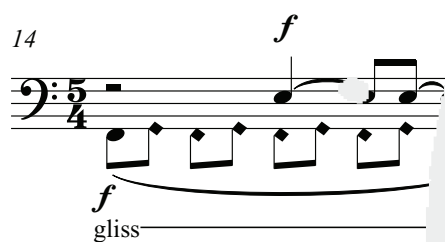
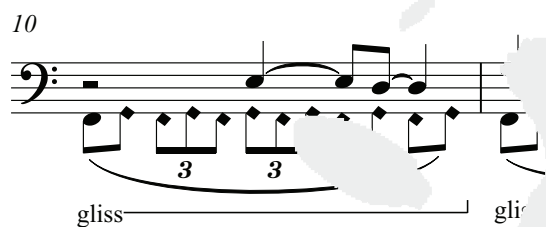
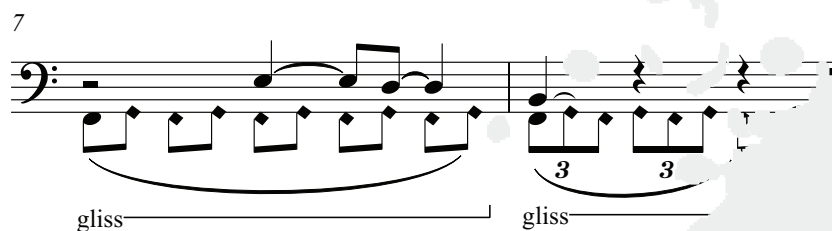
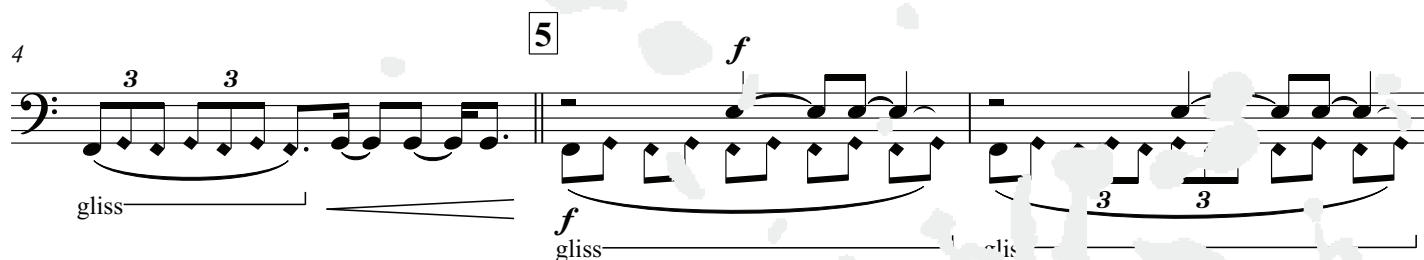
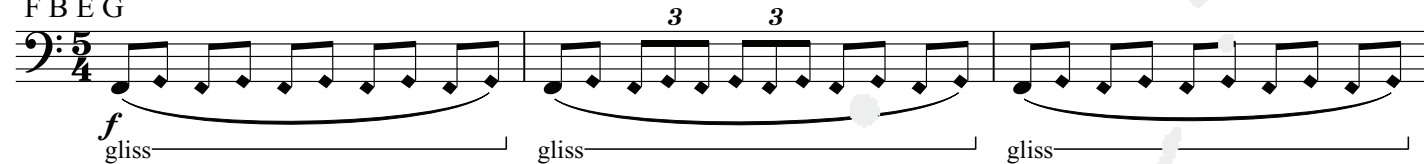
Sample
Image



3. Pendulum

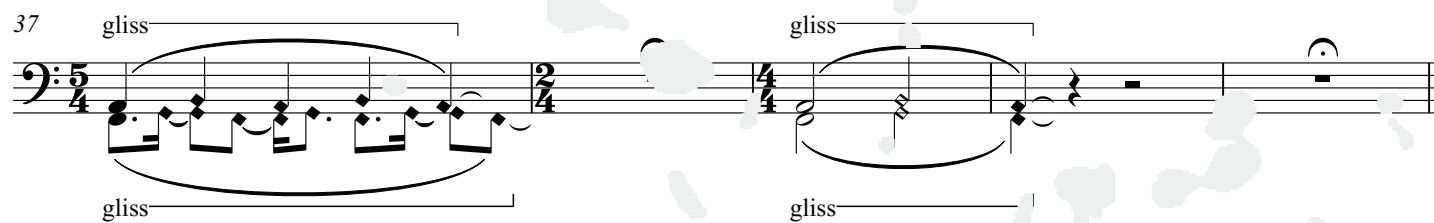
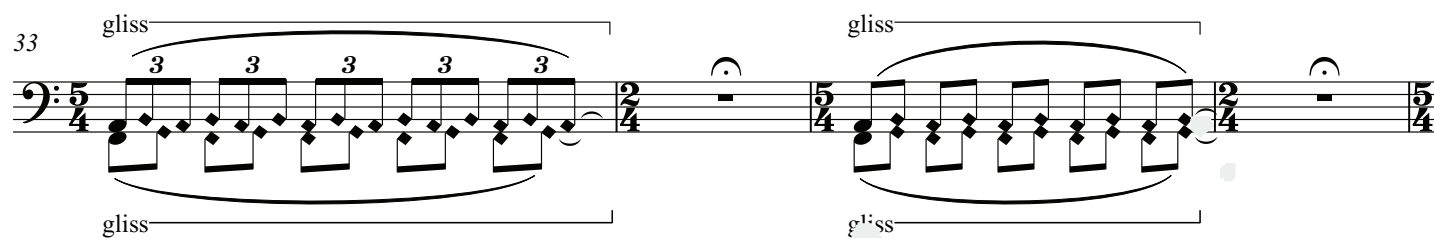
Heavily ♩ = 74

F B E G

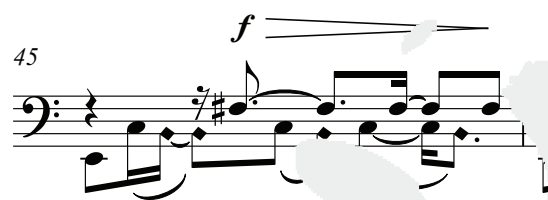
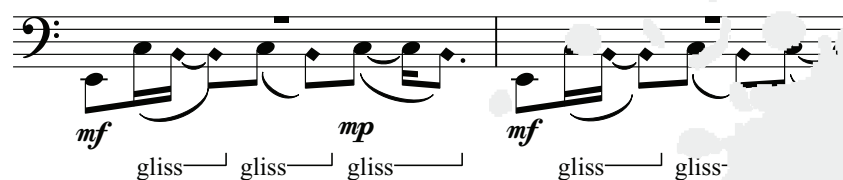


Sample
Image

Sample Image



42 ♩ = 60



Sample
Image

51

52

f *f*

mf gliss gliss gliss L.H. sim

mp

54

f *ff*

ff gliss gliss *mf* gliss

f *ff* *mf* *mp*

58

gliss gliss gliss gliss

ff gliss gliss *mf* gliss *f* gliss gliss *mp* gliss

60

mp *f* *mp*

Sample
Image

63

rall.

f *mp*

66 ♩ = 74

f

f gliss

gliss

gliss

69

mf

f gliss

gliss

gliss

72

mp

p

mp gliss

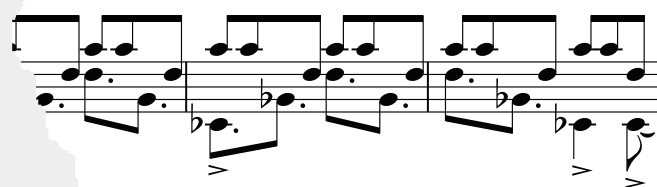
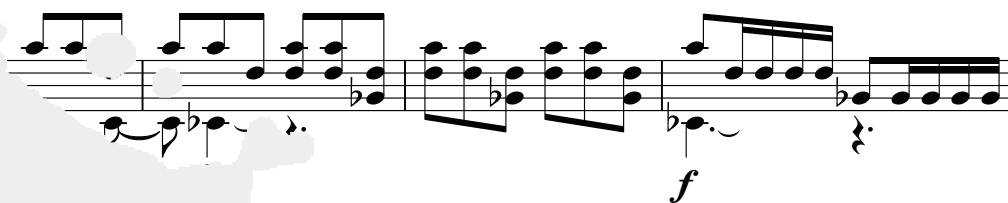
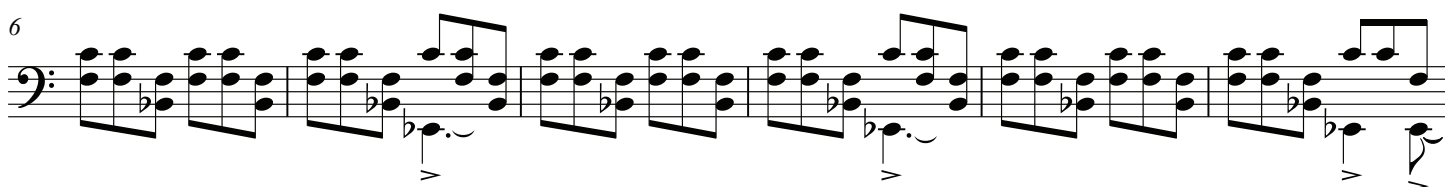
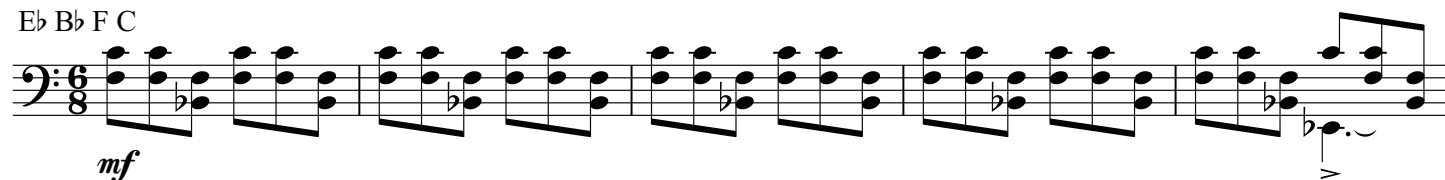
gliss

Sample
Image

4. Momentum

Driving, energetic ♩ = 100

E♭ B♭ F C



Sample
Image

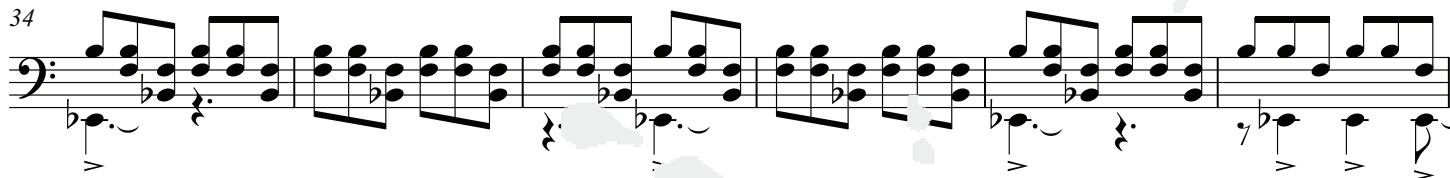


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31



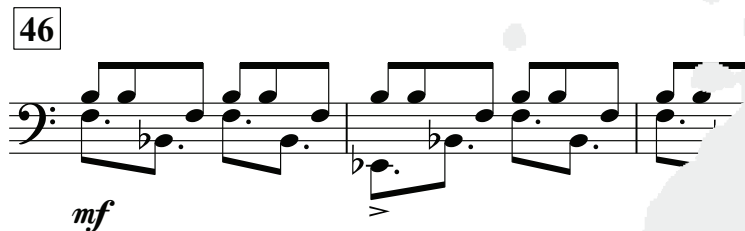
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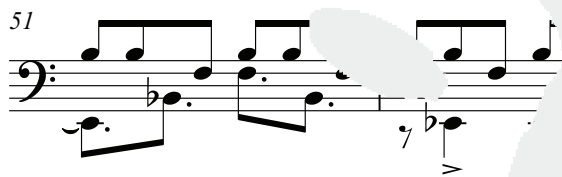
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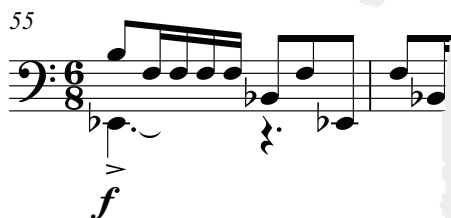
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51



55



Sample
Image

60

mf *f* *p* *f* *p*

64

f *p*

II: B $\flat$ to A*

* See performance notes.

69 ♩ = 90

ff

mf

76

mp

all.

p *pp*

Sample
Image

87 ♩ = 90 poco a poco accel.

p

I II III

II: A to B $\flat$
I: D to E $\flat$

* see performance notes

92 ♩ = 96 poco a poco accel.

mp

III II I

II: B $\flat$ to B
I: E $\flat$ to E

pp

97 ♩ = 102

mf

III II I

103 ♩ = 108 poco a p

102

p *f*

IV: F $\sharp$ to G

108 ♩ = 111

107

f

I II IV

Sample Image

112 **accel.**

f IV: A to B $\flat$

III: D to E $\flat$

mf

ff

116 $\text{♩} = 130$ **118**

III II

fff

IV: B $\flat$ to B
III: E $\flat$ to E

126

IV III III II

Sample Image

130

nuffle)

fff

