

skin(n)

**1 standard set of 4 timpani
played by 5 timpanists**



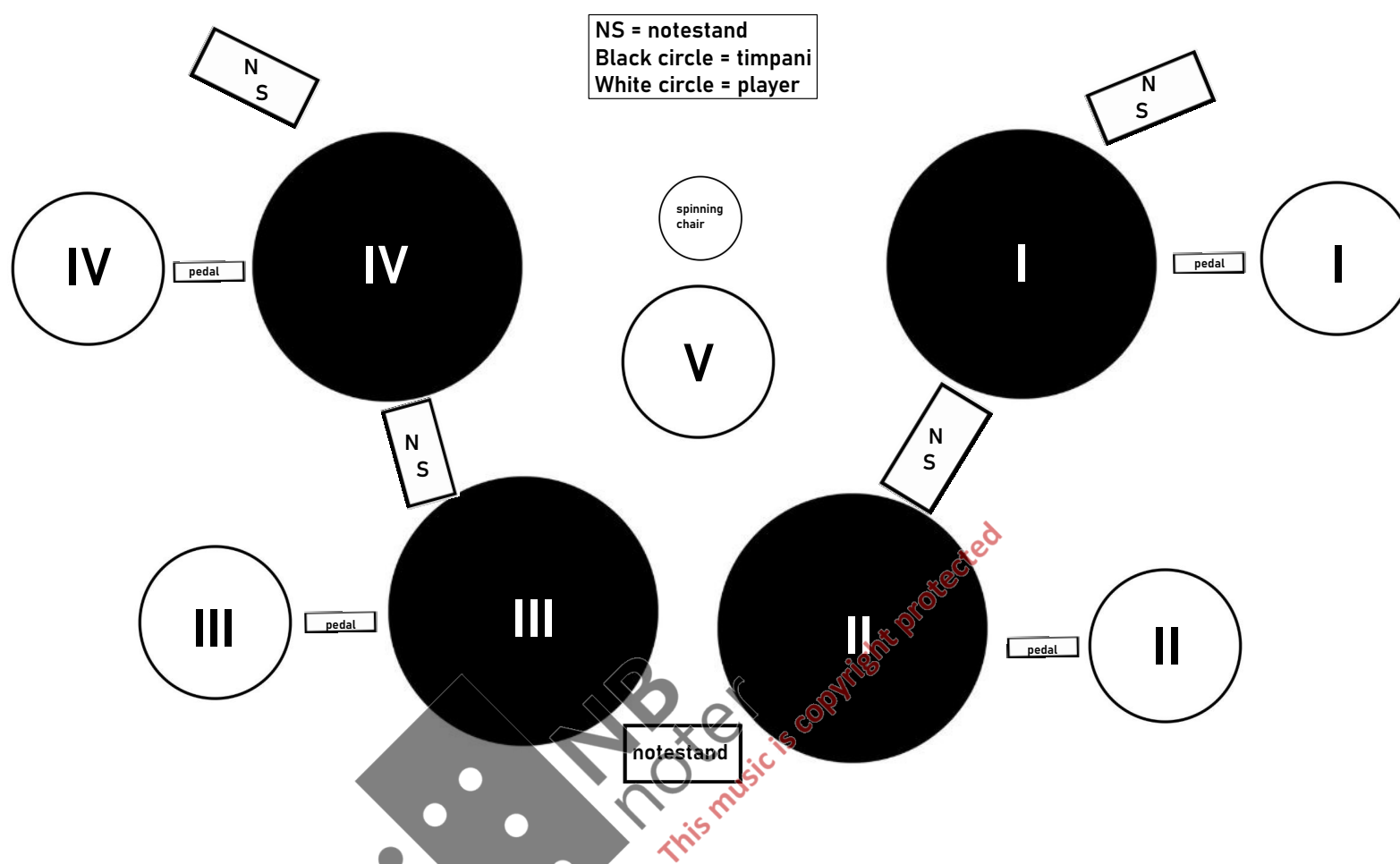
**Jakob Thonander Glans
Mölndal, Sweden (2021)**

Instrumentation/rider

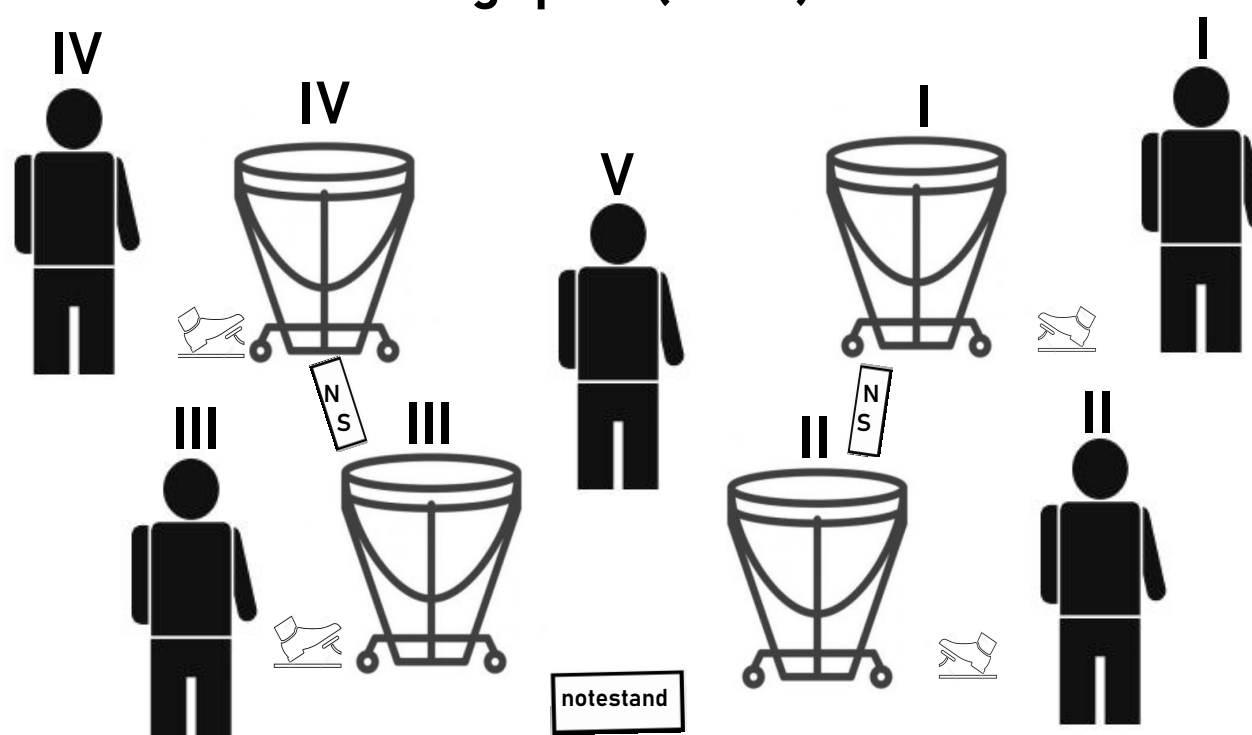
- 5 timpanists
- 1 standard set of 4 timpani
- 5 pairs of hard timpani-mallets
- 1 spinning timpanist-chair (can be dropped according to timpanist's desire)
- 3 or 5 notestands (according to ensembles preferred stageplot)

If anything is unclear or you have any questions
feel free to contact: jakob.t.glans@gmail.com
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Stageplot (birdseye)



Stageplot (front)



Performance notes

The "sounding" system is not meant to be played by anyone, it is only there to give a visual representation over the complete music.

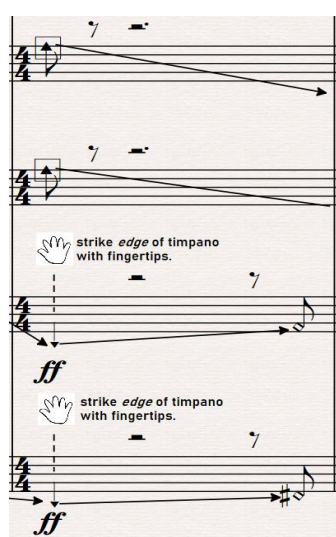
Player V plays all 4 timpani and is positioned in the middle of the stageplot similar to how a classical timpanist would be positioned. Player V can play all the timpani but does not have control over any of the pedals. Player V is notated with 4 percussion lines - referring to each timpano, I at the bottom - IV at the top and so on.

Player IV-I plays the according timpani IV-I. Each player is in control over their own timpano's pedal but share the skin of the timpano with player 5. The 4 timpani should be positioned so that player I-IV has control over their respective pedals, in a circle facing each other.

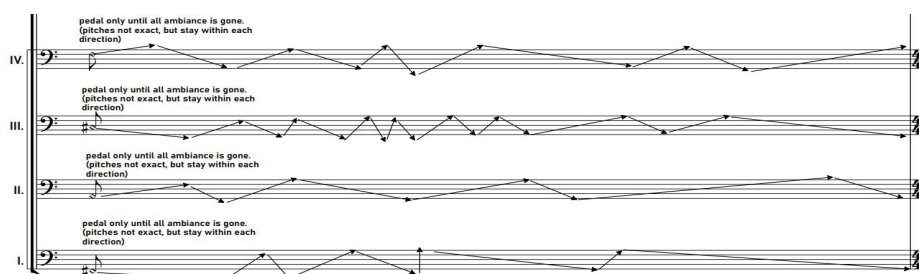
For player IV-I it is highly important to distinguish when and when not to strike. As they both play their timpano's skin and its pedal. Sometimes they only control the pedal, sometimes they only play the skin and sometimes they play both together.

Arrow-noteheads refers to the tuning of the timpano. Downwardsfacing means to tune the timpano to its lowest pitch and upwardsfacing means to tune it to its highest. The exact tuning naturally differs from timpano to timpano, but they are notated the same way for all timpani, even if it is not an exactly accurate representation of what the lowest and highest pitch are. (look at picture below)

If the arrow-notehead are placed in a box it means that the note should only be tuned with the pedal. If it is not in a box it should be struck. (look at picture below)

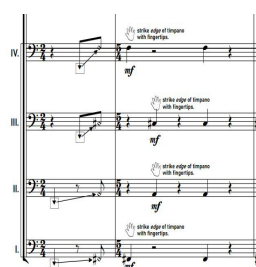


Always keep in mind the direction of the glissandi-lines. But the exact pitch is ad lib - unless the glissandi moves to a specific note. (look at picture below)

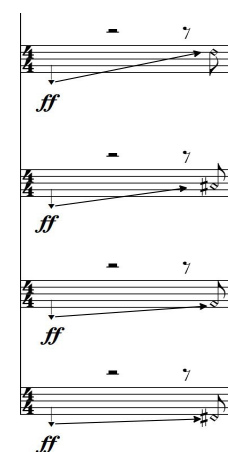


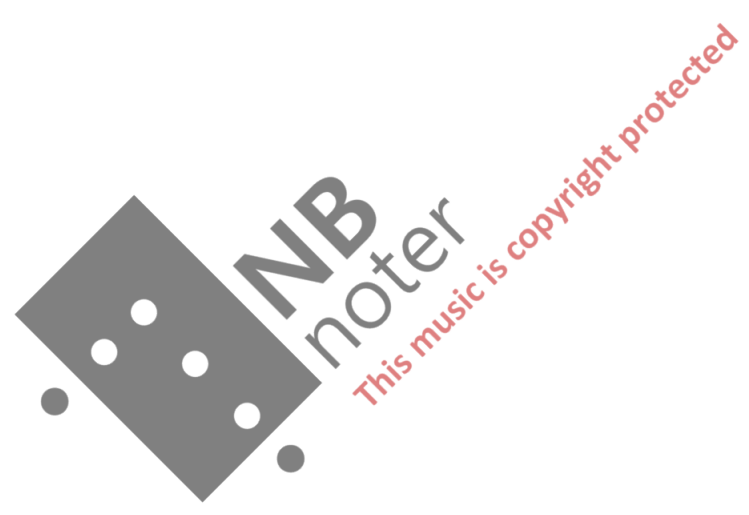
All normal noteheads should be struck. (look at picture below)

All diamond-noteheads should only be tuned to, not struck. (look at picture below)



Before rehearsal it is a good idea for player IV-I to internalize the sound of their respective drums. Each player has one dominant note that their timpano should be tuned to. It is good to internalize the sound and feel of tuning ones timpani to this pitch. (look at picture to the side)





skin(n)

Jakob Thonander Glans (2021)

Senza misura (tempo poco ad lib) - seconds dont have to be exact

0,0 0,05 0,07 0,10 0,20

Sounding

ff

Senza misura (tempo poco ad lib) - seconds dont have to be exact

0,0 0,05 0,07 0,10 0,20

Player V (Timpani)

Player IV (Timpano IV)

ff **sim.**

■ Strike with hard mallet. pedal as slow as possible. Let ring.

Player III (Timpano III)

ff **sim.**

■ Strike with hard mallet. pedal as slow as possible. Let ring.

Player II (Timpano II)

ff **sim.**

■ Strike with hard mallet. pedal as slow as possible. Let ring.

Player I (Timpano I)

ff **sim.**

■ Strike with hard mallet. pedal as slow as possible. Let ring.

5

f

ff

$\text{♩} = 40$

strike *edge* of timpani with fingertips.

strike *edge* of timpano with fingertips.

ff

strike *edge* of timpano with fingertips.

ff

strike *edge* of timpano with fingertips.

2

9

S.

V.

IV.

III.

II.

I.

ff

pp

pp

quickly mute and tune down.

strike *middle* of timpano with fingertips.

||



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13

S.

V.

IV.

III.

II.

I.

pp

ppp

pp

pp

pp

pp

pp

pp

strike *middle* of timpano with fingertips.

strike *middle* of timpano with fingertips.

strike *middle* of timpano with fingertips.

17 3

S. *p* *f*

V. ||

IV. *p* *f*

III. *p* *f*

II. *p* *f*

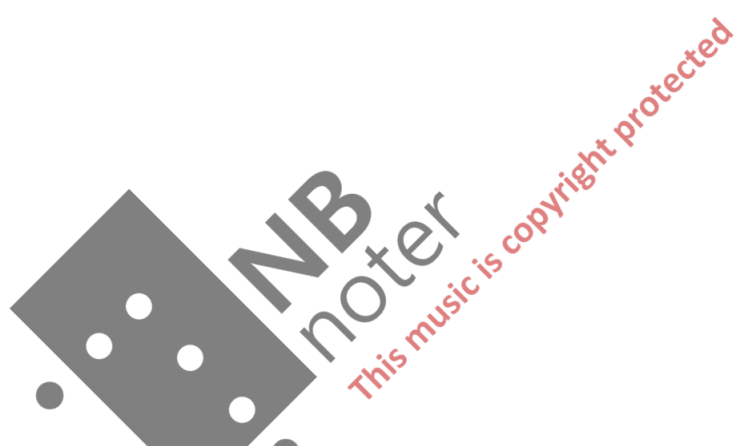
I. *p* *f*

strike edge of timpano with fingertips.

strike edge of timpano with fingertips.

strike edge of timpano with fingertips.

strike edge of timpano with fingertips.



21

S. *p* *ff*

V. *p* switch to hard mallets.

IV. switch to hard mallets. hard mallets on edge of timpano. *p* *ff*

III. switch to hard mallets. hard mallets on edge of timpano. *p* *ff*

II. switch to hard mallets. hard mallets on edge of timpano. *p* *ff*

I. switch to hard mallets. hard mallets on edge of timpano. *p* *ff*

4 25 $\text{♩} = 60$ - play crescendo on second repetition

S. *pp* *fff*

V. $\text{♩} = 60$ - play crescendo on second repetition
hard mallets on edge of timpani. *pp* *fff*

IV. *fff*

III. *pp* *fff*

II. *pp* *fff*

I. *fff*

28 $\text{♩} = 80$

S. *fff* *pp* *fff* *ff* *mf*

V. *ffff*

IV. *ffff* *pp* *ffff* *ff* *mf*
quickly mute and tune down to lowest pitch at end of bar.

III. *ffff* *pp* *ffff* *ff* *mf*
quickly mute and tune down to lowest pitch at end of bar.

II. *ffff* *pp* *ffff* *ff* *mf*
quickly mute and tune down to lowest pitch at end of bar.

I. *ffff* *pp* *ffff* *ff* *mf*
quickly mute and tune down to lowest pitch at end of bar.

$\text{♩} = 80$

NB
noter
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32

S. *fff* *mf* *ff*

V. *fff* *ff*

IV. *mf*

III. *mf*

II. *mf*

I. *mf*

hard mallets on edge of timpani.

strike edge of timpano with fingertips.

strike edge of timpano with fingertips.

strike edge of timpano with fingertips.

strike edge of timpano with fingertips.

strike edge of timpano with fingertips.

36

S. *fff*

V. *fff*

IV. *fff*

III. *fff*

II. *fff*

I. *fff*

Cadenza I
 very slowly, gradually become faster
 (pitches not exact - direction is everything)

Cadenza I
 very slowly, gradually become faster
 mute nothing
 let all ring.

pedal only until all ambiance is gone.
 (pitches not exact, but stay within each direction)

pedal only until all ambiance is gone.
 (pitches not exact, but stay within each direction)

pedal only until all ambiance is gone.
 (pitches not exact, but stay within each direction)

pedal only until all ambiance is gone.
 (pitches not exact, but stay within each direction)

pedal only until all ambiance is gone.
 (pitches not exact, but stay within each direction)



6 37 $\text{♩} = 80$

S. *ff* *pp* *ff*

V. $\text{♩} = 80$ *ff*

IV. *ff* *pp* *ff*

III. *ff* *pp*

II. *ff* *pp*

I. *ff* *pp*

Handwritten instructions for timpani parts (IV, III, II, I):

- strike edge of timpano with fingertips.
- strike middle of timpano with fingertips.

41

S. *mf* *pp* *p* *ff*

V. *ff* *p* *ff*

IV. *mf* *pp* *p*

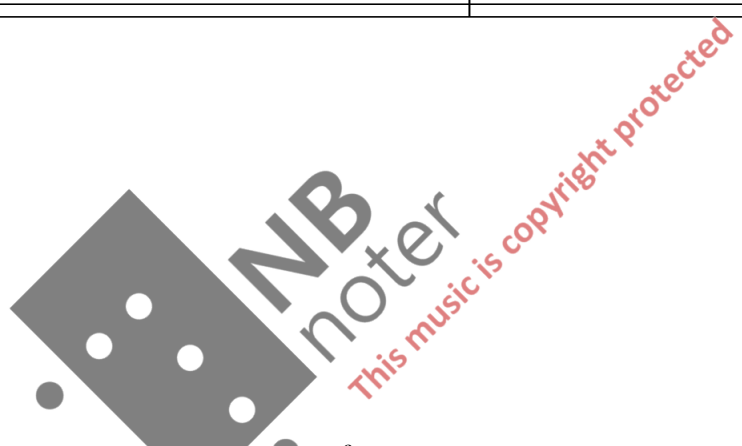
III. *mf* *pp* *p*

II. *mf* *ff*

I. *mf* *ff*

Handwritten instructions for timpani parts (IV, III, II, I):

- strike edge of timpano with fingertips.



45 7

S. *p* *f* *ff*
 V. *p* *f* *ff*
 IV. *switch to hard mallets.*
 III. *switch to hard mallets.*
 II. *p* *f* *let ring.*
 I. *p*

49

Cadenza II
very slowly, gradually become faster

S. *pp* *ff* *fff*
 V. *pp* *fff*
 IV. *hard mallets on edge of timpano.*
 III. *hard mallets on edge of timpano.*
 II. *hard mallets on edge of timpano.*
 I. *pedal only. very slowly*

strike middle of timpano with fingertips then gradually move fingers to the edge as you are playing.
 Slight pause as you switch to hard mallets. Cue ensemble in the next bar.
 When player 5 switches to mallets quickly mute the timpano and tune it down to lowest pitch.

8 52 $\text{♩} = 150$

S. *f* *fff*

V. $\text{♩} = 150$
 ■ hard mallets on edge of timpani.
f *fff*

IV. *f* *fff*

III. *f* *fff*

II. *f* *fff*

I. *fff*
 ■ switch to hard mallets. ■ hard mallets on edge of timpano.



56 $\text{♩} = 90$ play crescendo on second repetition

S.

V. $\text{♩} = 90$ play crescendo on second repetition

IV. exact pitches not so important.

III. exact pitches not so important.

II.

I.

59

S.

V.

IV.

III.

II. exact pitches not so important.

I.

62

S.

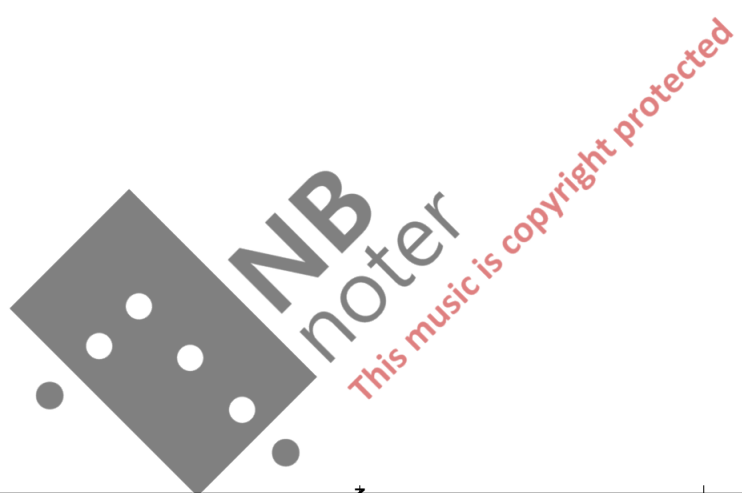
V. quickly mute and cue ensemble in next bar.

IV.

III.

II.

I.



10

67

♩ = 80

S.

fff

f

fff

V.

♩ = 80

fff

3

3

IV.

pedal as slow as possible until niente.

f

fff

III.

pedal as slow as possible until niente.

f

fff

II.

pedal as slow as possible until niente.

f

fff

I.

pedal as slow as possible until niente.

f

fff

durata: about 6,5 minutes

