

***Derivations for Timpani and Orchestra***  
***or Piano/ or Band, or Brass Band***

*Riffs, Hoedown, Gypsy Airs, Reveries, and Recapitulations*

**ALDO RAFAEL FORTE**

(ASCAP)

***Derivations for Timpani and Orchestra*** was written for and dedicated to percussionist Wang Yuyan. The work was completed in late April 2021. Many thanks to Armin Terzer for facilitating the commissioning of this composition.

AS OF AUGUST 2021: The composer has crafted a piano reduction of the work and will issue a transcription for timpani and concert band later. Also, a version for timpani and brass band is forthcoming. (brass band version TBA by Armin Terzer). PLEASE NOTE: THE TIMPANI SOLO PART IS THE SAME FOR ALL EDITIONS OF THE WORK!

***Derivations*** is approximately 18 minutes in duration and is cast in five contrasting movements which are played virtually without pause. The instrumentation of the original edition for Timpani and Orchestra is as follows:

Solo Timpani (5 drums), **W.W.** - 2 fl., picc., 2 ob., EH, 2 Bb cl., bass cl., 2 bsn., **Brass:** 4 hn., 3 Bb trp., 2 trb., Bass trb., Tba., optional **Harp**, **4 Percussion players:** Perc. 1 – xylo, glock., , Perc. 2 – snare drum, maracas, triangle, tambourine, Perc. 3 – tambourine, timbales, triangle, bongos, Perc. 4 – crash cym., sus.cym., tambourine, bass drum, and **Strings**.

***Derivations for Timpani and Orchestra*** “derives” its material from the opening fifteen or so measures of the work wherein the pitches of Bb, D, F, and A quickly establish their dominance.

*I. Riffs* consists of various motifs which collage on one another in a lively way. Gradually more flatted notes are introduced as we reach the second movement, *II. Hoedown* (m. 135), a festive romp with an “old west” sort of feel! Both movements 1 and 2 tend to be more heavily scored. In contrast the third and fourth movements are overall more sparsely orchestrated.

*III, Gypsy Airs* (m. 189) is cast in an ABAB form of sorts. Here the pitch of Bb is the primary tonal focus. The A sections are “Spanish” in character with repeated Bbs mimicking the quasi tremolo effects found in flamenco guitar music. In contrast the B sections are more “latin American” in feel. in short, this movement is somewhat whimsical as are the whims and fancies of a “capricciosa” gypsy dancer!!!!

*IV. Reveries* (m. 330) is the emotional heart of the entire work. This movement begins at a soft volume with a melancholy sort of expressive melody and very gradually builds to an impassioned climax with the persistent underpinning of rhythms in 3/8 time. In this movement the solo timpani intones melodic lines making use of “pedaling” techniques. The pitches of D and A are the main tonal anchors here. The movement fades into pianissimo at m. 506.

*V. Recapitulations* (m. 507) begins with a four bar comical exchange between bassoon and piccolo on a earlier motif. This movement presents a collage of previously stated material with periodic written out

cadenzas for the solo timpani interspersed with statements of the opening theme of the work. ***Derivations*** comes to an exuberant finale on the pitches of Bb, D, F, and A (m. 859 – the end)!

I have added a few suggested pedal markings to the Solo Timpani part. ***Derivations for Timpani and Orchestra*** was written to be performed on 5 kettledrums.

A quick shoutout to former colleague, timpanist Jim Nierescher whose superb playing enhanced my knowledge of what is possible on timpani and percussion instruments in general.

ALL EDITIONS OF THE WORK ARE PUBLISHED BY ALDO FORTE MUSIC PRESS and will be available at [www.aldoforte.com](http://www.aldoforte.com)

**ALDO RAFAEL FORTE**, *Composer*, May 10/ 13 August, 2021, Newport News, VA U.S.A.