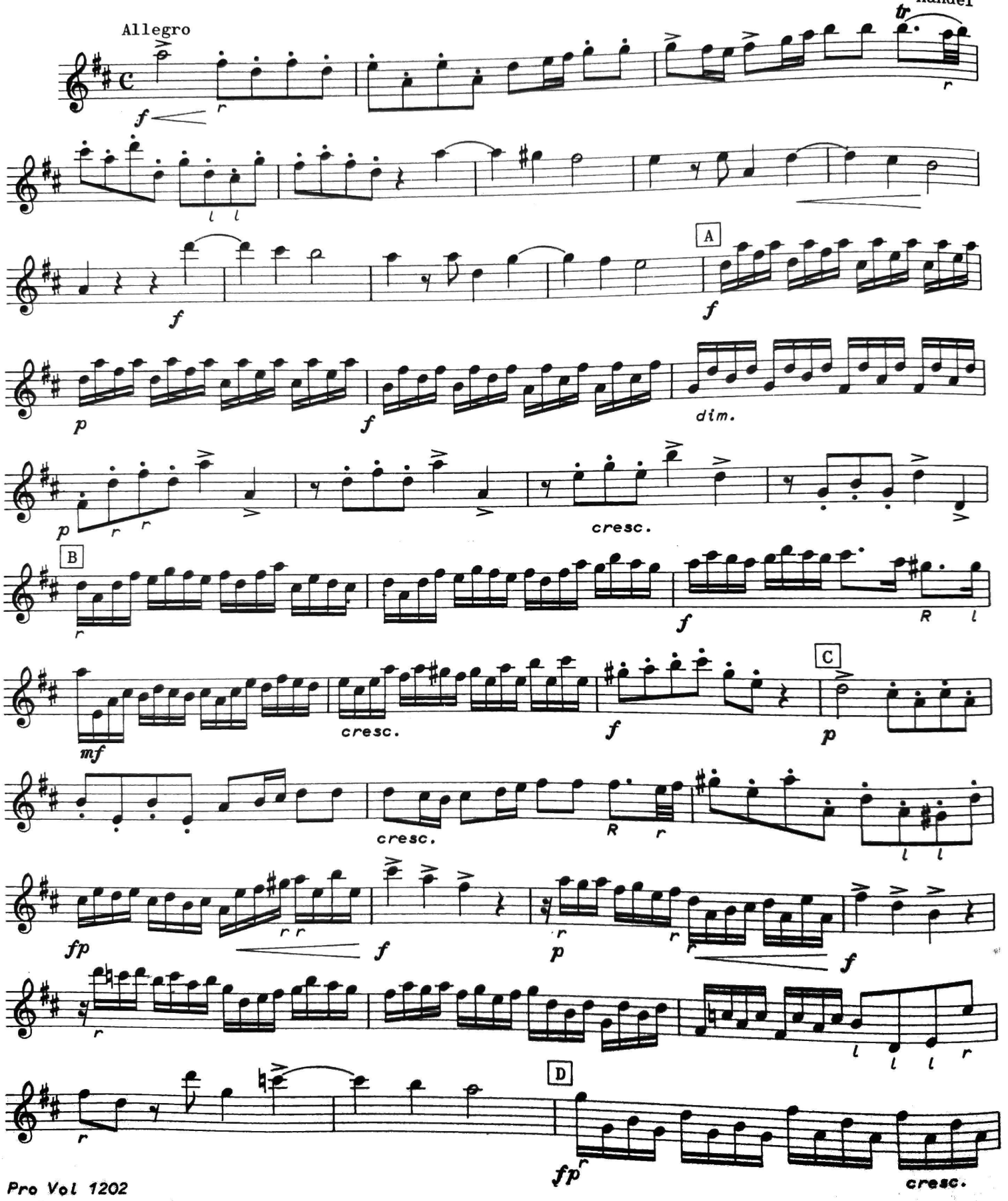
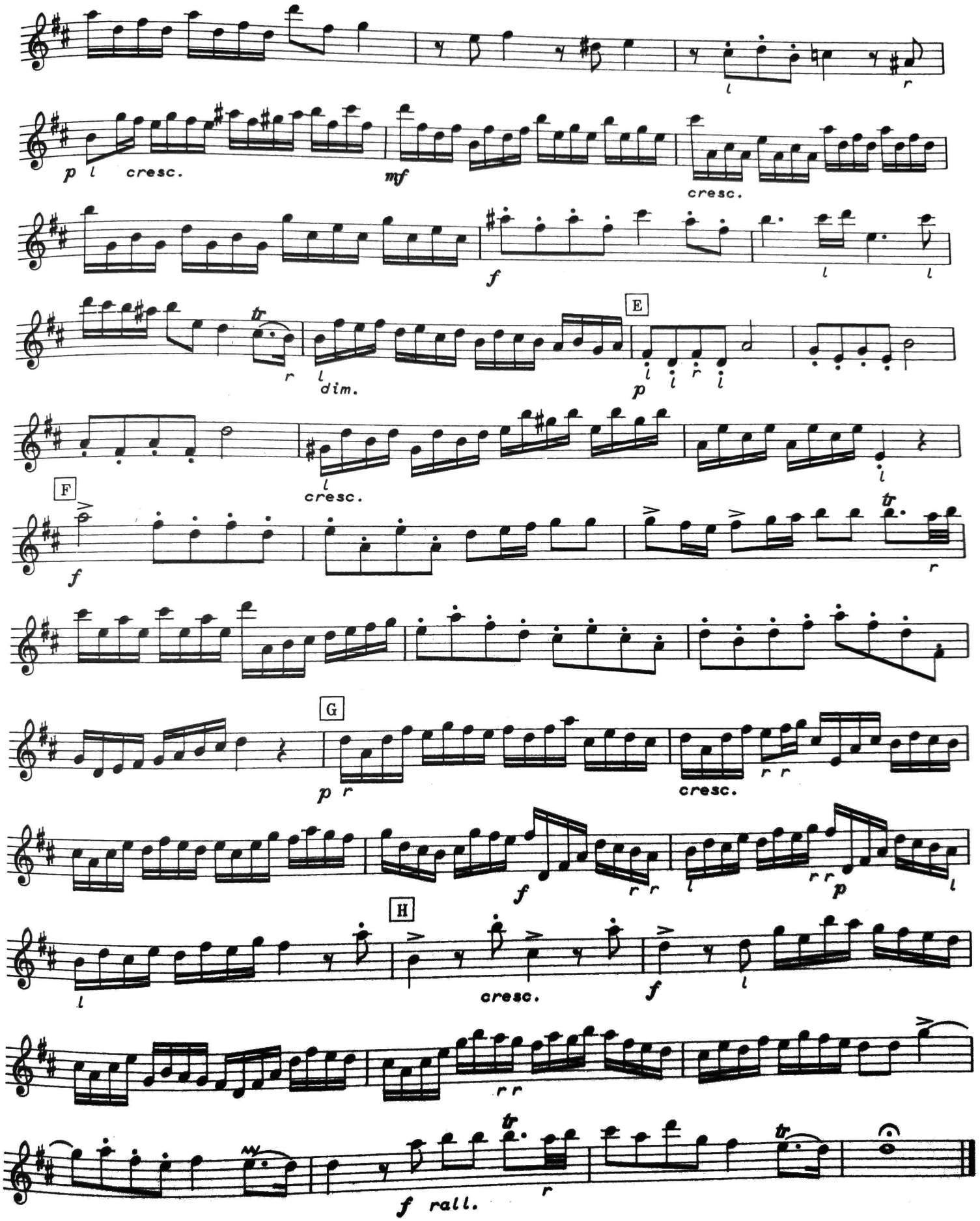
Sonata

(For Violin)

Roll ♩ (+)

Handel



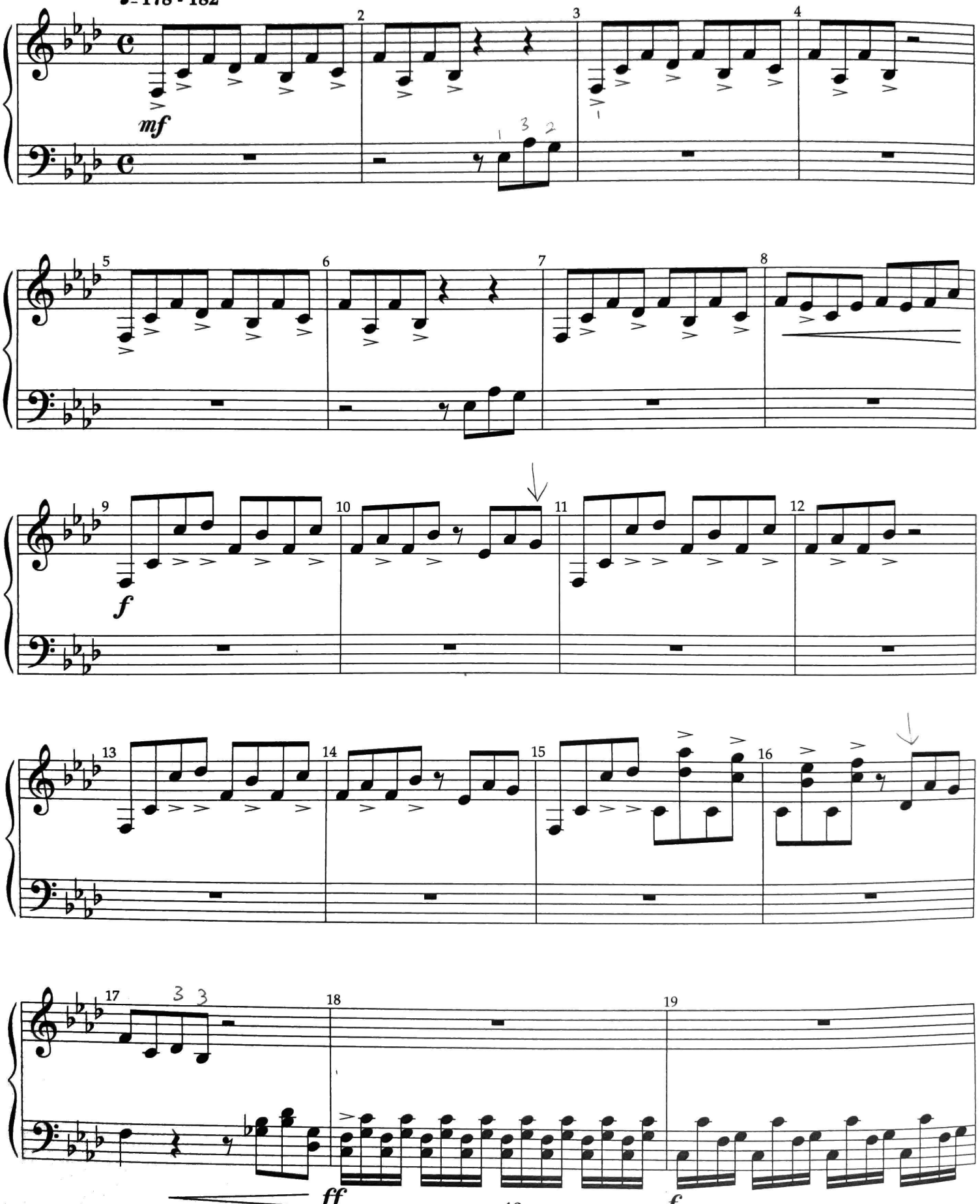

cresc.
mf
cresc.
f
E
dim.
p
F
cresc.
f
G
p
cresc.
f
H
cresc.
f
f rall.

1 2 3 4

Mystic Fire

by Julie Davila

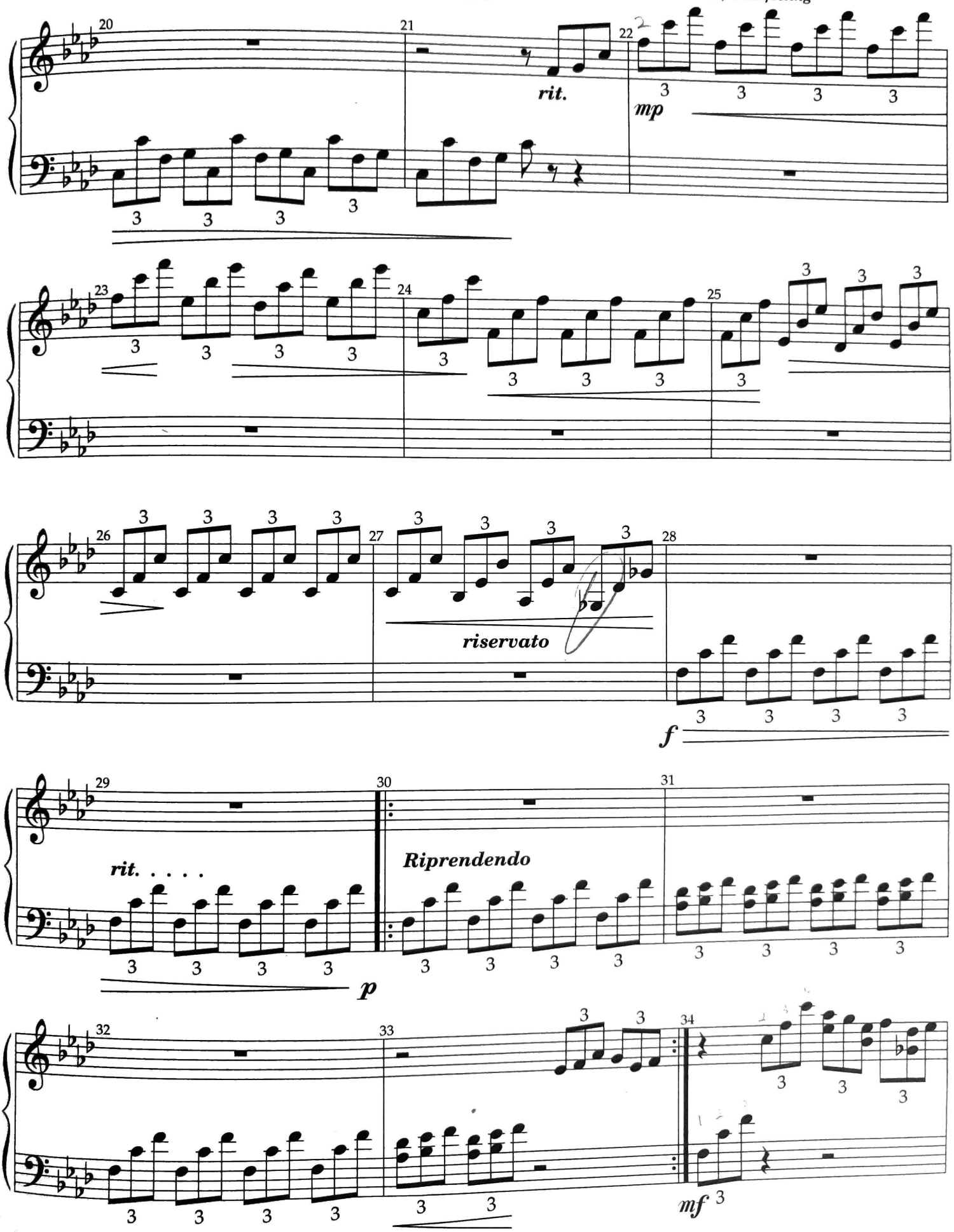
♩= 178 - 182

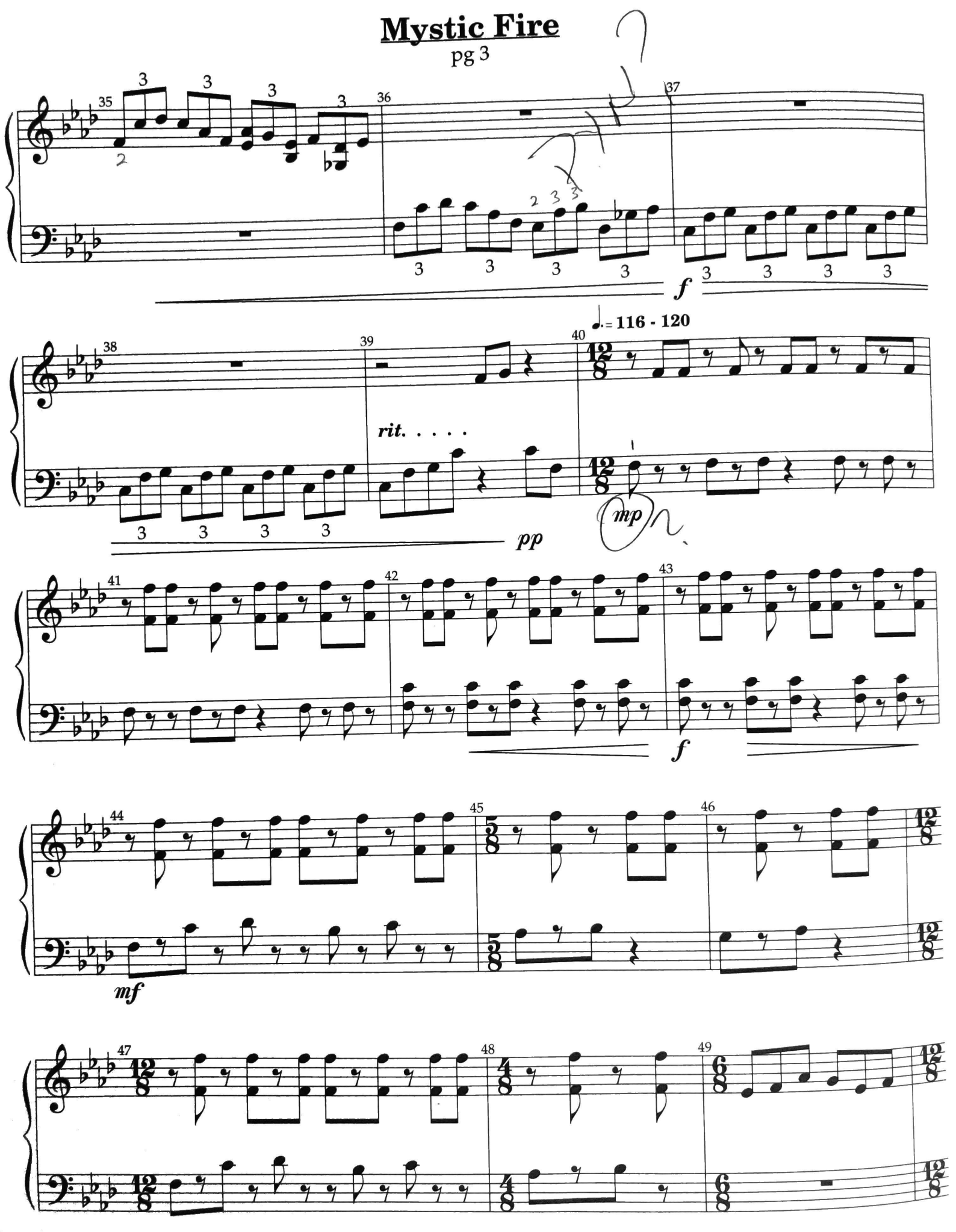


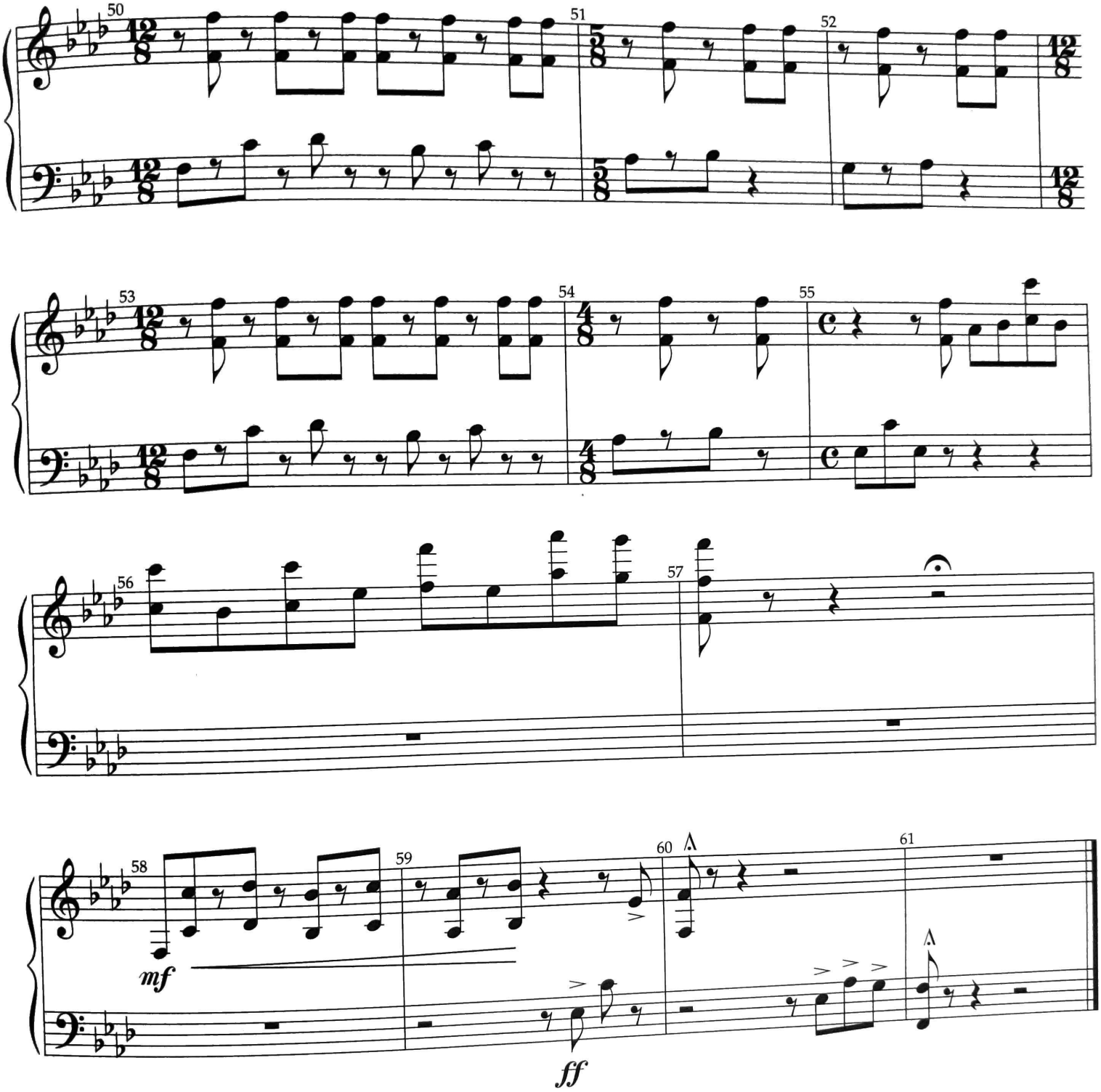
Mystic Fire

♩= 148 - 150

Slower, with feeling

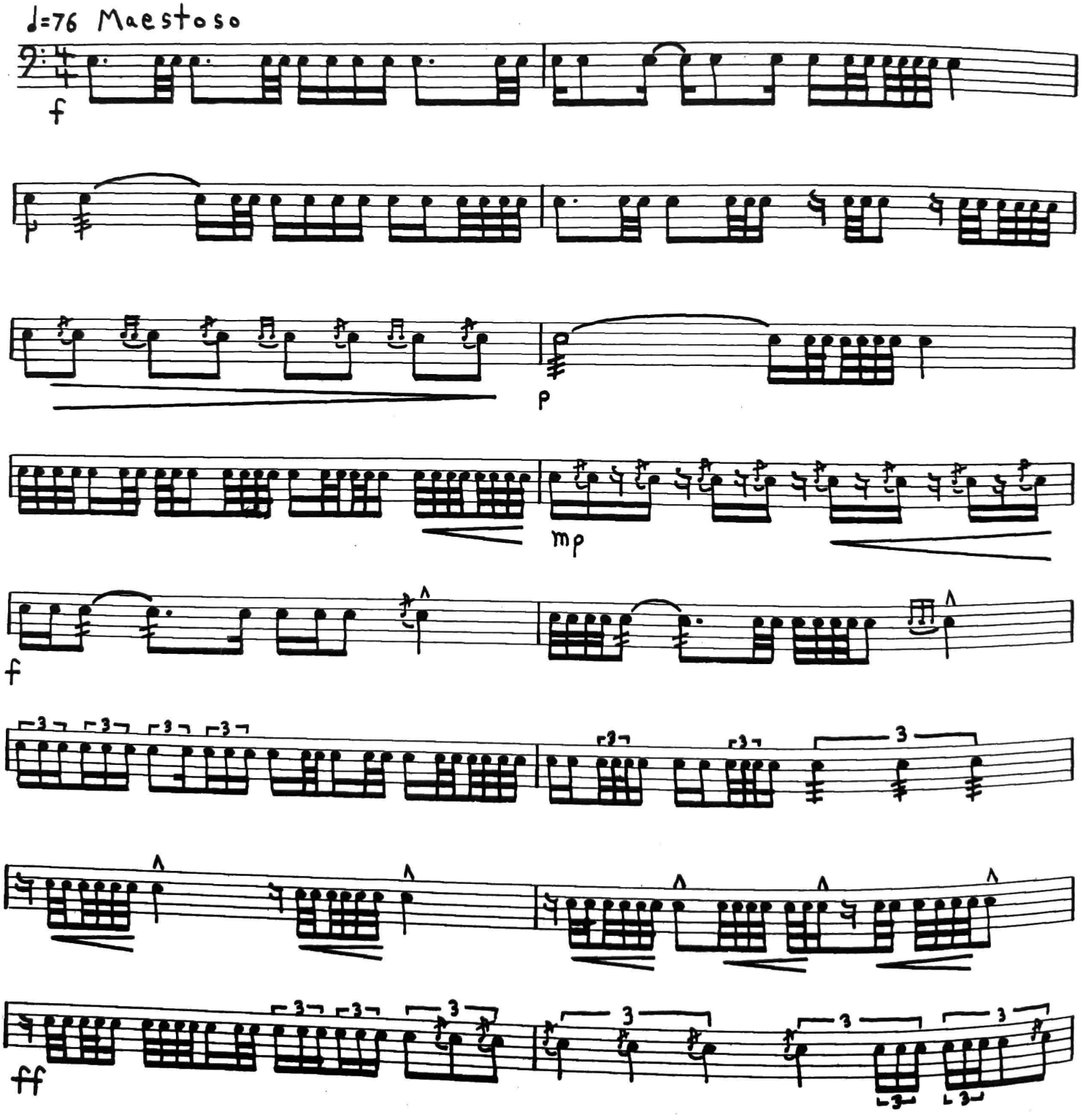


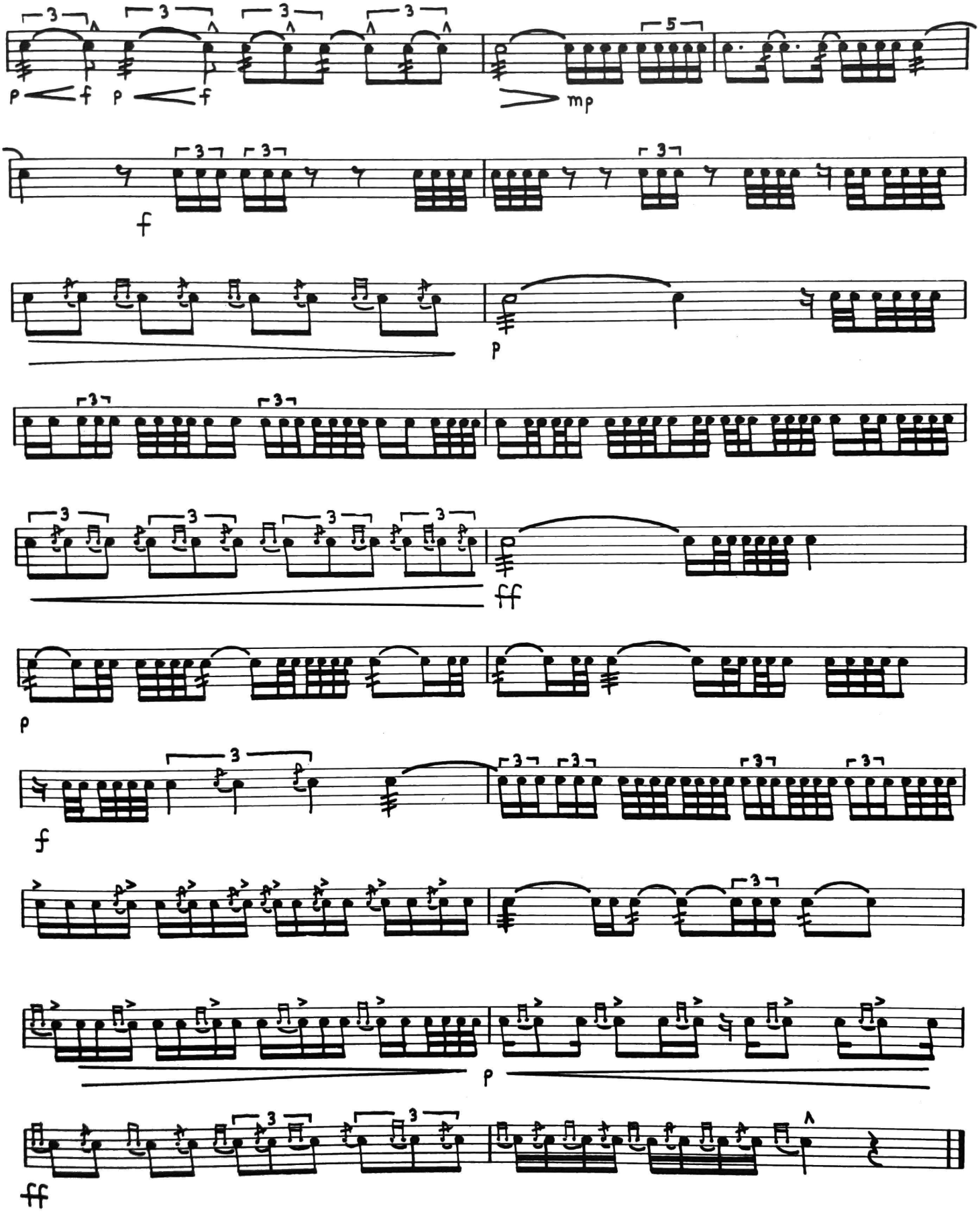

35
36
37
f
38
39
40
rit. . . . .
♩.= 116 - 120
pp
mp
41
42
43
f
44
45
46
mf
47
48
49



NOTE: If performing this solo on a 4 &1/3 octave marimba, end the piece on beat 1 of measure 60.

4




3
5
p
f
mp
ff

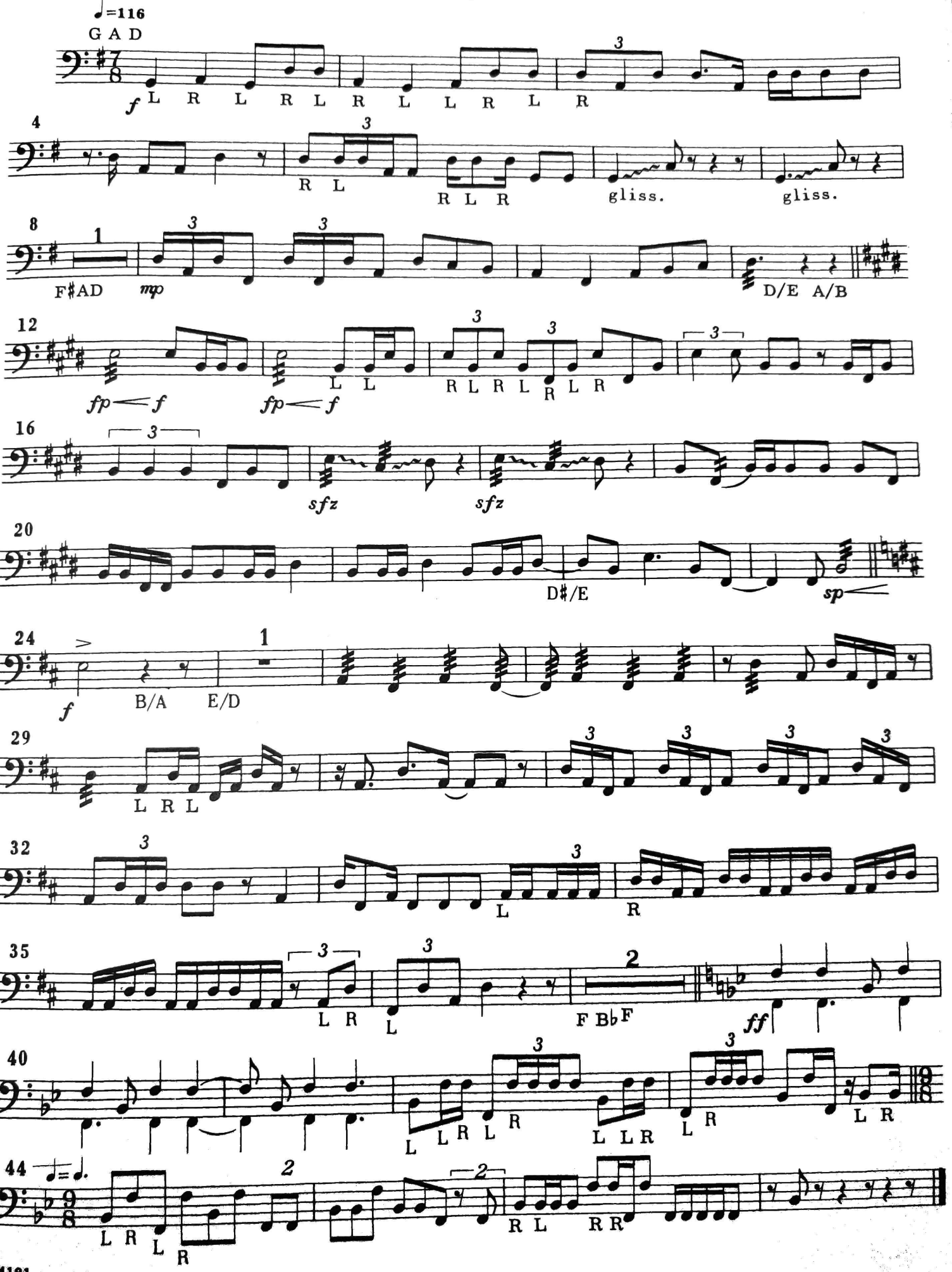
XV

This etude exemplifies some of the problems of 7/8. The measures should not be counted in seven, but in various combinations of two plus two plus three; 7/8 meter is rarely counted in one.

Sticking is always subject to controversy. With my own students, I insist that they use my sticking. If it still does not overcome the problem of execution, I allow a substitution. However, I suggest that you follow my stickings meticulously as they will generally prove to be correct, thought-out, and most sensible. All the glissandi and tunings in this etude can be executed standing, but if one feels more comfortable sitting, he should do so.

I have used several *fp* dynamics (e.g., measures 12 and 23). An effective *fp* roll is best obtained by attacking the roll with a single forte right-hand stroke. The second stroke, made by the left hand, is immediately piano and, of course, all the subsequent strokes are piano until whatever dynamic follows. This produces the fastest *fp* dynamic possible without muffling. It also makes possible the difference between *fp* and *sfz*. The *sfz* is produced by both a strong right and left stroke, and is usually in a forte dynamic (see measure 17).

XV


♩=116
G A D
f
L R L R L R L L R L R
4
R L
R L R
gliss.
gliss.
8
1
F♯AD
mp
D/E A/B
12
fp f
fp f
L L
R L R L R L R
16
sfz
sfz
20
D♯/E
sp
24
1
f
B/A
E/D
29
L R L
32
L
R
35
L R
L
F B♭F
2
ff
40
L L R L R
L L R
L R
L R
44
L R L R
2
R L
R R

Percussion - Snare

Book - Title	Editor	Publisher	Edition
Advanced Snare Drum Studies	M. Peters	Mitchell Peters	(NA)

Selection 1

Page(s): 8-9

Key:

Etude Title: *4*

Tempo: Quarter note 72-80

Play from Beginning to End.

Errata:

Performance Guide:

This challenging etude explores the full palette of concert snare drum idioms and will certainly test the player's abilities in their execution.

The quality of the flams and drags throughout the etude should be consistent. In the concert style, be careful not to play these flat. This consistency of quality is particularly important in mm. 31-End, where these ornaments are often embedded in a straight sixteenth-note context. The performer's sticking choice will influence how successfully this passage flows and how consistent the ornaments sound, particularly in the challenging last measure. The alternation between ruffs and flams in mm. 35-36 is most tricky, and careful experimentation with sticking approaches will be critical. Care should also be given to distinguish between accented and non-accented ornaments.

I encourage concentrated work on roll quality for the long rolls in mm. 6, 22, and 26. These long rolls will expose the player's ability to produce a consistent and rich sound. Please note that the rolls in mm. 9-10 are not tied to the subsequent notes, so a very subtle separation needs to be placed here. Likewise in ms. 12, the rolls of the quarter-note triplet should be very slightly separated. In each of these cases, the non-tied rolls should not end with a "clean" single-stroke articulation.

It is essential to master the full range of dynamics indicated in the etude, especially control and evenness in soft playing. Special attention should be given to mm. 23 and 30, which require not only dynamic control at "p" and "f" respectively, but also quick alternations between rapid triplets and 32nd notes.

Percussion - Keyboard (2 Mallet)

Book - Title	Editor	Publisher	Edition
Masterpieces for the Marimba	McMillan	Warner Bros. Publications	PROBK 01202 0-7692-3374-0

Selection 1

Page(s): 20-21

Key: D Major

Etude Title: *Sonata*

Tempo: Quarter Note = 110-118

Play from Beginning to end.

Errata:

Performance Guide:

This selection is a transcription of second movement from George Frideric Handel's Violin Sonata No. 7 in D Major, Op. 1, no.13, HWV 371. By using this cataloging number, the player can locate recordings of this work performed in its original form. Study of such recordings is highly recommended: not only will they serve as a model for phrasing and interpretation, but it will also be an opportunity to hear wonderful performances of this music.

All quarter notes and larger are to be rolled. The player should also carefully observe the written roll indications for notes smaller than a quarter—they are indicated by a capital "R."

Observing standard performance practice, trills (marked "tr" in mm. 3, 50, 76, and 77) should be performed as dyad rolls beginning on the diatonic pitch above the written pitch. The symbol in ms. 75 bt. 4 signifies an upper mordent and is a rapid alternation between the written pitch, diatonic pitch above it, and the written pitch again (E, F-sharp, E), beginning on the beat. In standard practice, the final "E" of the mordent would be sustained, but for clarity and because of the tempo of designated tempo, I recommend playing it as a single articulation.

This selection will truly test the player's ability to achieve a smooth, relaxed technical approach around the keyboard. A critical factor in achieving a fluid execution will be choosing appropriate stickings. Players will be tempted to incorporate numerous double-stickings (two consecutive notes with the same hand) in the challenging arpeggiated passages. I recommend the player rely more on alternating stickings by default and explore mallet positioning and bar placement as a means of creating greater flow, even when this may result in a cross-sticking. While double-stickings will be necessary, try to keep them to a minimum. A thoughtful approach to bar placement will require the use of both the edges and middles (or more precisely, off centers) of the bars and careful planning of when to use each. If done correctly, the player's technique will flow smoothly even in these difficult passages. If the player's approach seems choppy and strained, then a better mallet positioning/bar placement strategy likely exists. Avoid the temptation to double stick unless absolutely necessary. Please note that the player is not bound by the printed stickings and in some cases better stickings exist.

Regarding the staccato indications: these should NOT be played as deadstrokes. At the player's discretion, these may be played by utilizing a slightly tighter grip on the mallet shaft and a "snappy" stroke that increases in velocity into the bar. The player may also play the staccato notes precisely in the center of the bar (as opposed to an off-center default position). Both these strategies can produce slightly more articulation, but the effect will be subtle; and especially at softer dynamics, the effect will be almost indistinguishable. Regardless, do not overdo it or you will risk creating a harsh sound.

Percussion - Keyboard (4 Mallet)

Book - Title	Editor	Publisher	Edition
Impressions on Wood	Julie Davila	Row-Loff Productions	RLP-10052000

Selection 1

Page(s): 40-43

Key: F Minor

Etude Title: *Mystic Fire*

Tempo: Quarter note 174-182

Play from Beginning to beat 1 of Ms. 60 beat 1 of Ms. 60 .

Errata:

Performance Guide:

Full tempo ranges:
Beginning to measure 17 – Quarter note = 174-182
Measure 22 through 38 – Quarter note = 144-152
Measure 40 through end — Dotted Quarter note = 116-120

As indicated above, this etude includes several tempo changes. Players may be inclined to make direct relationships between these changes (for instance, making the eighth notes in ms. 21 and triplet eighth notes in mm. 22 constant), but this is not correct. On the other hand, the eighth notes beginning in ms. 40 will be the same tempo as the eighth notes at the beginning. Regardless, each of these sections should be well-learned individually at their designated tempos so that the player will be able to naturally execute the tempo changes.

The tempo chosen at beginning should be determined by the player's ability to execute mm. 18-19. These measures should stay in tempo and not be played slower, so the tempo within the designated range at which the player can execute these measures correctly should determine the tempo at the beginning.

This etude allows the player some latitude for musical expression, especially in mm. 22-39. Note two uncommon terms, which the composer defines in the glossary of her book: in ms. 27, "riservato" ("held back"); and in ms. 30, "riprendendo" ("return to original tempo"—in this case, to the tempo established in ms. 22). However, ritards and any rubato should be tasteful, musically appropriate, and lead naturally to the material that follows. Do not exaggerate them.

Percussion - Timpani

Book - Title **Editor** **Publisher** **Edition**

The Solo Timpanist Firth Carl Fischer O4402 0-8258-0914-2

Selection 1

Page(s): 27

Key:

Etude Title: *XV*

Tempo: Quarter note 112-120

Play from Beginning to End.

Errata:

THIS ETUDE IS TO BE PLAYED ON THREE TIMPANI ONLY. FOUR TIMPANI MAY NOT BE USED.

Ms. 23 - The dynamic on the half-note B-natural should read "fp" instead of "sp."

Performance Guide:

This etude MUST be played on only three drums. In general, I recommend the 32", 29" and 26" drums. However, this may not be practical on some models of timpani, so the player should carefully evaluate their drums to determine which sizes are most suitable.

One of the most challenging moments in the etude occurs in mm. 9-10. The final three eighth notes of ms. 9, the final two eighths of ms. 10, and the downbeat of ms. 11 require melodic tuning on a single drum—that is, each of these pitches is played on the 26" drum. The proper method here is not to simply play a glissando, but instead to snap the pedal to each pitch nearly simultaneously with the mallet striking the head. The result should be a crisp change of notes and clear pitch on each.

Proper dampening should be incorporated when appropriate. Generally, heads should be dampened when followed by an unrolled dotted-eighth or longer note on another drum; however, do not over-dampen.

In mm. 6-7, the ending note of each glissando should be re-struck.

While this is a robust, driving etude, the player should prioritize playing with a full, rich tone and not a harsh, "poundy" one. Hard, staccato mallets are most appropriate for this etude. Articulation should always be crisp and clear, even at softer dynamic levels.