

Echoes of Eight

By Stanley Leonard

Performance Notes

Echoes of Eight is based on some of the rhythmic timpani passages from Beethoven's "Symphony No. 8." Before practicing and performing *Echoes of Eight*, the timpanist should listen to and study a score of this symphony. Beethoven's unique use of octaves in the timpani part is a particular focus of this solo. *Echoes of Eight* expands this compositional technique into contemporary musical language for the timpani. Fairly hard timpani sticks should be used to perform the piece. Sticking patterns are left to the discretion of the performer. Cross-sticking, instead of doubling or shifting, can be employed in many of the passages, and will provide a more dramatic presentation. The tuning strategy presented below will enable the use of cross-sticking during the final measures of the solo. The final F should be played on the largest drum rather than the 29" drum.

Tune C to F FFFF *p* Tune A to low F

FFFF *ff* Play on 29-26 drums Tune 26 down to C *fp* < *ff* >



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F, A, C, F

Maestoso

Allegro vivace ♩ = 132

The musical score is written in bass clef with a 4/4 time signature. It begins with a key signature of one flat (B-flat). The first measure is marked *ff*. The second measure is marked *fp* and contains a double bar line. The third measure is marked *ff*. The tempo changes from *Maestoso* to *Allegro vivace* at the start of the third measure. The score consists of nine staves of music. Staves 1-3 contain the first six measures. Staves 4-5 contain measures 7-10, featuring triplet eighth notes. Staff 6 contains measures 11-14, also with triplet eighth notes. Staff 7 contains measures 15-18, with triplet eighth notes. Staff 8 contains measures 19-24, with triplet eighth notes. Staff 9 contains measures 25-30, ending with accented eighth notes. Staff 10 contains measures 31-36, with accented eighth notes and triplet eighth notes. Staff 11 contains measures 37-41, with triplet eighth notes. Staff 12 contains measures 42-45, with triplet eighth notes. Dynamics include *ff*, *fp*, and *ff* throughout the piece.