

PERCUSSION I

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.



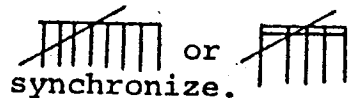
coordinated in the manner of a canon, the first chair entering with the cue, the others on successive beats.

All boxes repeat until another box or an exit cue  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:

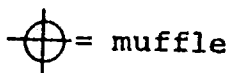
 10x

Accidentals carry throughout the measure and across barlines when tied.

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

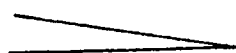


slash (through any value) = as fast as possible. Do not synchronize.



= muffle

l.v. = let vibrate



= diminuendo a niente

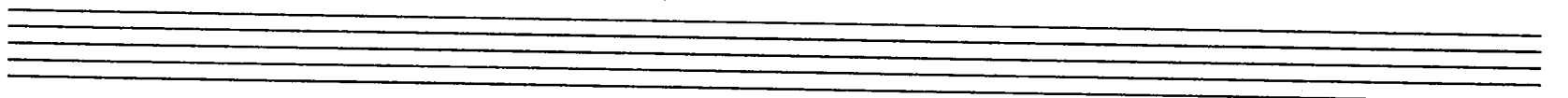
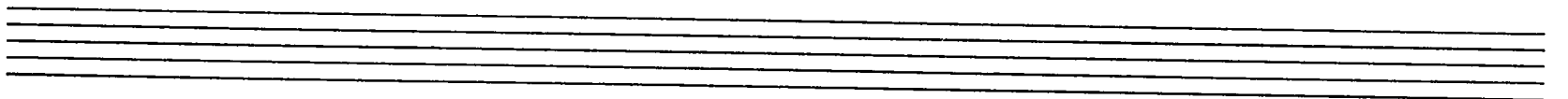
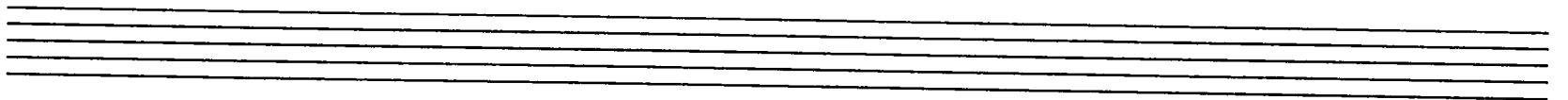
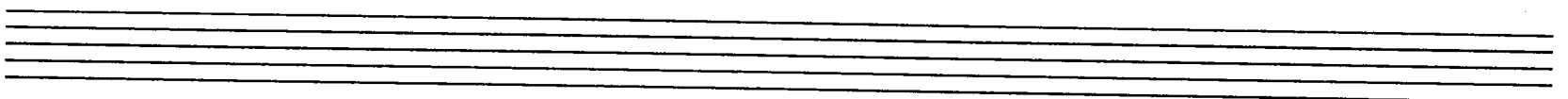
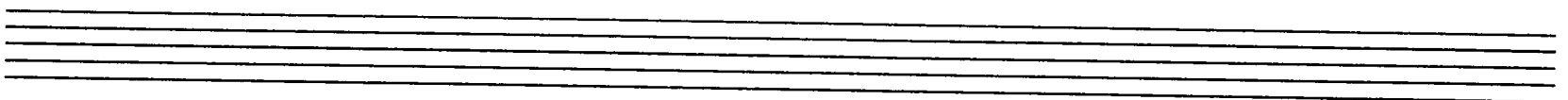
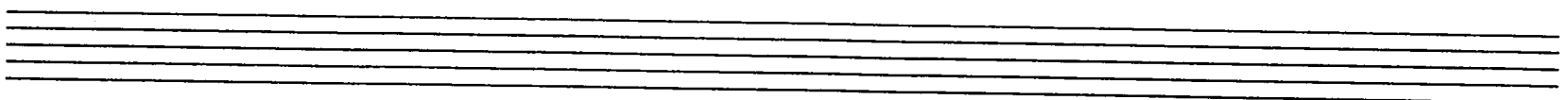
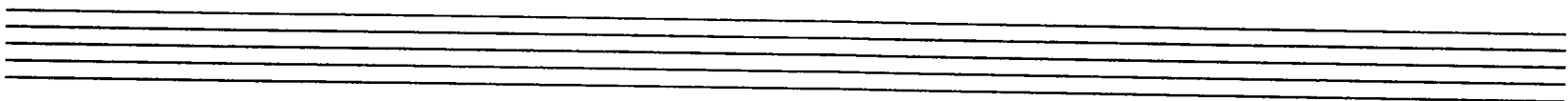
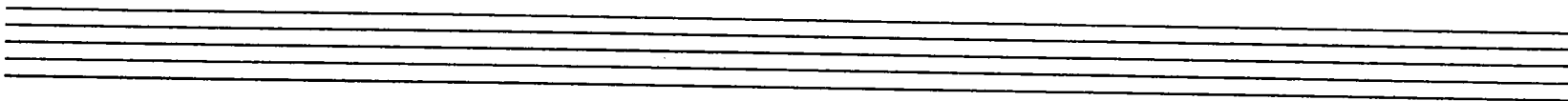
Strings



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.



ORCHESTRA

- Richard Felciano

non battuta
ca. 15"

$\text{♩} = 72$
Strings
pizz.

Timp.

med.
vibra-slap

l.v. a niente

f

1 $\text{♩} = 80$
to high susp. cym.

2 Flutes

High susp. cym.

l.v.

l.v.

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

3 to Vibr.

$\text{♩} = 60$

to Vibr.

4 $\text{♩} = 50$

5 Picc. B.C.

6 Xylo

II Bgs
Toms

7 $\text{♩} = 60$
Horns 3

Vibr. med rubber

8 to H. susp. cym

High susp. cym.
yarn

to Whip

ff

9

10 Strings

Whip.

to med. Vibra-slap

11

ff

12 accel. $\text{♩} = 100$

13 $\text{♩} = 50$ mezzo movimento

14 Strings
pizz.

15 Marimba
TB

med.
vibra-slap

16 $\text{♩} = 60$
to Vibr.

ca. 10"

battuta metrica $\text{♩} = 72$

non battuta
ca. 3"

battuta metrica $\text{♩} = 72$

5"

8"

17 non battuta
ca. 11"

l.v.

2 ca. 9"

3 ca. 7"

4 ca. 5"

5 ca. 6"

ca. 8"

motor off
Soft rubber
ped.

ff

18 $\text{♩} = 60$ battuta 19

ca. 10"

to T.Dr. 10

Xylo 2

Tpts. 2

20

21 ped.

22 Fl. Solo Cl. Solo

23 T.Dr. wood mf 3

center 3 3

metal rim.

tr

Large WB

T.Dr. f mf

2 Timbales $\text{♩} = 90$ wood p $\text{♩} = 60$ mf p $\text{♩} = 90$ mf p

T.Dr. $\text{♩} = 60$ mf $\text{♩} = 60$ 25 $\text{♩} = 90$

Timbales

T.Dr. f p $fsch.$ p

molto secco e preciso (like a Noh ritual)

Whip

W.B. ff sempre

non dim.

G.P. 9 beats

26

to Vibr.

V.S.

hard yarn (eg. Mosser red)

4. Perc. I

27 hard yarn
(e.g. Musser red)

Vibr.

ff Ped.

28

ff

lv. a niente

29

ff ped.

ff

ff

mp

ff

a niente

31

♩ = 120

Fl.

ob.

Cl.

vin.

vie.

Horn Solo

Piano

Harp

Tbns.

5

3

Vibr. hard mallet

♩ = 120

to med. vibra-slap
+ H. susp. cym

32

3

8

33 Lento ♩ = 40

ff non ped.

TB

4

2

4

♩ = 160 (lo stesso tempo)

crisply

10

3

2

2

35

♩ = 80 (lo stesso tempo)

med. vibra-slap

to high. Susp. cym.

Soft yarn

to Whip

36

♩ = 60

37

mf

p

f

4

5

3

1 battuta non metrica 10"

2 Strings 6"

3 Harp 2"

4 Xglo 1"

battuta metrica

3 Brass.

2

Brass

Piano

cb.

1 *batuta non metrica* 8" 2 *Horns* 5" *Whip* 1=60 9" 3 *Fl.* 9" 4 *to Vibr.*

5 *1 cue, 10m. 3/4, 3 cues.* 5" 6 *3 batuta metrica* 3" (2) 1 6" (2)

2 *g" (3)* 3 *6" (2)* 4 *3" (2)* 5 *3" (2)* 1 *batuta non metrica* 5"

2 *2"* 3 *4"* 4 *High WB wood sticks* 1=60 4" 5 *1 cue, 1m. 2/4* 6" *batuta metrica* *high hand* *to High susp. Cym.*

39 *high susp. Cym. to Ratchet* *accel.* *to Vibr.* *ff ped.*

40 *pp lv. a niente* 41 *Vibr.* *ff* *Ped always down*

42 *High WB* *brutale* *to Vibr.*

mechanically precise. Unvarying accents *ff senza ped.* *do not additionally emphasize final pulse*

The score is written on multiple staves. It includes various musical notations such as notes, rests, and dynamic markings. Handwritten annotations in various colors provide performance instructions and timing. The score is divided into measures, some of which are numbered (39, 40, 41, 42). The instruments listed include Drums, Strings, Horns, Flute, Clarinet, Bassoon, Piano, Xylophone, and Cymbals. The tempo is marked as 1=60. The score concludes with a final pulse instruction.