DOUBLE-FACED

for Solo Marimba & Metallic Sextet

Written & Arranged by:
HUNTER W. DAVIS

featuring the Original Music of:
TIGRAN HAMASYAN, EVAN MARIEN
AND ARTHUR HNATEK

Double-Faced by Tigran Hamasyan, arranged by Hunter W. Davis
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OVERVIEW

This simultaneous transcription and arrangement of Tigran Hamasyan's "Double-Faced" reimagines the piece through a strikingly uncommon instrumentation, centering the metallic timbres of steel pans alongside the familiar mallet instrumentation. By giving the spotlight to this less conventional instrumentation, it brings forward an entirely new palette while still preserving the essence of the original. The Armenian folk colors and rhythmic vitality characteristic of Tigran's writing are retained, yet they are refracted here through a lens of progressive rock and jazz-fusion textures.

A major goal of this project was clarity: the rhythmic complexity of Tigran's writing, especially his signature 5:4 patterns, can be notoriously difficult to read. To address this, the score primarily notates subdivisions in groupings of 5, 10, and 15, allowing performers to more intuitively grasp the natural pulse rather than being forced into constant mental shifts within strict 4/4. This choice not only aids readability but also helps performers internalize the asymmetric groove that defines the piece.

Musically, the score opens with soft, ethereal metallic sonorities, and performed with softer mallets, establishing a fragile atmosphere.

As the arrangement progresses, the marimba takes a central melodic role, weaving through dense rhythmic textures set against metallic punctuations. The overlapping macro-phrases are a defining feature—sections marked "4 against 5 (16ths)" and "9 against 5 (8ths)" demand constant ensemble awaremess. Later passages build toward dense, layered metallic ostinatos with shifting accents, giving the work its signature energy. Dynamic contours are equally dramatic, with quick and drastic swells, sudden molto ritardandi, and cadential gestures that reset the momentum for each new section.

The arrangement's climax brings all six instruments into sharp rhythmic unison before dispersing again into fragmented textures, echoing the tension-and-release of the original while maintaining its own distinct identity. The notated mallet changes (from soft to medium-hard, rattans, and even hard plastic for glockenspiel/crotales) add another layer of orchestration, ensuring timbral contrast is as important a structural device as rhythm or harmony.

PEROFRMANCE NOTES

Rhythmic Groupings & Subdivisions
Players should internalize the 5-, 10-, and 15/16 groupings instead of forcing everything into 4/4. Thinking in these larger beat-cells will keep the groove consistent and natural.

Overlapping Macro-phrases and Polyrhythms
"4 against 5" and "9 against 5" passages should be rehearsed in context, isolating each part's phrase before layering them together. One player maintaining the ostinato pulse while others enter can help the ensemble lock-in.

Dynamic Swells and Transitions
Exaggerate swells and really lean into the ritardando markings that signal structural shifts. Treat the dynamics as part of the groove to keep momentum and energy alive.

Mallet and Timbre Choices
Follow mallet changes closely, as the timbral shifts define the character of each section. Soft mallets create transparency early on, while harder sticks later provide clarity and tension.

Ensemble Balance & Texture
Balance the metallic instruments so the steel pans can shine without overpowering the marimba. Directors may need to adjust staging or dynamics to maintain a clear texture.

OVERVIEW

INSTRUMENTATION

MALLET PERCUSSION

- **1 Marimba (5-Octave)**
  Four soft mallets
- **2 Vibraphones (One 4-Octave & One 3.5-Octave)**
  Four soft, medium-hard, and hard mallets
- **1 Glockenspiel (2.5 to 3-Octave) & Crotales (1-Octave) Combo**
  Two medium plastic mallets
- **1 Chimes (2-Octave)**
  One hammer

STEEL PERCUSSION

- **2 Steel Pans (One Tenor Lead & One Double 2nd)**
  Two rubber-tip pan sticks/mallets

Full Score

with original words and music by:
Tigran Hamasyan, Evan Marien & Arthur Hnatek

from Tigran Hamasyan's "Mockroot"

DOUBLE-FACED

for Solo Marimba & Metallic Sextet

Tigran Hamasyan
arr. Hunter Davis

Allegro (♩ = 122)

Solo Marimba

Vibraphone I

Vibraphone II

Glockenspiel & Crotales

Chimes

Steel Pan (Tenor Lead)

Steel Pan (Double 2nd)

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21 22 23 24 25

Sl. Mar.

I

Vibes

II

w/ medium-hard mallets

w/ medium-hard mallets

Glock. & Crot.

Glockenspiel

Chim.

St. Pn. (Lead)

St. Pn. (Dbl. 2nd)

31 32 33 34 35

Sl. Mar.

I

Vibes

II

Glock. & Crot.

Chim.

St. Pn. (Lead)

St. Pn. (Dbl. 2nd)

41 42 43 44 45

Sl. Mar.

I

Vibes

II

Glock. & Crot.

Chim.

St. Pn. (Lead)

St. Pn. (Dbl. 2nd)

51 52 53 ♩ = ♪. 54

Sl. Mar.

I

Vibes

II

Glock. & Crot.

Chim.

St. Pn. (Lead)

St. Pn. (Dbl. 2nd)

59

60

61

62

Sl. Mar.

I

Vibes

II

Glock.
& Crot.

Chim.

St. Pn.
(Lead)

St. Pn.
(Dbl. 2nd)

71 72 73 74 75 76 77 78 79 80 81

Sl. Mar.

I

Vibes

II

Glock. & Crot.

Crotales

Glockenspiel

Chim.

St. Pn. (Lead)

St. Pn. (Dbl. 2nd)

91

92 93 94 95 96 97 98 99 100

Sl. Mar.

pp

pp

f

f

I

Vibes

II

w/ hard mallets

w/ hard mallets

f

f

Glock. & Crot.

Glockenspiel

f

Chim.

f

St. Pn. (Lead)

f

St. Pn. (Dbl. 2nd)

f

107

108

109

110

Sl. Mar.

I

Vibes

II

w/ rattans

w/ rattans

Glock.
& Crot.

Crotales

Chim.

St. Pn.
(Lead)

St. Pn.
(Dbl. 2nd)

116 117 **118** **Andante (♩ = 96)** 119 120 121 122 **rit.** 123

Sl. Mar.

I

Vibes

II

Bowed Vibes

Bowed Vibes

Glock. & Crot.

Chim.

St. Pn. (Lead)

St. Pn. (Dbl. 2nd)

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