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André und Jacques Philidor

**MARSCH FÜR
ZWEI PAAR
KESSELPauKEN**

bearbeitet für Barock-Pauken und
Janitschareninstrumente
(5 Spieler)

von Dieter Dyk
(eingrichtet von Hermann Gschwendtner)



ZIMMERMANN-FRANKFURT

ZM 2907

Anmerkungen / Annotations

Notation:

1. Spieler: Pauken in g und e
1st player: timpanis in g and e
2. Spieler: Pauken in c und G
2nd player: timpanis in c and G
3. Spieler: Triangel
3rd player: triangle
4. Spieler: Becken
4th player: cymbals
5. Spieler: Dawul (Landsknechttrummel)
5th player: dawul (long drum)

4.<
5.<

L R 1) 2) 1) 2) 3) N

Zur Dawul:

- L = Linke Hand, mit Rute
R = Rechte Hand, mit Holzschlägel
1) = Die Rute (L.H.) bleibt jeweils **nach** dem Schlag ans Fell gedrückt, damit der nachfolgende
2) = Schlag mit dem Holzschlägel (R.H.) einen Schnarreffekt erzielt.
3) = Nur Rechte Hand
Rute (L.H.) bleibt bis Sequenzende ans Fell gedrückt.
N = Vorschrift 1) und 2) ist wieder aufgelöst.

On the dawul:

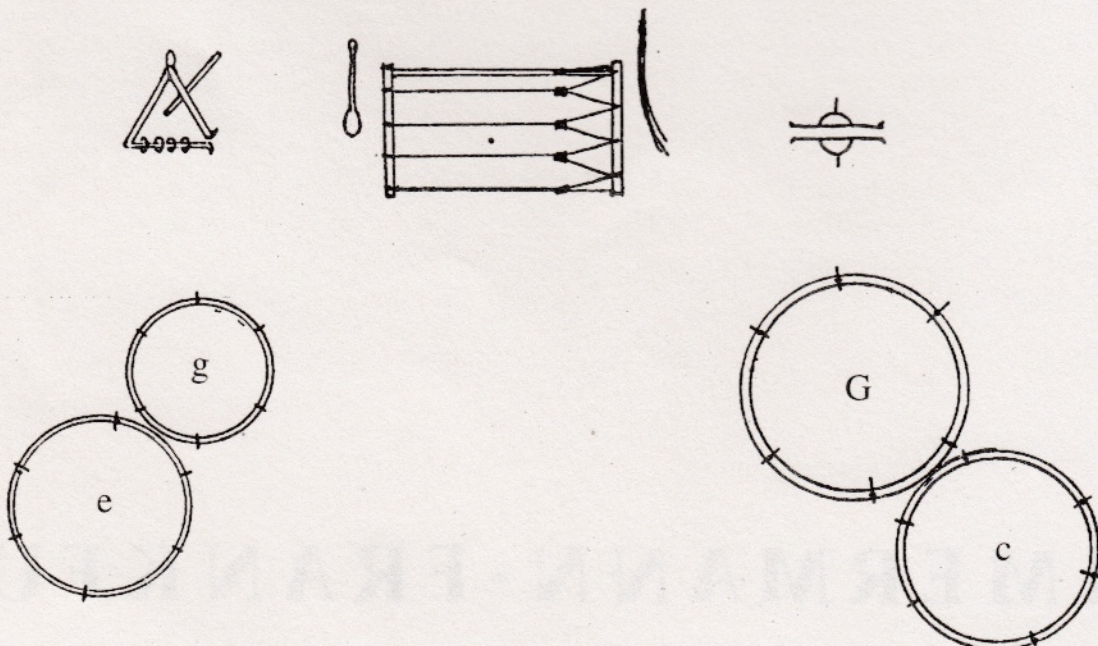
- L = left hand, with twig brush
R = right hand, with wooden stick
1) = the twig brush (l.h.) remains pressed against the drum head **after** each stroke, so that the
2) = subsequent stroke with wooden stick (r.h.) produces a snaring effect.
3) = right hand only
twig brush (l.h.) remains pressed against the drum head until the end of the sequence.
N = rules 1) and 2) are cancelled.

Aufstellung:

Beide Pauken stehen in entsprechend weiträumiger Distanz.
Das Schlagzeug bildet die nach hinten versetzte Mitte.

Setup:

the two timpanis are placed with sufficient distance between them.
The drums form the center displaced towards the back.



Instrumente

Barockpauken

Die mit Naturfellen bespannten Kessel (optimaler $\varnothing = g/49 \text{ cm}; e/51 \text{ cm}; c/57 \text{ cm}; G/59 \text{ cm}$) sind mit Holzschlägeln zu bespielen.

Mit dem Stimmtton $a' = 415 \text{ Hz}$ geben die Naturfelle trotz ihrer hohen Intensität ein annehmbares Klangbild.

Dawul

Diese Janitscharentrommel (70 x 50) soll wegen einer erwünschten sonoren Tiefe ebenfalls mit Naturfellen ausgerüstet sein, dem Klang der alten deutschen Landsknechtstrommel mit Seilspannung annähernd. Sie liegt auf einem Ständer quer vor dem Spieler. **Ersatzinstrumente:** 1. Landsknechtstrommel; 2. Rührtrommel ohne Saiten; 3. Große Trommel.

Becken

Bei einer zweckentsprechenden Größe von ca. 15-20 cm sollte der „Cup“- Durchmesser alleine 10 cm betragen. Der Spieler hält in der zur Schale geformten Hand ein Becken, waagrecht in Brusthöhe; darauf schlägt er mit einem zweiten Teller, der in der Regel von Daumen und Zeigefinger am Riemen gehalten wird. Es steht dem Spieler jedoch frei, den Klang durch Reiben, Streifen oder im Zentrum mit „Rand auf Glocke“ zu verändern, wenn es den musikalischen Charakter oder die Dynamik positiv unterstreicht.

Triangel

Der untere Querschenkel des Dreiecks ist mit leichten Metallringen zu behängen, was einen typisch sirrenden Janitscharenmusikeffekt bringt.

Es gibt zwei Möglichkeiten, das Instrument zu spielen:

1. an einem Stativ aufgehängt (zwei Metallschlägel)
2. an einer dünnen Darmsaite mit der Hand gehalten (ein Metallschlägel).

version française voir page 11

Instruments

Baroque timpanis

the shells with natural drum heads (best $\varnothing = g/49 \text{ cm}; e/51 \text{ cm}; c/57 \text{ cm}; G/59 \text{ cm}$) are to be played with wooden sticks. If tuned to $a' = 415 \text{ Hz}$, the natural drum heads produce a very pleasing sound, in spite of their high intensity.

Dawul

This Janissary drum (70 x 50) should also have natural drum heads to produce the required tonal depth, similar to the sound produced by the ancient German long drum with rope suspension. The Dawul rests crosswise on a support in front of the player. Replacement instruments: 1. long drum; 2. tenor drum without snares; 3. bass drum.

Cymbals

The cymbal size required for this purpose should be about 15-20 cm, with the „cup“ diameter being 10 cm. The player holds a cymbal horizontally in front of the chest, with the hand being formed like a shell. With a second cymbal, which is usually held with thumb and index, the player hits the first cymbal. However, the player is free to modify the sound by rubbing the cymbals against each other or by striking „rim against dome“, if this underlines the musical character or emphasizes the dynamics.

Triangle

Light metal rings may attached to the lower cross-section of the triangle to produce a whizzing sound as it is typical of Janissary music.

There are two ways to play the instrument:

1. with two metal sticks (the triangle being tied to a support).
2. with one metal stick (the triangle being hand-held using a thin gut string).

Marsch für zwei Paar Kesselpauken

bearbeitet für Barock-Pauken und Janitschareninstrumente
(5 Spieler)

André und Jacques Philidor 1683

Dieter Dyk 1989

(Einrichtung: Hermann Gschwendtner)

1. Spieler
1st player

2. Spieler
2st player

3. Spieler
3st player

4. Spieler
4st player

5

vi
2.x ⊕

10

p

p

p

p

15

Musical score for measures 15-19. The score consists of four staves: two bass staves and two treble staves. The music includes various rhythmic patterns and dynamics. The dynamic *p* (piano) is indicated in the final measure of each staff.

20

Musical score for measures 20-24. The score consists of four staves: two bass staves and two treble staves. The music includes various rhythmic patterns and dynamics. The dynamic *cresc.* (crescendo) and *mp* (mezzo-piano) are indicated throughout the passage.

De
⊕

25

Musical score for measures 25-29. The score consists of four staves: two bass staves and two treble staves. The music includes various rhythmic patterns and dynamics. The dynamic *mf* (mezzo-forte) and *f* (forte) are indicated throughout the passage. There are also markings for *cresc.* (crescendo) and *N* (ritardando) in the lower staves.

30

Musical score for measures 30-34. The score consists of four staves. The first two staves are in bass clef, and the last two are in treble clef. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *f* (forte) in the first two staves. A fermata is present over the first measure of the first staff. A '2)' marking is located below the first staff, and an 'N' marking is below the third staff.

35

Musical score for measures 35-39. The score consists of four staves. The first two staves are in bass clef, and the last two are in treble clef. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *p* (piano), *cresc.* (crescendo), and *f* (forte) across all staves.

40

Musical score for measures 40-43. The score consists of four staves. The first two staves are in bass clef, and the last two are in treble clef. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *p* (piano), *cresc.* (crescendo), and *f* (forte) across all staves.

Musical score for measures 45-48. The score consists of four staves. The top staff is in bass clef, and the bottom two staves are in treble clef. The music features various dynamics including *p*, *f*, and *N p*. Measure 45 starts with a *p* dynamic. Measure 46 has a *f* dynamic. Measure 47 has a *p* dynamic. Measure 48 has a *p* dynamic. There are first and second endings marked 1) and 2) in the bottom two staves.

Musical score for measures 49-52. The score consists of four staves. The top staff is in bass clef, and the bottom two staves are in treble clef. The music features various dynamics including *f*, *p*, and *N p*. Measure 49 has a *f* dynamic. Measure 50 has a *p* dynamic. Measure 51 has a *p* dynamic. Measure 52 has a *p* dynamic. There are first and second endings marked 1) and 2) in the bottom two staves.

Musical score for measures 53-56. The score consists of four staves. The top staff is in bass clef, and the bottom two staves are in treble clef. The music features various dynamics including *p* and *cresc.*. Measure 53 starts with a *p* dynamic. Measure 54 has a *cresc.* dynamic. Measure 55 has a *cresc.* dynamic. Measure 56 has a *cresc.* dynamic.

55

Musical score for measures 55-59. The score consists of four staves. The first two staves are in bass clef, and the last two are in treble clef. The music features a variety of rhythmic patterns, including eighth and sixteenth notes. Dynamic markings include *mp*, *cresc.*, and *f*. The first staff has *mp* at measure 56, *cresc.* at measure 57, and *f* at measure 58. The second staff has *mp* at measure 56, *cresc.* at measure 57, and *f* at measure 58. The third staff has *cresc.* at measure 55 and *mp* at measure 56. The fourth staff has *cresc.* at measure 55 and *mp* at measure 56.

60

Musical score for measures 60-64. The score consists of four staves. The first two staves are in bass clef, and the last two are in treble clef. The music features a variety of rhythmic patterns, including eighth and sixteenth notes. Dynamic markings include *p leggiero*. The first staff has *p leggiero* at measure 61. The second staff has *p leggiero* at measure 61. The third staff has *p leggiero* at measure 61. The fourth staff has *p leggiero* at measure 61.

65

Musical score for measures 65-69. The score consists of four staves. The first two staves are in bass clef, and the last two are in treble clef. The music features a variety of rhythmic patterns, including eighth and sixteenth notes. Dynamic markings include *mp leggiero* and *mp*. The first staff has *mp leggiero* at measure 65. The second staff has *mp* at measure 66. The third staff has *mp* at measure 66. The fourth staff has *mp* at measure 66.

mf *cresc.*

mf *cresc.*

mf *cresc.*

mf *cresc.*

70

f *p* *cresc.* *f*

f *p* *cresc.* *f*

f *p* *cresc.* *f*

f *p* *cresc.* *f*

75

mp

mp

p

p

80

Musical score for measures 80-84. The score is written for four staves. The first two staves are in bass clef, and the last two are in treble clef. The music features a steady rhythmic pattern with various dynamics. The first staff has a *cresc.* marking at the beginning and a *f* marking in the second measure. The second staff also has a *cresc.* marking and a *f* marking. The third staff has a *cresc.* marking and a *f* marking. The fourth staff has a *cresc.* marking and a *f* marking. There are two first endings marked 1) and 2) at the bottom of the first staff.

Musical score for measures 85-89. The score is written for four staves. The first two staves are in bass clef, and the last two are in treble clef. The music continues with a steady rhythmic pattern. The first staff has a *cresc.* marking in the second measure. The second staff has a *cresc.* marking in the second measure. The third staff has a *cresc.* marking in the second measure. The fourth staff has a *cresc.* marking in the second measure. There is a third ending marked 3) at the bottom of the first staff.

85

1.

2.

Musical score for measures 90-94. The score is written for four staves. The first two staves are in bass clef, and the last two are in treble clef. The music features a steady rhythmic pattern with various dynamics. The first staff has a *cresc.* marking at the beginning and a *ff* marking in the second measure. The second staff has a *cresc.* marking and a *ff* marking. The third staff has a *cresc.* marking and a *ff* marking. The fourth staff has a *cresc.* marking and a *ff* marking. The score ends with a double bar line and a *ff* marking with a 'N' below it.

Notation:

1er musicien: timbales en sol et en mi

2ème musicien: timbales en do et en sol (G)

3ème musicien: triangle

4ème musicien: cymbales

5ème musicien: dawul (caisse roulante)

The musical notation consists of five staves. The first two staves are in bass clef and represent timbales. The third staff is in alto clef and represents a triangle. The fourth and fifth staves are in alto clef and represent cymbales and dawul. The dawul staff includes rhythmic markings: 'L' (left hand), 'R' (right hand), '1)' (first stroke), '2)' (second stroke), '1) 2)' (first and second strokes), '3)' (third stroke), and 'N' (no stroke).

Pour le dawul:

L : main gauche, avec fouet

R : main droite, avec baguette en bois

1) = le fouet (main gauche) reste après chaque battement sur la peau afin que le

2) = battement suivant avec la baguette de bois (main droite) produise un effet de crécelle.

3) = uniquement la main droite

le fouet (main gauche) reste appuyé sur la peau jusqu'à la fin de la séquence

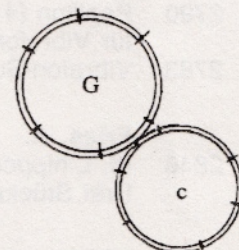
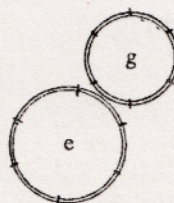
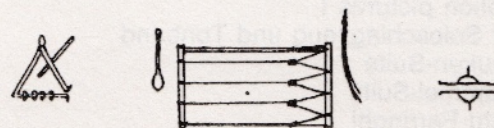
N = indications 1) et 2) sont annulées

Remarques:

1. Disposition

Les deux timbales se trouvent à une certaine distance l'une de l'autre.

La caisse marque le centre en retrait vers l'arrière.



Instruments

Timbales baroques

Les caisses recouvertes tendues avec de la peau naturelle (optimales Ø = sol (g)/49 cm; mi (e)/51 cm; do (c)/57 cm; sol (G)/59 cm) doivent être frappées avec des baguettes de bois.

Avec la tonalité a' = 415 Hz, les peaux naturelles produisent un son agréable malgré leur haute intensité.

Dawul

Ce tambour de janissaires (70 x 50) doit aussi être tendu avec une peau naturelle afin de pouvoir reproduire cette profondeur sonore rappelant le son des anciennes caisses roulantes allemandes tendues avec des cordes. Il est posé sur un soutien en travers devant le musicien. Instrument de remplacement: 1. caisse roulante; 2. caisse claire sans timbre; 3. gros tambour.

Cymbales

D'une taille adaptée d'environ 15-20 cm, la „Cup" doit alors avoir un diamètre de 10 cm.

Le musicien tient une cymbale horizontalement à la hauteur de la poitrine dans sa main courbée; elle est alors frappée avec la deuxième cymbale qui en règle générale est tenue par le pouce et l'index à la courroie. Le musicien est cependant libre de modifier le son en frottant, effleurant ou en frappant au centre avec „Rand auf Glocke" (c'est-à-dire la tête de l'une des cymbales avec le bord de l'autre) lorsqu'il désire souligner le caractère musical ou la dynamique.

Triangle

Le côté inférieur du triangle doit être paré de légers anneaux métalliques afin de produire un effet musical vrombissant typique des janissaires.

Il y a deux possibilités de jouer de cet instrument:

1. suspendu sur un trépied (deux baguettes métalliques).
2. tenu à la main au bout d'une corde de suspension en boyau (une baguette métallique).