Triptych I

Part I: Toccata *(ca. 8 minutes)*
Part II: Wooden Rain *(8 minutes)*
Part III: Beyond Reality *(8 minutes)*

for marimba and almglocken (1 player) with fixed media

Christopher Coleman

2014

Programme Note

A triptych is a painting on three hinged panels, often used for altarpieces from the late medieval period onward--Hieronymus Bosch's *The Garden of Earthly Delights* is one of the most unusual examples. I have applied the form to sound in this collection of three independent but closely related pieces, which can be performed together or separately.

The first, *Toccata*, is for marimba and almglocken (tuned cowbells) and develops gradually shifting rhythmic and harmonic patterns. The title means 'touch piece' and I've taken that literally, as the percussionist begins by playing directly on the instruments with their fingertips.

The second piece, *Wooden Rain*, for quadraphonic prerecorded sound only, is generated by the application of the massive replication and phase shifting technique to the marimba parts of a recording of the *Toccata*, metamorphosing into rough granular sounds and eventually vast sweeps of harmony as the process continues.

The final piece, *Beyond Reality*, unites the live marimba and almglocken with new manipulations of the pre-recorded version, in a way that seems to draw aside the thinly veiled distinction between actual and imagined worlds. *–CC*

Christopher Coleman

Christopher Coleman (b. 1958, Atlanta, GA) composer, conductor, trombonist, is currently Composition Coordinator and Associate Head of the Hong Kong Baptist University Department of Music, where he has taught for the past 26 years.

Coleman's works range from orchestral tone poems to large-scale multimedia/improvisation pieces, to works for symphonic band, chamber ensembles, instrumental solo, and voice. A prize-winning composer, he has received numerous commissions and grants, including those from from local groups the Hong Kong Wind Kamerata, the Hong Kong Wind Philharmonia, the Hong Kong Composers' Guild, RTHK Radio 4, and the Hong Kong University Grants Committee.

His music is published by Vanderbilt Music, Maecenas Music, Theodore Presser, Ensemble Publications, C. Alan Publications and Crown Music Press.

A trans-media artist, Christopher Coleman also works in painting, sculpture and computer graphics. He is a founding member of People's Liberation Improv, Hong Kong's leading comedy improv group, and has performed with them in Beijing, Seoul, Manila, and Macau as well as Hong Kong.

Triptych 1
Part 1: Toccata

Christopher Coleman

Marimba

Spacious and distant

p

with fingers

beginning quite slowly but gathering speed and volume throughout

mp

repeat each pattern several times, finding new ways of accentuation

A

murmuring

p

sf

mp

the two hands may begin to disengage

Mrb.

rather rapidly

rit. trill into sixteenths

mf

mf

lyrically

f

Mrb.

L.H. rit. e dim.

mf

f

rit. e dim.

B *espressivo*

Mrb. *p* *p* *p*

Alm. L.V. *mp*

Mrb. *mp* *p* *mf* *sf* *palm clusters* *spread fingers* *gliss.* *ff* *rit.* *sfz*

L.H. slightly slower; disengage hands

f

C *very slowly* with mallets

Mrb. *pp* *p* *ppp*

13 *rather rapidly* *with increasing fury!*

Mrb. *f* *sfz* *sfz* *sfz* *sfz* *sfffz*

as fast as possible! *to almglocken*

Mrb. *fff* *subito p*

D **Fast** ♩ = c. 120

Almglocken

14

Alm.

24

Alm.

36

Alm.

40

rit.

Alm.

E

somewhat relaxed ♩ = 80

Almglocken

Marimba

mp

accel. ♩ = 90 ♩ = 100

8

Alm.

Mrb.

mf

16

Mrb.

f

rit. *molto rit.*

ff

23 ***suddenly faster*** ♩ = 90 *accel.* ♩ = 100

Mrb.

mf

30 *accel.*

Mrb.

f

F ***even faster*** ♩ = 110

40

Mrb.

43

Mrb.

as before

46

Mrb.

50

Mrb.

53

Mrb.

56

Mrb.

59

Very freely

Mrb.

L.V.

G

Gently ♩ = 80

mf

Alm.

69

Alm.

73

Alm.

78

Alm.

83

Alm.

87

accel. *poco a poco*

Alm.

♩ = 90

91

Alm.

95

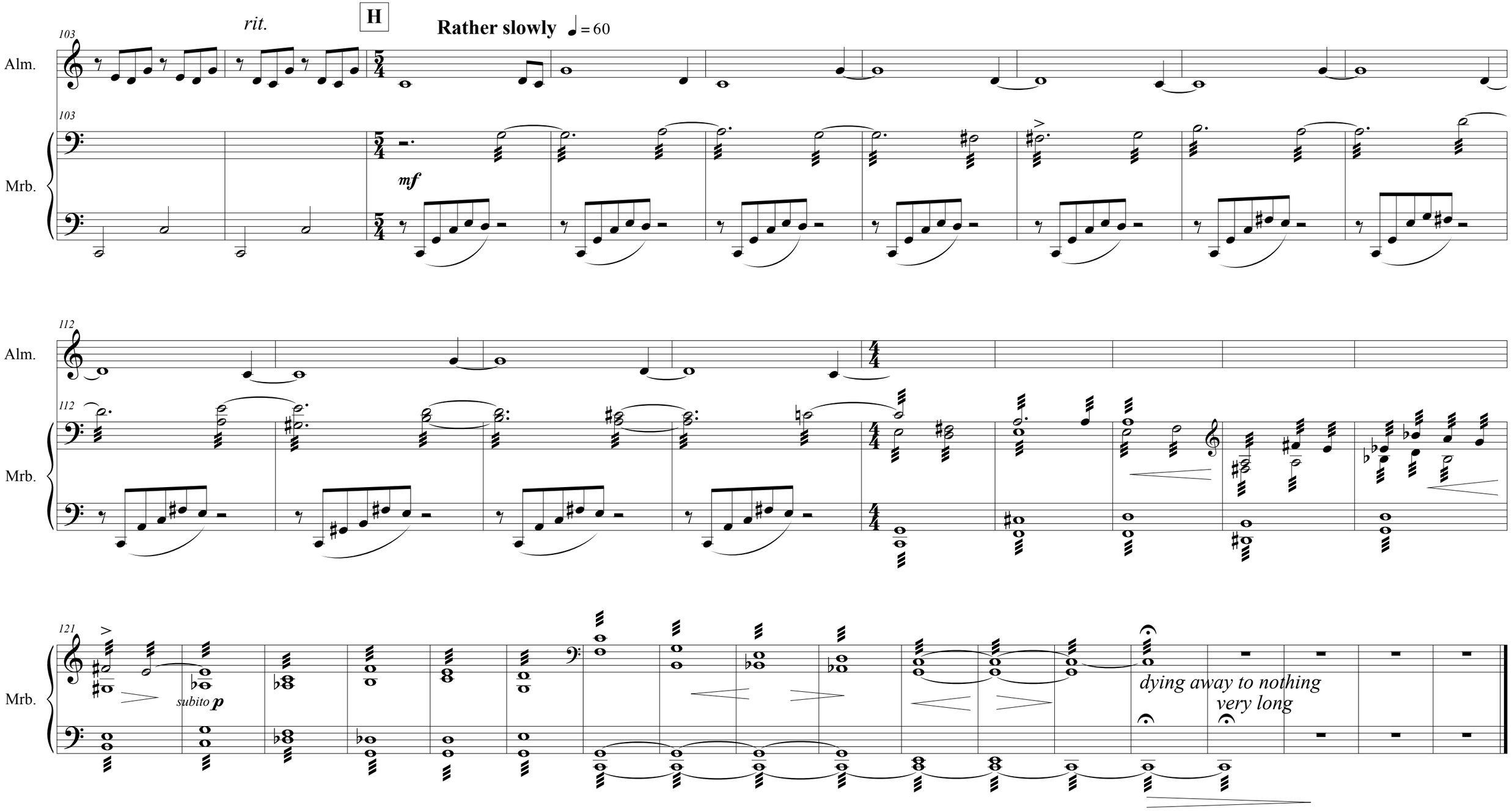
Alm.

99

rit.

Alm.

Gently ♩ = 80



Part II: Wooden Rain
Tacet

Tryptich I:
III. Beyond Reality

Christopher Coleman

♩. = 66

Soundtrack

Almglocken

f

L.V.

Marimba

ff

10

Alm.

mp

=ca. 60

ca. 28

Mrb.

4
4

with palms of hands on bars,
quickly up, hesitating at top,
slowly down; like breathing

pp < *p* > *pp*

at first no notes sound, only the swish of the hand against the bars;
but eventually add more fingertips and less palm so that notes gradually
begin to be heard.

18

Alm.

ca. 0:45

pp

two-finger fingertip roll;
need not be regular

ca. 1:00

Roll UNEVENLY inside bell of almglocken, occasionally
missing the top or bottom to create rhythmic interest

mp

mf

Mrb.

with a very soft felt timpani mallet glissando as rapidly
as possible on the lowest 'white-note" bars

as below, on these 'black key' bars

as below, on these 'black key' bars

28

Alm.

ca. 1:22

end ca. 1:50

to marimba, regular yarn mallets

TACET until ca. 2:30

Begin ca. 2:30 very softly and slowly--
even indistinctly--and accel and cresc.

40

Mrb.

ppp

p

44

♩ = 120

Mrb.

48

Mrb.

51

Mrb.

54

Mrb.

62

Mrb.

66

rit.

Mrb.

70

♩ = 80

mf

Mrb.

73

rit.

Mrb.

Roll UNEVENLY inside bell of almglocken, occasionally missing the top or bottom to create rhythmic interest

78

ca. 4:05

ca. 4:21

ca. 4:28

to marimba

Alm.

p

84

Tacet until ca. 4:34

ca. 4:34

ca. 4:45

ca. 4:57

ca. 5:12

ca. 5:18

Mrb.

p

Moving along roughly at the pace of the harmonic change of the recording; no need to synchronize exactly

ca. 5:25

ca. 5:38

ca. 5:50

ca. 5:58

90

Mrb.

f

♩ = 95

ca. 6:10

94

Mrb.

f

ca. 6:22

97

Mrb.

ca. 6:30

ca. 6:37

100

Mrb.

ca. 6:40

ca. 6:44

103

Mrb.

ca. 6:51

ca. 6:58

106

Mrb.

ca. 7:04

110

Mrb.

115

Mrb.

ca. 7:24

119

Mrb.

ff

ca. 7:32

ca. 7:36

Gliss up the resonanting chambers with shaft of mallet--resulting in a clatter.

f

mp

ca. 7:45

ca. 7:51

ca. 8:06

123

Alm.

f

mp

Mrb.

f

mp

pppp