

**Keeping time, time, time,  
In a sort of Runic rhyme,  
To the tintinnabulation that so musically wells  
From the bells, bells, bells, bells,  
Bells, bells, bells -**

— Edgar Allan Poe

The title "Tintinnabulation", meaning the frenzied ringing of bells, comes from Edgar Allan Poe's poem "The Bells."

No singers are used for the text. Rather, instruments convey the vibrant colors of Poe's words evoking the different sorts of bells from the poem -- such as the silver bells of sleighs, bronze bells signaling an alarm, funereal iron bells -- frequently juxtaposing and interchanging them in a bi-partite fantasy. Tintinnabulation is a 2012 reworking of an earlier Korneitchouk score, *From the Bells...*, written in the 1980s for brass and percussion octet. When La Jolla Symphony conductor Steven Schick, a celebrated percussionist, requested an overture-like work to open the concert, the choice seemed apt. By the composer's own account, the revised work is almost a percussion concerto.

***On the occasion of a commission to write an opening work  
for the final concert of the 2011 - 2012 Season, June 9 & 10***

Piccolo  
2 Flutes  
2 Oboes  
English Horn  
2 Clarinets in Bb  
Bass Clarinet in Bb  
2 Bassoons  
Contrabassoon

4 French Horns in F  
3 Trumpets in C  
2 Trombones  
Bass Trombone  
Tuba

Unpitched Batterie (3-5 percussionists):

Triangle  
Woodblock  
Small Suspended Cymbal  
Large Suspended Cymbal  
Tam-tam  
Whip

Pitched Percussion (additional 4 percussionists):

Timpani / Jazz Chime-Tree (or Glockenspiel)  
Tubular Bells (a.k.a. Chimes) / Xylophone  
Vibraphone  
Marimba

Celesta / Piano (one keyboardist)

Full Strings  
(min. 6 Violin I, 6 Violin II, 4 Viola,  
4 Violoncello, 4 Double Bass)

Please Note: The score calls for the use of a glockenspiel. However, if a miniature chime-tree is available, of the sort played by jazz/rock percussionists, that would be preferable.

The score is in C

Approximate duration is a little less than 7 minutes 30 seconds