BEHOLDEN

FOR PERCUSSION SEXTET

KATHRYN SALFELDER

Kon Brio (ASCAP)
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Instrumentation:

10 Timpani: (32”, 29”, 26”, 23”, 20”) x 2
2 Vibraphones
2 Bass Drums
Crotales (low octave)

Program Listing:

Beholden (2019)                     Kathryn Salfelder (b. 1987)
I.  No One
II.  No Principle
III. No Expectation

Program Note:

Set yourself free.
For you are beholden to no one, no principle, no expectation.

Beholden is a satirical commentary on this notion that we are free: beholden to no one, to no principle, to no expectation.

The first movement, “No One,” is barren and sparse, with ghostly remnants of a tonal progression. It ends abruptly and prematurely, unable to fully form. When alone in the world, one is free – but never able to flourish.

Beholden to no principle, the second movement is through-composed and lacks macro-level structure and organization. The rhythmic figures, which sound like repeated ostinatos, vary with each iteration. As the music progresses, the principles of chamber music “etiquette” disintegrate; the players’ comical power struggles and shenanigans descend into chaos.

The final movement, “No Expectation,” opens with a tonal song in common-practice harmony – inherently mired both tonal and structural expectations. While the music never cadences to a “tonic” pitch, it is unable to fully escape tonal formulas and remains trapped in cyclical patterns.

To the Conductor:

In movements 1 & 3, players remain with “their timpani,” as assigned at the beginning of the movement, retuning “their” drums as needed. In movement 2, the tuning is fixed: G2, A2, B2, C3, D3, E3, F3, G3, A3, C4; players move to the appropriate drum(s) to accommodate the pitches in their parts.
Commissioned by the New England Conservatory Percussion Ensemble, Frank Epstein, director

BEHELDN

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I. No One

A Whisper
The Shadows of Tonality

Kathryn Salfelder

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Perc. 1
20", 20", Vib.

Perc. 2
23", 23", Crot.

Perc. 3
26", 26", BD

Perc. 4
29"

Perc. 5
29", 32", BD

Perc. 6
32", BD, Vib

Vibraphone

Crotales

Bass Drum

36
**II. No Principle**

Fixed tuning for this movement: G2, A2, B2, C3, D3, E3, F3, G3, A3, C4

*No noticeable difference in the performance of quarter notes vs. eighth notes; rhythmic notation is for readability.*
Beholden

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

confidently
humbly at first...

bowed
ord.

f

mf

19

13

poco a poco cresc.

poco a poco cresc.

poco a poco cresc.

poco a poco cresc.

7
Scramble for Power

(encroach on other players' drums)

Timpani militaristic, staccato mallets

38

Timpani militaristic, staccato mallets

p sempre

8

Beholden
annoyingly
(feign collaboration with Player 6)

triumphantly
(glare at Player 6)

triumphantly
(glare at Player 6)

Seize the opportunity!

even more annoyingly

Obnoxiously
Play these drums from the outside of the circle, with your back to the audience
Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

(demonstrably choke G drum, preventing Player 6 from finishing the tune)

(frown at Player 5, and sulk over to the BD)

(Swap places with Player 5, etc.)

(Swap places with Player 4, etc.)

(elbow Player 4 out of the way)

(attempt this note)
turn and glare at Player 6

(scramble over to lowest 32" drum)

Boldly - pushing people out of the way, as needed

Interrupt!

(shrug)

dramatically gliss.

Vibraphone

Vibraphone
Gracefully
\( \frac{d}{= 72} \)
Vibrphone

III. No EXPECTATION

Perc. 1
Vib.
Perc. 2
Crotales
Perc. 3
20", 20", 23"
23", 26"
Perc. 4
Vib.
Perc. 5
26", 29", 29"
Perc. 6
32", 32"

\( \text{blend with vib. timbre} \)

\( \text{distinctly} \)

\( \text{mp} \)

\( \text{pp} \)

\( \text{mf} \)