

EIGHT PIECES

for Four Timpani
(one player)

to Al Howard

I. Saëta

Elliott Carter

(♩ = 150)
(♩ = 50 (in tempo))

(N) *ad lib. (accel.)*

mf *sf* *p* *pp*

evenly and resonantly

(N) (♩ = ♩)

(C)

p

(N) *ad lib. (accel.)*

(♩ = 50) *molto rit.*

sf *molto* *p*

(N) *in tempo*

(C)

(N) →

(C) →

poco

(N) →

(C) →

piu p *p*

(N) →

(C) →

emphasize A and D more and more *mf* *mf* *f* *f*

pp *p* (*p*) (*p*)

piu p

(N) →

(♩ = 60)

f marc.

5

*mf*³

(N) → *f* 5 *mf* 3 *f* 3

(N) → *sf-p* *sf-p* *sf-p* *f* *sf-p* *sf-p* *f sub.*

tr

tr

tr

(N) → *mf* *cresc.* (*d*=45) (*d*=)

(N) → *f*

(N) → *menof* *cresc.* *tr* *ff*

(N) → *mf* *p sub.* *ff* *ff* (*p*) (*p*)

d = *d* = 45

(N) → *p* (*p*) (*p*) *f* *ff* (*p*) *sempre*

(N) → *f* *f* *f* *f* *f* *f*

(N) → (*p*) *mf* *mf* *mp* *mp* **BUTTS**

* See Performance Note #4 regarding damping notation.

BUTTS

(N) → *pp*
emphasize A slightly

(N) →

(N) → *pp sempre*
mp *f*

(N) → ← ♩ = ♩ = 150 (♩ = 50) → **HEADS** (N) *ff* *f* *p*

(N) → (C) →

(N) → (C) →

(N) → (C) → *mp* *mp*

(N) → *mf* *mf* *f* *f* (N) → ♩ = ♩ = 60 → *ff* *p*

(N) → *ad lib. (accel.)* *mf* *ff* *pp* *p* *smorz.* **DS** **NS** *tr.*