PERCUSSION 2

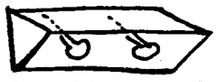
25A

Richard Felciano

ORCHESTRA

NOTE:

Where high, medium, and low vibra-slap occurs in the score or parts, it is to be taken to mean high, medium, and low wood-bell, respectively. A wood-bell is a hollowed-out piece of reasonably hard wood with double wooden clappers:



If wood-bells are unavailable, high, medium, and low wood blocks of fairly large dimensions should be substituted and played, in each instance, with hard mallets, tremolo, diminuendo.

Metered sections are to be conducted and played in the normal manner.

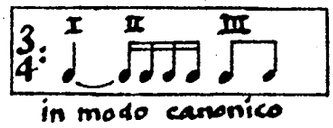
Ad libitum sections are marked with a cue arrow ▽ and are of 3 types:

1) non battuta in which the conductor does not indicate a pulse after the cue is given, the performers following the tempo indications in their respective parts;
2) battuta non metrica sections, in which the conductor beats a regular pulse after the cue is given but makes no metric indications; and
3) battuta metrica, in which the metrical conducting of some instruments is temporarily superimposed on a larger, non-metrical section.

Boxed notation indicates repetition as follows:

uncoordinated within the section: vary dynamics constantly between *p* and *f* ; leave irregular pauses between notes.

coordinated within the section.

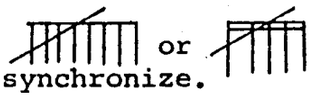


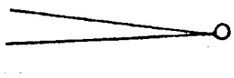
coordinated in the manner of a canon, the first chair entering with the cue, the others on successive beats.

All boxes repeat until another box or an exit cue (OUT) is indicated; the new cue should be observed immediately, even if so doing leaves a repetition incomplete. In some cases, where an exact number of complete repetitions wil occur, they are indicated thus: 10x

Accidentals carry throughout the measure and across barlines when tied.

All staccato notes should be considered staccatissimo regardless of note value.

 or slash (through any value) = as fast as possible. Do not synchronize.

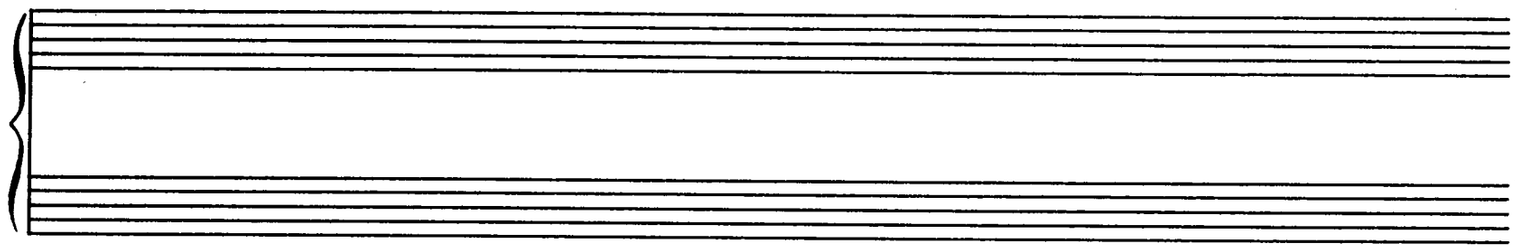
= muffle l.v.= let vibrate  = diminuendo a niente

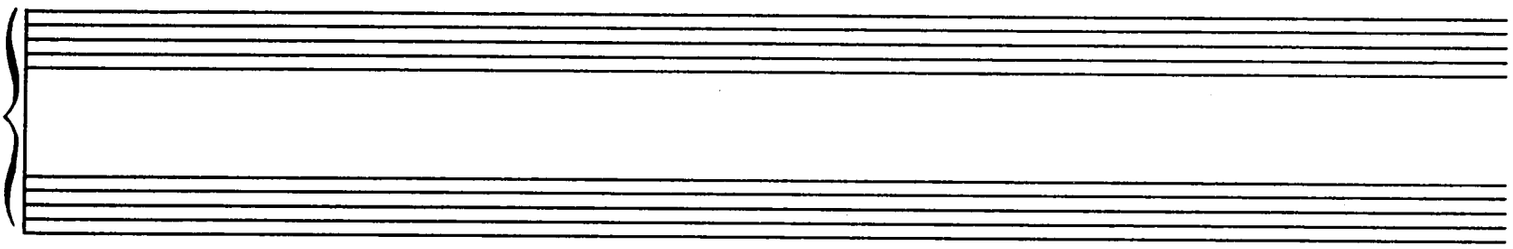
Strings

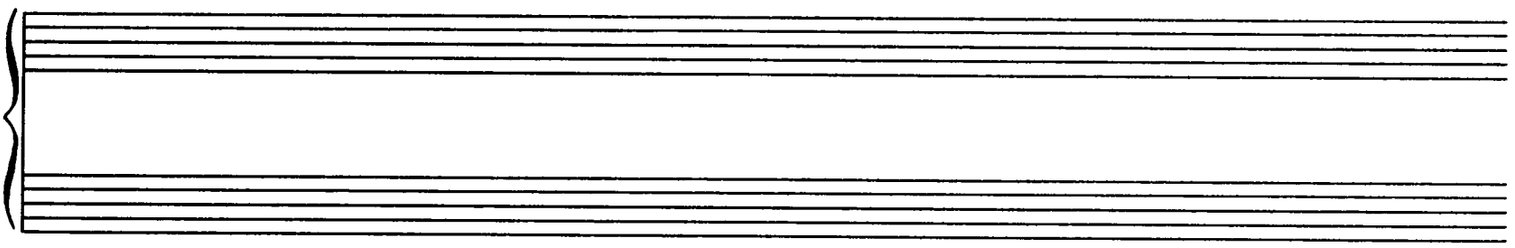
↑ or ↓ indicate one quarter-tone higher or lower than the previous note.

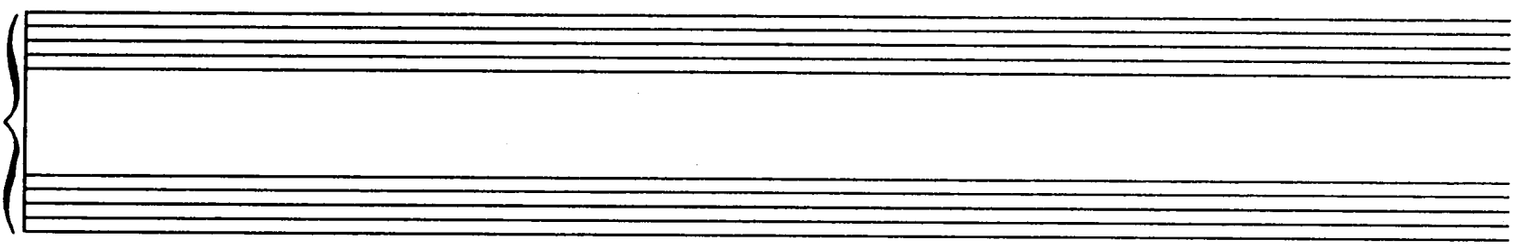
= molto sul pont., stop bow abruptly on the string.

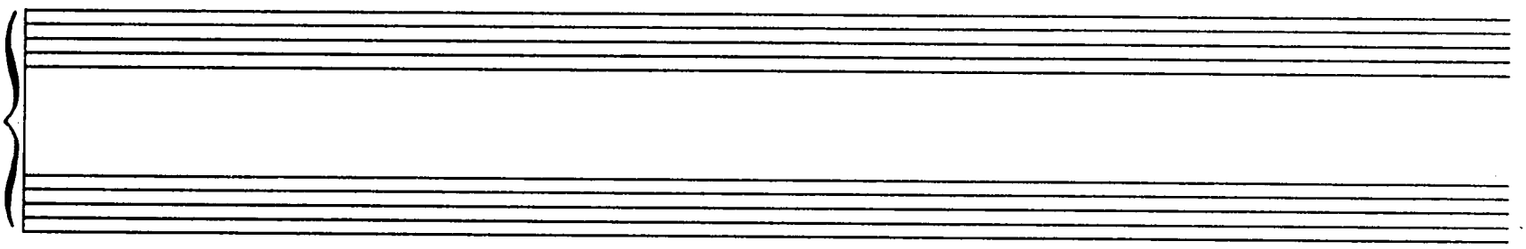
All glissandi move immediately away from the starting note and are measured evenly throughout the given duration.









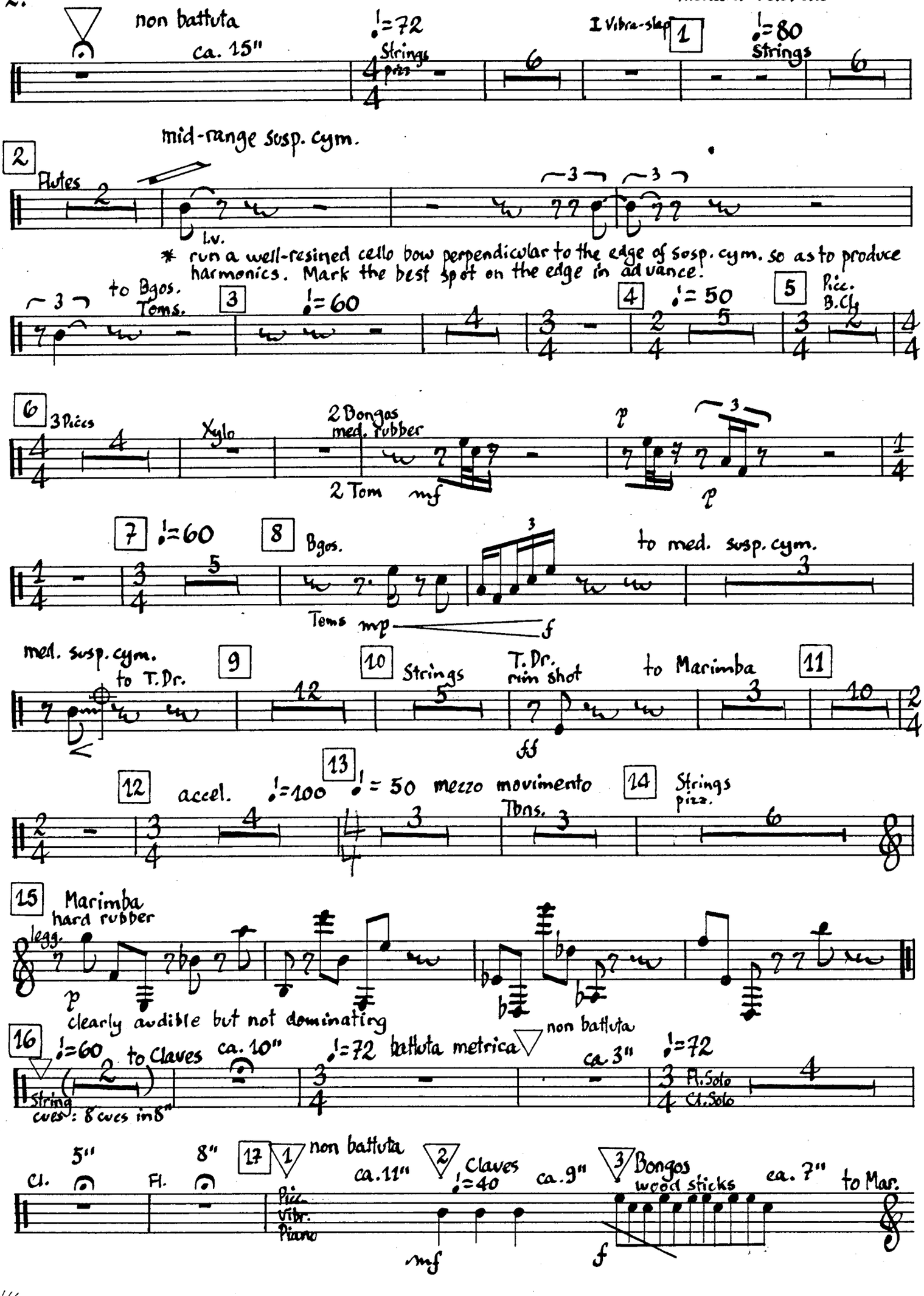


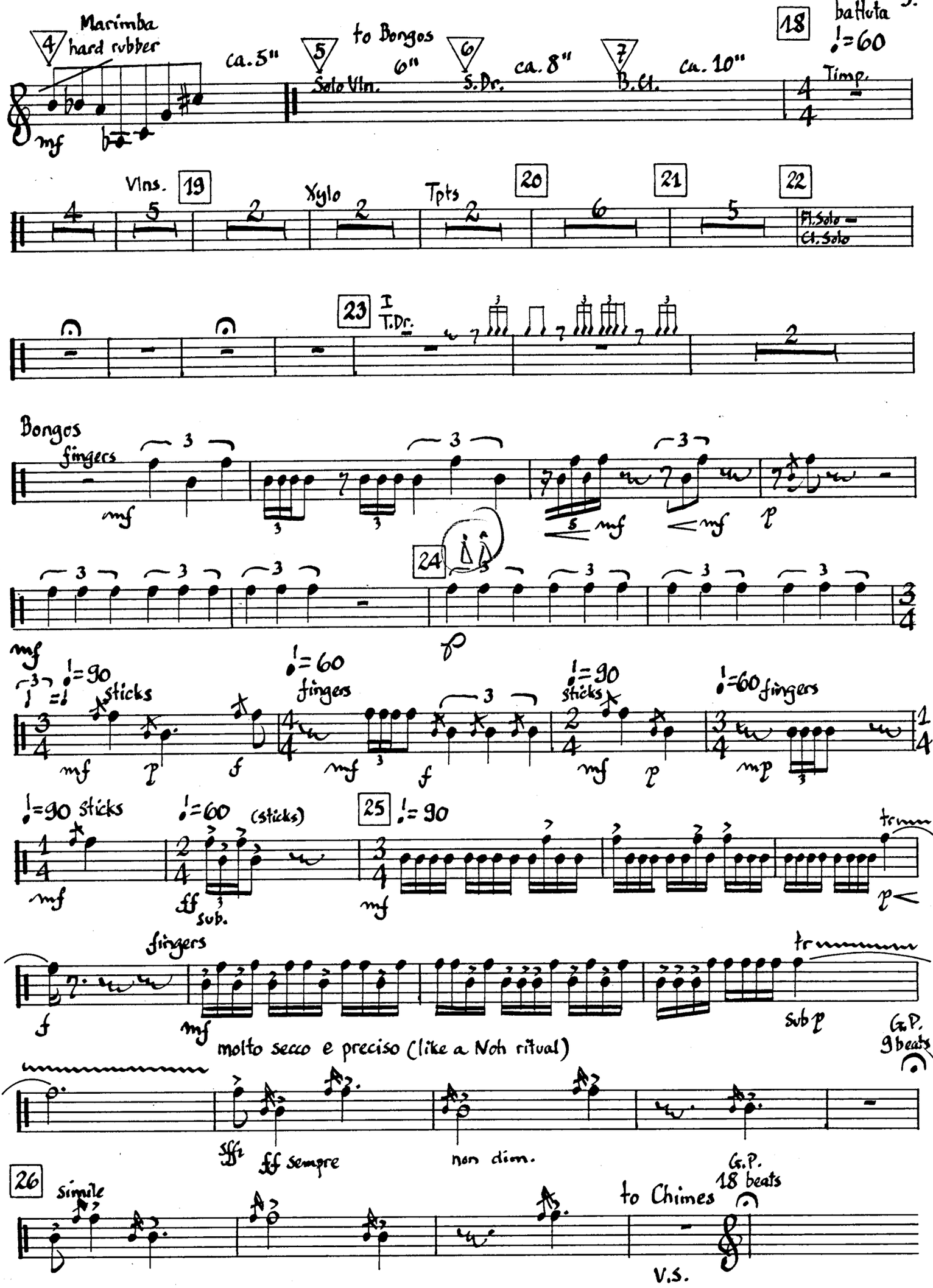
Perc. II

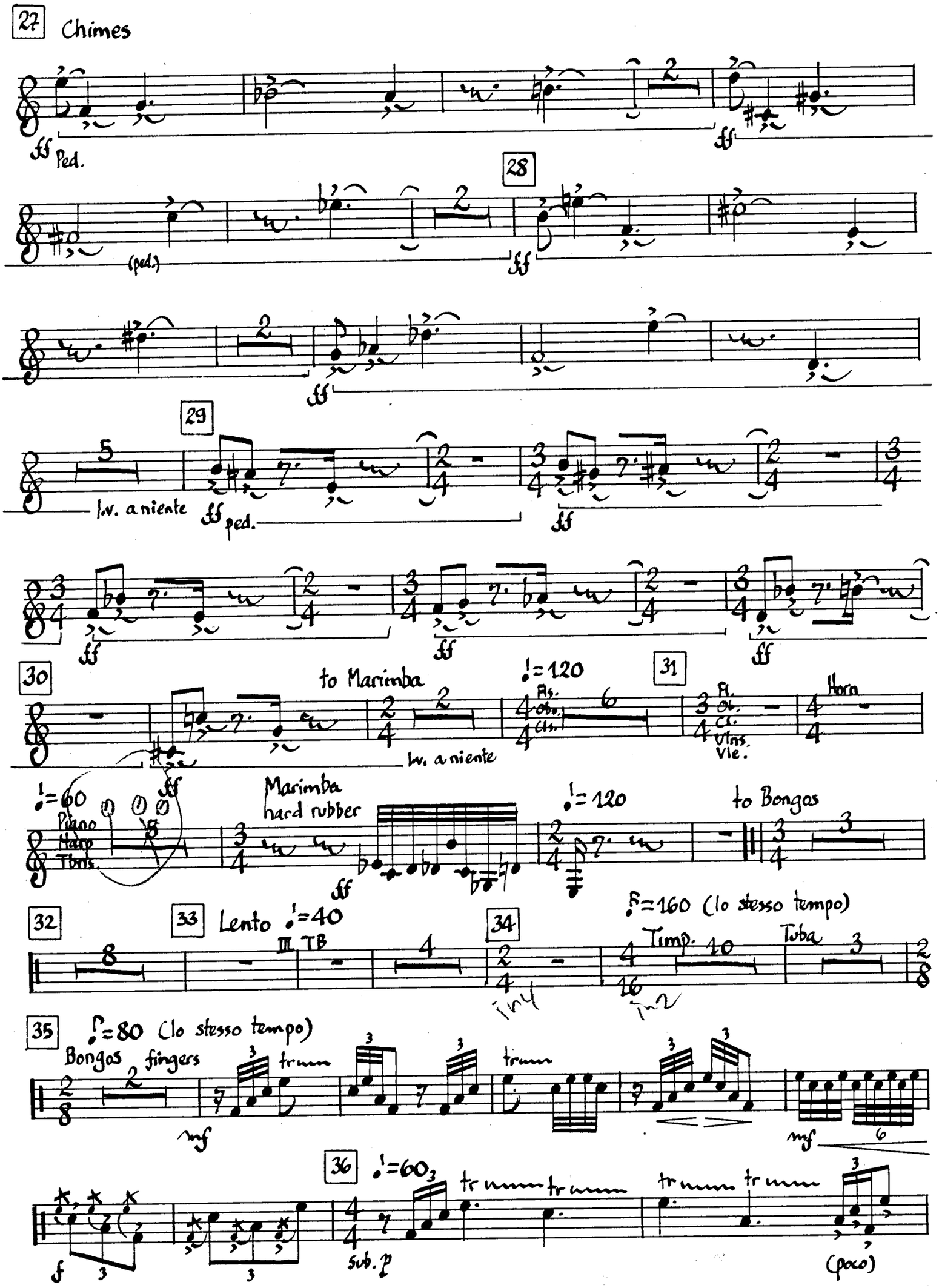
ORCHESTRA

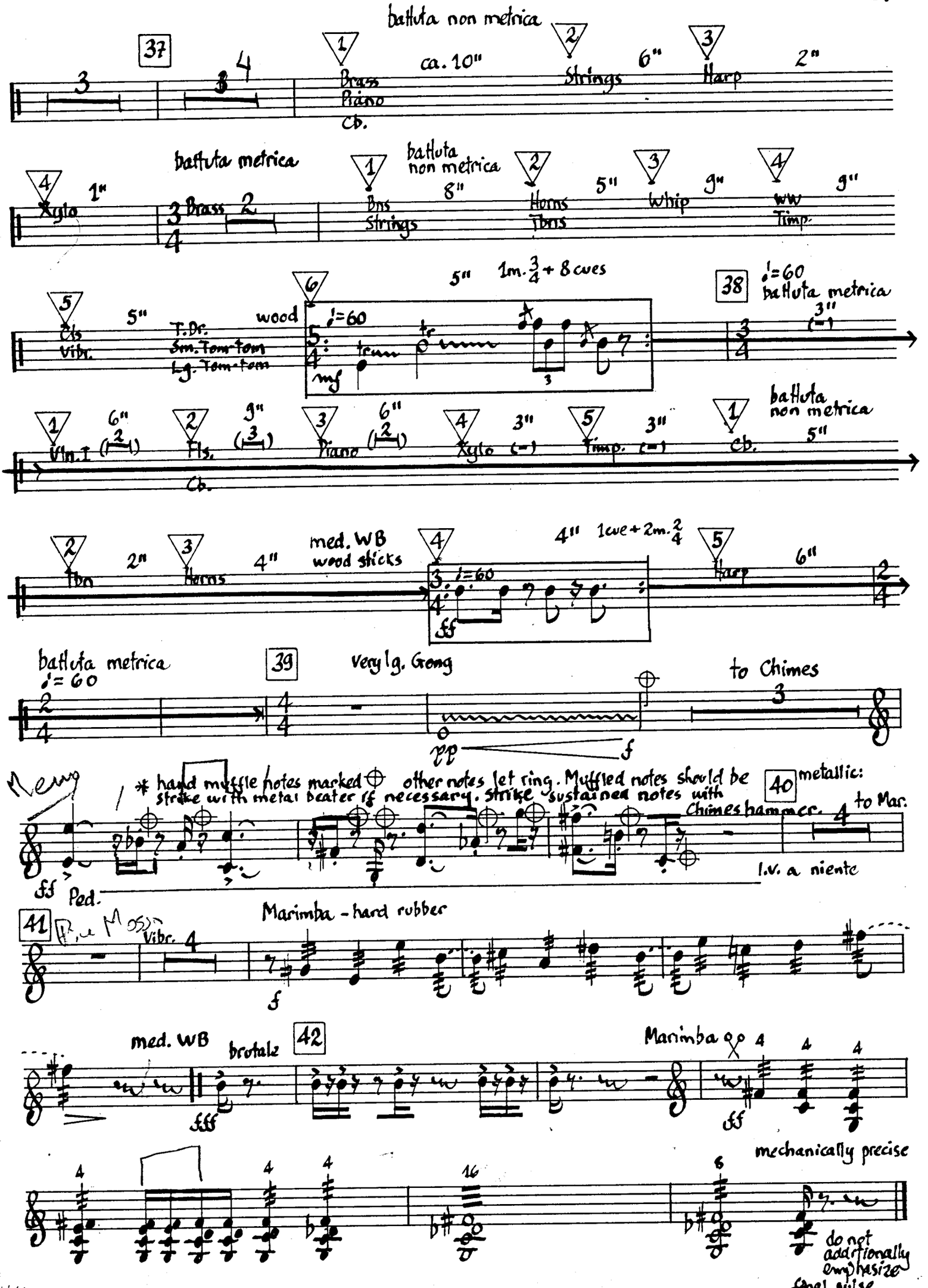
– Richard Felciano

2.




Marimba
hard rubber
ca. 5"
to Bongos
Solo Vln.
6"
S. Dr.
ca. 8"
B. Cl.
ca. 10"
battuta
Timp.
Vlns.
Xylo
Tpts
Fl. Solo
Cl. Solo
I
T. Dr.
Bongos
fingers
sticks
fingers
sticks
fingers
sticks
(sticks)
sub.
fingers
molto secco e preciso (like a Noh ritual)
G.P.
9 beats
ff sempre
non dim.
simile
to Chimes
G.P.
18 beats
V.S.


27
Chimes
ff
Ped.
28
(ped.)
29
l.v. a niente
ff ped.
30
to Marimba
l.v. a niente
♩=120
Fls.
Obs.
Cls.
31
Fl.
Ob.
Cl.
Vlns.
Vle.
Horn
♩=60
Piano
Harp
Tbns.
Marimba
hard rubber
♩=120
to Bongos
32
33
Lento ♩=40
III TB
34
♪=160 (lo stesso tempo)
Timp.
Tuba
35
♪=80 (lo stesso tempo)
Bongos fingers
mf
36
♩=60
sub. p
(poco)


battuta non metrica
37
1 Brass Piano Cb. ca. 10"
2 Strings 6"
3 Harp 2"
4 Xylo 1"
battuta metrica
Brass 2
1 Bns Strings 8"
battuta non metrica
2 Horns Tbns 5"
3 Whip 9"
4 WW Timp. 9"
5 Cls Vibr. 5"
T.Dr. Sm. Tom-tom Lg. Tom-tom
wood
6 5" 1m. 3/4 + 8 cues
38 ♩=60 battuta metrica 3"
1 Vln. I 6"
2 Fls. 9"
3 Piano 6"
4 Xylo 3"
5 Timp. 3"
Cb.
1 Cb. battuta non metrica 5"
2 Tbn 2"
3 Horns 4"
med. WB wood sticks
4 4" 1 cue + 2m. 2/4
5 Harp 6"
battuta metrica ♩=60
39 very lg. Gong
to Chimes
pp
f
* hand muffle notes marked ⊕ other notes let ring. Muffled notes should be strike with metal beater if necessary. Strike sustained notes with
40 metallic:
Chimes hammer
to Mar.
l.v. a niente
ff Ped.
41 Vibr.
Marimba - hard rubber
f
med. WB
brutale
42
Marimba
fff
ff
mechanically precise
do not additionally emphasize final pulse.