

PERCUSSION 2  
2SA

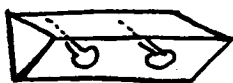
**Richard Felciano**

## **ORCHESTRA**

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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.

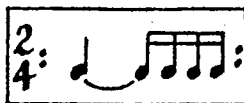
Ad libitum sections are marked with a cue arrow  and are of 3 types:

- 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.

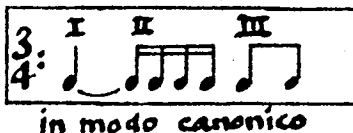
Boxed notation indicates repetition as follows:




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



coordinated within the section.



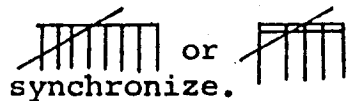
coordinated in the manner of a canon, the first chair entering with the cue, the others on successive beats.

All boxes repeat until another box or an exit cue  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 will occur, they are indicated thus:

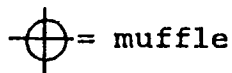
 10x

Accidentals carry throughout the measure and across barlines when tied.

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

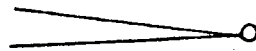


slash (through any value) = as fast as possible. Do not synchronize.



= muffle

l.v. = let vibrate



= diminuendo a niente

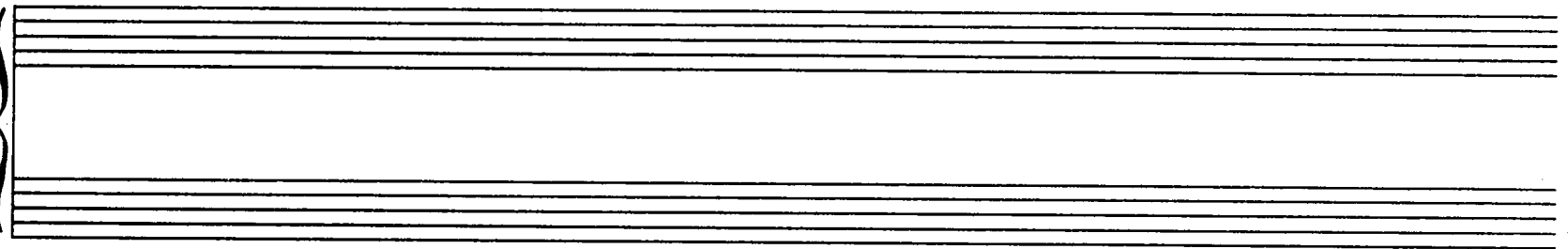
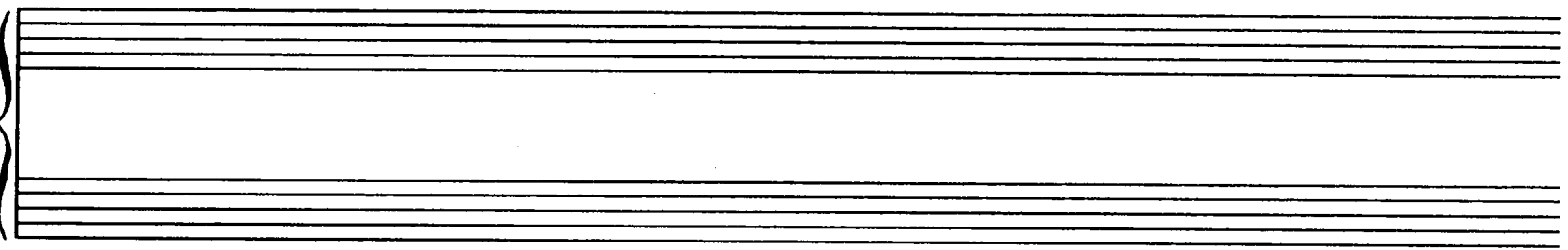
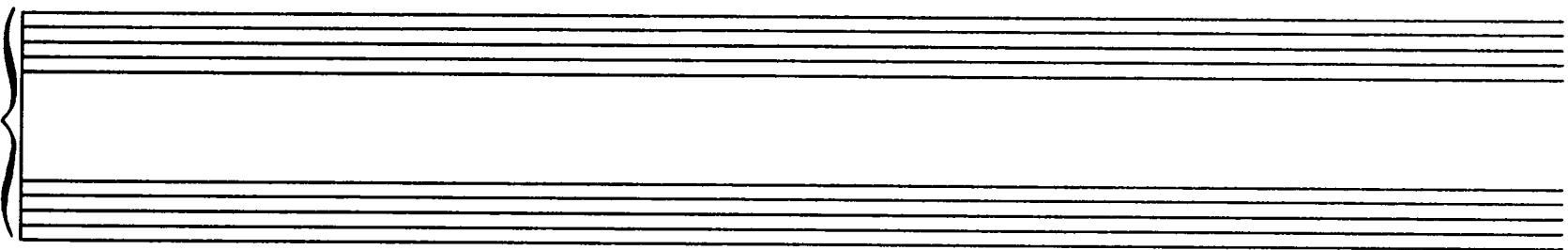
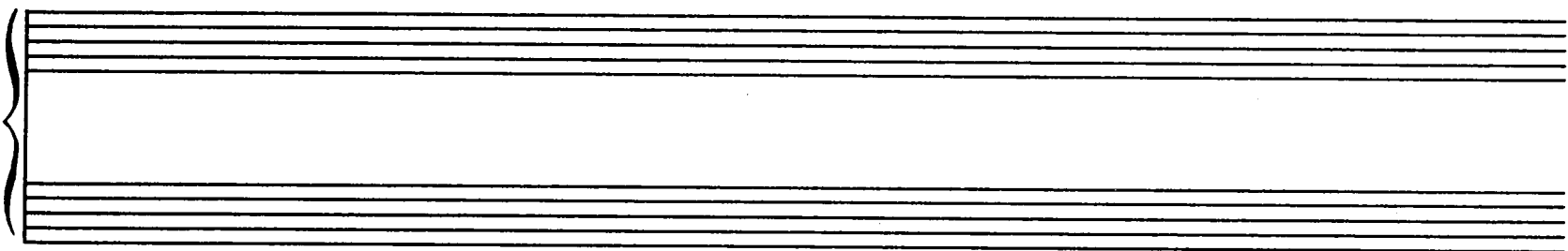
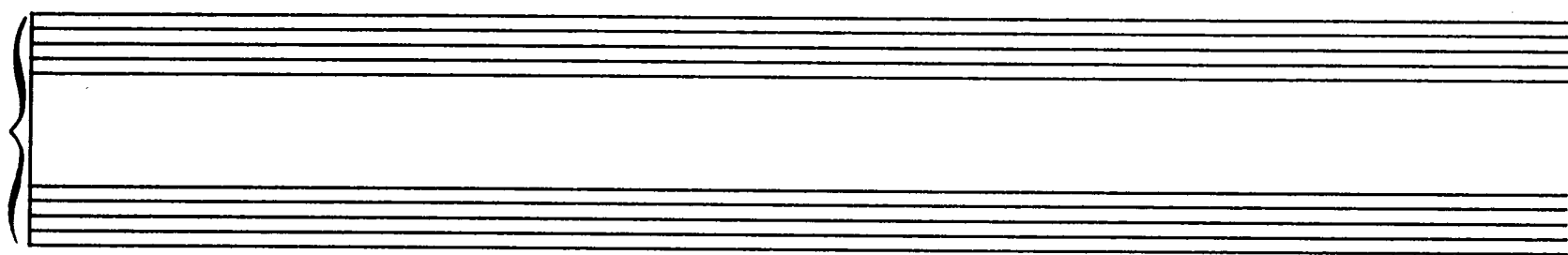
Strings



↑ 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.

non battuta  
ca. 15"

♩ = 72

Strings

I Vibra-slap

1

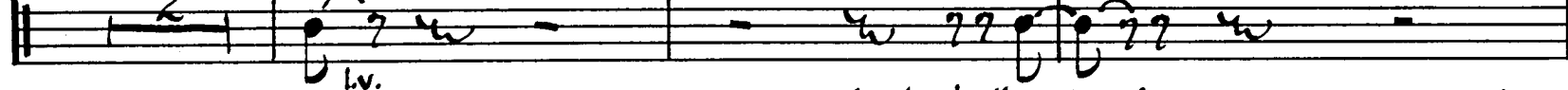
♩ = 80

Strings

2

mid-range susp. cym.

Flutes



lv.

\* run a well-resined cello bow perpendicular to the edge of susp. cym. so as to produce harmonics. Mark the best spot on the edge in advance.

to Bgos.  
Toms.

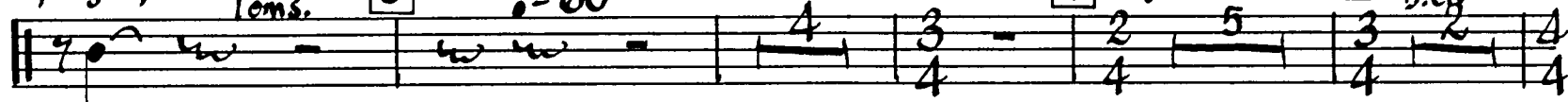
3

♩ = 60

4

♩ = 50

5

Pic.  
B.Cl.

6

3 Pices

Xylo

2 Bongos  
med. rubber

2 Tom mf



7 ♩ = 60

8 Bgos.

to med. susp. cym.



Toms mp

f

med. susp. cym.  
to T. Dr.

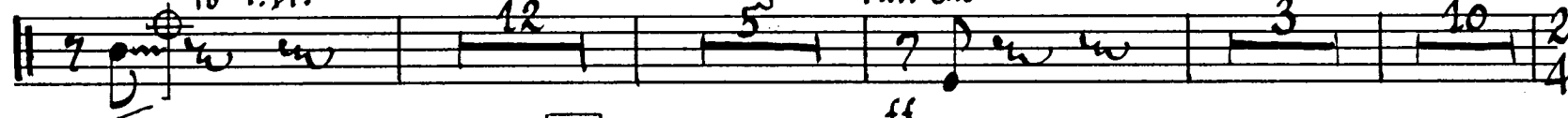
9

10 Strings

T. Dr.  
rim shot

to Marimba

11



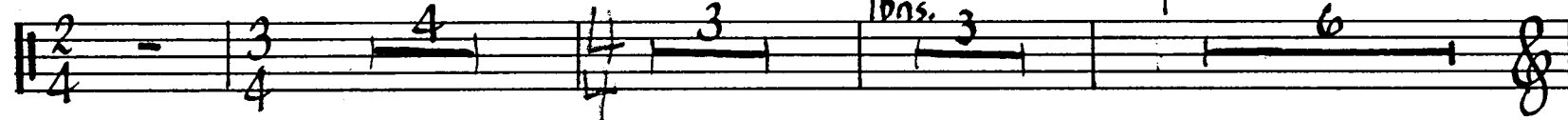
12 accel.

♩ = 100

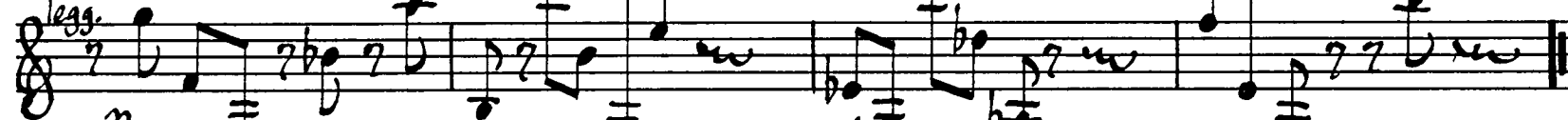
13

♩ = 50 mezzo movimento

14

Strings  
pizz.

15

Marimba  
hard rubber

p

clearly audible but not dominating

16

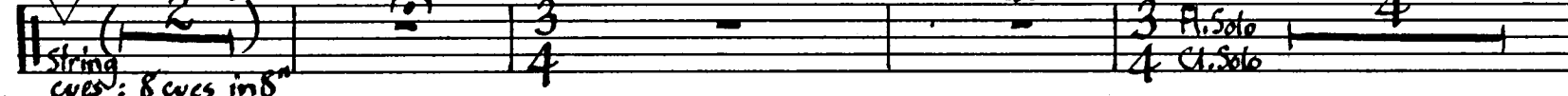
♩ = 60 to Claves ca. 10"

♩ = 72

battuta metrica

non battuta  
ca. 3"

♩ = 72



String cues: 8 cues in 8"

5"

8"

17

1 non battuta  
ca. 11"

2

Claves  
♩ = 40

ca. 9"

3

Bongos  
wood sticks

ca. 7"

to Mar.

Pizz.  
vibr.  
Piano

mf

f

Perc. II

Perc. II

4 Marimba  
hard rubber

ca. 5" 5 Solo Vln. 6" 6 S. Dr. ca. 8" 7 B. Cl. ca. 10"

18 balluta 3.  
! = 60

4 Time

Handwritten musical notation for measures 19-22. Measure 19: Vlns. 4, 5. Measure 20: Xylo 2, Tpts 2. Measure 21: 6. Measure 22: 5, Fl. Solo, Cl. Solo.

Bongos  
fingers

mf

3

mf

mf

p

[illegible]

Handwritten musical score for a drum solo. The score is written on a single staff with a key signature of one flat (B-flat) and a time signature of 3/4. The tempo is marked as 1/4 = 90. The score includes various dynamics (mf, p, f, mp) and articulations (accents, slurs, triplets). The notation includes eighth notes, quarter notes, and rests. The score is divided into measures by bar lines. The first measure is marked with a 3/4 time signature and a 1/4 = 90 tempo. The second measure is marked with a 4/4 time signature and a 1/4 = 60 tempo. The third measure is marked with a 4/4 time signature and a 1/4 = 90 tempo. The fourth measure is marked with a 4/4 time signature and a 1/4 = 60 tempo. The fifth measure is marked with a 4/4 time signature and a 1/4 = 90 tempo. The sixth measure is marked with a 4/4 time signature and a 1/4 = 60 tempo. The seventh measure is marked with a 4/4 time signature and a 1/4 = 90 tempo. The eighth measure is marked with a 4/4 time signature and a 1/4 = 60 tempo. The score ends with a double bar line.

Handwritten musical score for a drum set, featuring a 12-measure piece. The score is written on a single staff with a 4/4 time signature. The tempo is marked as 1 = 90 sticks. The dynamics range from *mf* (mezzo-forte) to *ff* (fortissimo). The notation includes various drum sounds, including a snare drum (marked with a star), a bass drum (marked with a 'b'), and a cymbal (marked with a 'c'). The score is divided into three measures, with the first measure containing a 12-measure piece. The second measure contains a 12-measure piece, and the third measure contains a 12-measure piece. The score is written in a handwritten style, with a box around the number 25. The tempo is marked as 1 = 90 sticks. The dynamics range from *mf* (mezzo-forte) to *ff* (fortissimo). The notation includes various drum sounds, including a snare drum (marked with a star), a bass drum (marked with a 'b'), and a cymbal (marked with a 'c'). The score is divided into three measures, with the first measure containing a 12-measure piece. The second measure contains a 12-measure piece, and the third measure contains a 12-measure piece.

fingers

f

mf

molto secco e preciso (like a Noh ritual)

tr

sub p

G.P.  
9 beats



21

*ff sempre*

*non dim.*

*G.P.*

26 *simile* *to Chimes* *V.S.* *18 beats*

4. Perc. II

## 27 Chimes

[illegible]

37

3 4

1 battuta non metrica

ca. 10"

2

6" 3

2"

Brass

Piano

Cb.

Strings

Harp

4

1" 3

2

1 battuta non metrica

8"

2

5" 3

9" 4

9"

Xylo

Brass

Bns

Strings

Horns

Tbns

Whip

WW

Timp.

5

5"

6

5" 1m.  $\frac{3}{4}$  + 8 cues

38

$\text{♩} = 60$

battuta metrica

3"

3

4

Cb.

Vibr.

T. Dr.

Sm. Tom-tom

Lg. Tom-tom

wood

mf

tr

3

1

6" 2

9" 3

6" 4

3" 5

3"

1

battuta non metrica

5"

Vln. I

Fls.

Piano

Xylo

Timp.

Cb.

2

2"

3

4"

4

4" 1me + 2m.  $\frac{2}{4}$

5

6"

2

4

Tbn

Horns

med. WB

wood sticks

$\text{♩} = 60$

ff

Harp

battuta metrica

$\text{♩} = 60$

39

very lg. Gong

to Chimes

3

pp

f

\* hand muffle notes marked  $\oplus$  other notes let ring. Muffled notes should be struck with metal beater if necessary. Strike sustained notes with Chimes hammer.

40

metallic:

to Mar.

4

l.v. a niente

ff

Ped.

41

Marimba - hard rubber

Vibr. 4

f

med. WB

brotale

42

Marimba op 4

4

4

4

ff

mechanically precise

do not additionally emphasize final pulse.

4

4

4

16

6