

Robert Davidson

Can't get you out of my mind

Timpani solo (2 timpani)

Composer's Note on the performance

This solo focuses on a strong sense of relaxed groove, influenced by a range of styles including jazz, salsa, drum n bass, dubstep, South Indian music for classical dance, and other dance-based genres. There should never be any sense of urgency or anxiousness, though a jubilant energy should pervade. Effortless joy is the aim (even if the music is quite difficult!).

There is a prominent role for tone colour. The centre of the drum heads is an important colour in the piece - it should be a hard-hitting sound with not much clear pitch, dry and bassy.

Where "rim" is specified, the performer should explore the overtones close to the rim of each drum, rather in the manner of timbale playing in Latin music.

Program note

Can't get you out of my mind is something like ruminating thoughts one has when apart from a loved one. There is a pleasurable meditation on the person's little foibles and personality traits and a sense of joy in thinking about them, making one feel more alive, in a wide open space. Mixed with this is the melancholy of separation, and a certain determination to be fully oneself. The music is very embodied, and takes its cues from many dance traditions, including salsa, jazz, electronic dance music and South Indian music for classical dance. It also explores some of the timpani's wonderful palette of tone colours.

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Solo for two timpani (one player)

Robert Davidson

♩=148 Always with a steady, relaxed sense of groove

The musical score is written for a solo player on two timpani, using a single bass clef staff. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The tempo is marked as ♩=148, with the instruction 'Always with a steady, relaxed sense of groove'. The score consists of 43 measures, divided into systems of five measures each, with the final system containing three measures. Measure numbers 5, 9, 13, 18, 23, 27, 30, 33, 38, and 43 are indicated at the start of their respective lines. The score includes various dynamic markings: *f* (forte) at measures 1, 33, and 38; *ff* (fortissimo) at measure 23; *mf* (mezzo-forte) at measures 23, 38, and 43; and *p* (piano) at measure 16. There are also crescendo markings: *cresc. poco a poco* spanning measures 18 to 23, and a hairpin crescendo starting at measure 30. Accents (>) are placed over many notes, particularly in the triplet passages. Triplet markings (3) are used for groups of three notes in measures 23, 27, 30, and 33. A 'move to rim' instruction with an arrow is placed above the staff at measure 43, indicating a change in playing technique. The score ends with a double bar line at the final measure.

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4
47

(rim) centre rim

sfz *mf*

51 (rim) centre rim (rim) centre

sfz *pp* *f* *sfz* *p*

55 rim centre rim

sfz *sfz* *mf*

59 move to

63 centre (RH stay on centre)

LH rim → centre

67

LH rim → centre

71 rim → centre

p *f*

75

R R R

80 norm. centre Emulate a kick-snare groove

84

88 norm. centre norm. centre

sfz *ff* *sfz*

92 norm. centre norm.

ff *sffz* *mf p* x4

97 RH

101 LH RH x4

105 *fp* *sffz* *ff* *sffz*

centre norm. centre

112 norm. centre

ff *sffz*

117 norm. Latin style

mp

121

125 x4

4th time: (♩=♩)

p

127

p

131 Explore different tone colours around the rim

pp

136

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6

141

141

p *cresc.*

145

norm. (Beethoven 9 reference)

mf

148

150

152

rim

154

norm.

158

161

164

166

RH

LH

170

ff

2

175  centre

181 

185 

189 

194 

198 

202 

207 

211  *pp*

214 

217  *ffz*