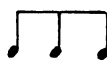





EXPLANATION OF SIGNS AND MANNER OF PERFORMANCE:


 = moderately fast,
ad libitum

 = as fast as possible

 = five seconds
on stopwatch

 = play all or part of circle in
either direction from any starting
note; play forte, leave irregular
pauses between notes.

|
|
| (vertical dotted line) simultaneous events
|
|

 Parenthetical note is achieved by rolling the mouthpiece and
not fingering. Some flutists may prefer the reverse (i.e. to
finger the upper note and achieve the lower ones by rolling
the mouthpiece).

Flute
2. senza battuta

CRASIS

1 Richard Felciano
♩ = 50

Start any time within five seconds after first tape sound. Hold until next tape entry

p incisive but soft. non vibr. $\text{♩} = 50$ sempre tape enters

2 $\text{♩} = 60$ roll mouthpiece

ff tongue sharply exaggerate dynamic changes

ff intense

non battuta ca. 10" Play ascending grace note figures, leaving irregular pauses between, start with lower notes and proceed to higher ones, reversing direction occasionally. Change pitches constantly. Interact with tape sounds: continue until tape white noise "explosion."

Conductor Tape

4 Cued the instant after tape white noise stops. 10" Subsequent cues in this section are given by tape entrances

1 Vibes Vln. Vc. Harp Perc. 8" 3 after first Perc. note *ff* sharp tongue 8"

2 4 Clac. 9" 5 6 7 7 4" Vibes. $(\text{♩} = 60)$ *ff*

8 2" after tape entry *ff* frenetic 8" 9 7" 10 7" 11 6" Vibes 3 notes

12 8" 13 3" 5 $\text{♩} = 60$ battuta presto *ff* 3

Flute

1 non battuta
ca. 5"

2

ca. 8"

3.

roll mouthpiece

6

Start any time within
3" after downbeat
> Sustain until

Handwritten musical notation for Flute, measures 1-6. Measure 1: *p*. Measure 2: *mf* decisive. Measure 3: *ff* sharp tongue. The notation includes various accidentals and articulation marks.

repeat until

3

cymbal 7" cello

$\text{♩} = 60$
battuta

Handwritten musical notation for Flute, measures 7-10. Measure 7: *f*. Measure 8: *f*. Measure 9: *f*. Measure 10: *f*. The notation includes various accidentals and articulation marks.

Continue at
(short) tape entry

Harp

mf

f
Much slower
 $\text{♩} = 45$

7

Faster
 $\text{♩} = 60$

roll mouthpiece

Handwritten musical notation for Flute, measures 11-14. Measure 11: *f*. Measure 12: *f*. Measure 13: *f*. Measure 14: *f*. The notation includes various accidentals and articulation marks.

without break
in sound

frenetic

8

Handwritten musical notation for Flute, measures 15-18. Measure 15: *f*. Measure 16: *ff*. Measure 17: *ff*. Measure 18: *ff*. The notation includes various accidentals and articulation marks.

roll ascent

sickly

p *ff*
measure dynamics.

roll mouthpiece

Handwritten musical notation for Flute, measures 19-22. Measure 19: *p*. Measure 20: *ff*. Measure 21: *mf*. Measure 22: *mf*. The notation includes various accidentals and articulation marks.

9

mf
tape begins
again

Vln. Vc.

10

non battuta
Conductor takes cue from tape

1 Glock.

2 Piano

3 Piano

4 Vln.

take Piccolo

Handwritten musical notation for Flute, measures 23-26. Measure 23: *mf*. Measure 24: *f*. Measure 25: *f*. Measure 26: *f*. The notation includes various accidentals and articulation marks.

5 Harp

6 Piano

7 Piano

8 Piano

9 Piano

Handwritten musical notation for Flute, measures 27-30. Measure 27: *f*. Measure 28: *f*. Measure 29: *f*. Measure 30: *f*. The notation includes various accidentals and articulation marks.



4. Piccolo

11 Broadly ♩ = 60

ff! Piccolo fl.t. normale fl.t. slowly roll ascent + cresc. guss. sub. p

mf non battuta 2" 4" Notes played singly f or repeated ♯; any order; irregular pauses as before. As fast as possible.

12 ff 3 5

13 battuta roll mouthpiece p f 3 ff

14 1 non battuta ff sharp tongue

2 Shouts 3 Cymbal Clap 1" Silence 2-3"

repeat until cymbal clap

15 Very broadly ♩ = 45

battuta fl.t. fff

stop abruptly fff non dim.!

16 1 ca. 17" tongue separately one or two notes per second, but IRREGULARLY. mp-mf

stop at end or 2 whichever comes first.

2 Piano

finis

Clarinet in B flat

CRASIS

1 Richard Felciano

2. senza battuta

tr 2" then non tr.

start any time within 5" after first tape sounds.

p incisive but soft Hold until next tape entry.

1 = 50 battuta

dynamics measured exactly!

segue 3 4 5 7

f key click

2

tape entry (sempre = 50)

legato possibile, non vibr.

f p f p f p f p p

Hold dynamic indicated until tape chatter begins

3 = 60

p f p f p f p f

exaggerate dynamic changes

f p f p f p f p f p

f p f p f p f p f p

non battuta p f f p f p f p

ff intense

ca. 10" Play ascending grace note figures leaving irregular pauses between. Start with lower notes and proceed to higher ones, reversing directions occasionally. Change pitches constantly. Interact with tape sounds; continue until tape white noise "explosion."

Conductor

4 cued the instant after tape white noise stops.

1 10" Vibes Vc, vln.

Subsequent cues in this section are given by tape entrances.

2 8" Harp, Perc.

3 8" Flute

8"

4 1 = 70 after tape imitate tape rall... (molto) Conductor piano

5 1 2 3 8" 8" 9 7" 10 7"

3.

RACIAL MUSIC PAPERS 501 - w

4. Clarinet

10 Conductor takes cue from tape
non battuta

1 Glock. 2 Piano 3 Piano 4 Vln. 5 Piano Harp 6 Piano 7 Piano 8 Piano 9 Piano

11 Broadly
♩ = 60 battuta

Harp Gong mf sempre

normale sempre mf non battuta

battuta 4" Notes played singly or repeated any order. Irregular pauses as before. Play as fast as possible.

13 battuta mf sempre

14 1 non battuta staccatissimo

2 3 1" 2-3" repeat until cymbal clap Shoots Cymbal Clap Silence

15 Very broadly best flatter pitch
♩ = 45 battuta

fl. ranc. fl. f

16 1 2

fl. Piano Glock Piano finis


Explanation of signs and manner of performance:

Moderately fast, ad libitum as fast as possible Play all or part of circle in either direction from any starting note; play forte, leave irregular pauses between notes.

EXPLANATION OF SIGNS AND MANNER OF PERFORMANCE:

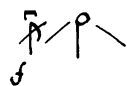
 = moderately fast,
ad libitum


 = as fast as possible

 (vertical dotted line) simultaneous events

Glissandi are rhythmic and should move evenly through the duration indicated (immediately away from the starting note; starting notes are only points of departure, not pitch entities in themselves).

A parenthetical note at the end of a glissando indicates the range of the glissando, not a pitch to be perceived as such.

 to be heard as a single, continuous glissando: a fast upward gliss (between a minor third and a perfect fifth), and down-bow, followed immediately by a measured, slow, downward gliss. (non-vibrato)

 = slap pizzicato (string bounces off fingerboard)

3.

Here
Smith

Violin

4.

11 Broadly
♩ = 60
battuta

ff furioso

sol la *A³mi* *slow* *gliss* *sol la wild!* *gliss. rall.* *non vibr.* *sol pont.* *norm.*

12 *non vibr.* *Scrape - slow bow, much pressure* *sol pont* *ff* *non battuta*

battuta *la b* *sempre gliss.* *re* *Distri* *very free* *wild* *make it scdam!* *vary speed* *sempre gliss.* *one* *two* *three* *gliss*

non battuta *all* *Notes played singly or repeated as Irregular* *pauses as before. Play as fast as possible.* **13** *battuta* *ff* *Distri* *sol pont.* *2 non vibr.* *gl.*

intense **14** *1 non battuta* *spicc.* *spiccato - detached.* *repeat until cymbal clap.*

CLAP *Shout the word indicated once any time within* *2" after cue* *3 Cymbal clap.* *1" Silence* *2-3"*

15 *Very broadly* *♩ = 45* *battuta* *gliss* *Short ascending glissandi in highest register; vary pitch; irregular rhythm.* *4 seconds* *1 non battuta* *gliss length of string* *slow! (one bow)* *just count 4"* *4 sec* *behind bridge* *second* *1"* *1"* *1"* *ff* *play* *pause* *play* *Scrape! draw bow slowly; stop bow on string.*


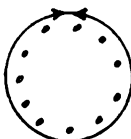
10" **2** *Piano* *Glock, Piano* *Finis*

Sunday - 7:00

Performance 7:06

EXPLANATION OF SIGNS AND MANNER OF PERFORMANCE:


 = moderately fast,
ad libitum  = as fast as possible


 = five seconds on stopwatch  = play all or part of circle in either direction from any starting note; play forte, leave irregular pauses between notes.

|
| (vertical dotted line) simultaneous events
|
|

Glissandi are rhythmic and should move evenly through the duration indicated (immediately away from the starting note; starting notes are only points of departure, not pitch entities in themselves).

A parenthetical note at the end of a glissando indicates the range of the glissando, not a pitch to be perceived as such.

 to be heard as a single, continuous glissando; a fast upward gliss (between a minor third and a perfect fifth), and down-bow, followed immediately by a measures, slow, downward gliss. (non vibrato)

 = slap pizzicato (string bounces off fingerboard)

Violoncello

2. Senza battuta

non vibr.

CRASIS

1 Richard Felciano

battuta pizz. below bridge

$\text{♩} = 50$

Start any time within 5" after first tape sounds. Hold until next tape entry

P incisive but soft

arco, normale, non vibr. measure dynamics exactly!

pp ff pp ff pp

2 tape ($\text{♩} = 50$ sempre) entry

sul pont. non vibr. res. nat. sul la gl. slow gliss. Hold indicated dynamic until tape chatter begins.

3 $\text{♩} = 60$ collegno battuto

arco norm. exaggerate dynamic changes. f mf below bridge

scratch - imitate tape ff norm. intense non battuta ff gl. E 10"

Play arco ff sul pont rapid ascending glissandi X leaving irregular pauses between; change pitches constantly; INTERACT WITH TAPE sounds. Start on C string and gradually proceed to higher strings; continue until tape while noise "explosion."

4 $\text{♩} = 60$ the instant after white noise stops. Conductor 1 10" Subsequent cues in this section are given by tape entrances

slow gliss. f niente

Conductor 3 8" Perc. Flute 4 9" Clar. Vln. 1" after violin, enter with piano. very slow upward gliss. into next tape sound. f

1 2 3 8" 6 7" 7 4" 8 8" 9 7" Vibes. Flute Harp. Vibes

10 7" 11 6" 12 8" 13 3" 14 5 battuta X pesante ff

Handwritten musical score for a string instrument, featuring various performance instructions and dynamic markings.

Section 6:

- non battuta
- pizz. poco gl.
- arco
- vib
- mf
- ff
- Start any time within 3" after 1 Sustain until 2
- 8"
- Repeat
- until cymbal clap

Section 7:

- enter with tape
- spicato
- =60 espress.
- 7"
- non vibr.
- =60 battuta
- gliss.
- moan!
- Continue at tape entry
- arco pesante
- Much slower =45
- Faster =60
- pizz.
- arco (la)
- slow gliss.
- moan
- mello
- f intense
- Measure dynamics non vibr.

Section 8:

- imitate tape
- spicc.
- ff
- vibrato
- sul pont.
- norm.
- gliss.
- 3
- 4 1 3 2 3

Section 9:

- pizz.
- arco sul pont. gi.
- non vibr.
- gliss.
- sulla ff
- like a scream
- ff
- gi.
- Hold until tape re-enters

Violoncello

4.

Tape entry
Piano 4 Marimba sul pont.
Conductor relates cues to tape non battuta
1 Glock 2 Piano
niente f scrape; stop with bow still on string

3 Piano 4 Vln. 5 Piano Harp 6 Piano 7 Piano 8 Piano 9 Piano

11 Broadly $\text{♩} = 60$ battuta norm. furioso
Harp Gong
collegno batt. strike sharply
deadened strings
normale pizz. arco non vibr.
pont. scrape; slow bow, much pressure

non battuta norm. 2" f battuta very free, wild - make it scream! (sol)
slow do
gliss. length of D string

non battuta all m 4" Notes played singly, or repeated, any order; irregular pauses as before. Play as fast as possible
13 battuta gliss. into entry
pont. non vibr.
ff pesante


14 1 non battuta
intense
ff spice. - detached


2 3 1
SIN-N-N-NG
symbolic clap
Silence 2-3"

15 Very broadly $\text{♩} = 45$ battuta
gliss
Short the word indicated any time within 2" after cue.
1 2 3

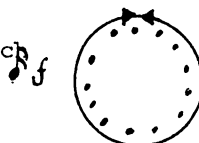
Short ascending glissandi in highest register; vary pitch; irregular rhythm.
sol la piano one bow
slow gliss. length of string
16 1 non battuta
pizz.
ff resonant, molto vibr.
Piano FINE

EXPLANATION OF SIGNS AND MANNER OF PERFORMANCE:

 = moderately fast,
ad libitum

 = as fast as possible


= five seconds on stopwatch



play all or part of circle
in either direction from any
starting note; play forte,
leave irregular pauses
between notes.



(vertical dotted line) simultaneous events

Pedal only where indicated. ( = Pedal off on fourth beat)



= a white key cluster



= a black key cluster



= mixed (black and white key) cluster

The keyboard is divided into seven octaves (c to c), 1 being the lowest and 7 being the highest. Numbered clusters are to be played in the appropriate octave.

2. Piano

senza battuta

CRISIS

Richard Felciano

1 $\text{♩} = 60$ $\text{♩} = 50$ battuta

martello ff *f* *mf* legato *mp* *mf* *gva*

start any time within 5" after first tape sound

2 $\text{♩} = 50$ tape enters

gva *insist!* *piu pesante* *mf* *relate to beginning* *3* *mf* *gva*

3 $\text{♩} = 60$ Hold until tape chapter begins

secco - senza Ped. *f* *gva* *mf* *f* *gva*

f *p* *f* *mp*

non battuta

ca. 10"

Play *ff* ♩ ascending grace note figures, leaving irregular pauses between; change pitches constantly; white noise explosion

start with lower notes and proceed to higher ones; reversing direction occasionally. Enteract with tape sounds. Continue until tape "explosion"



Alpheus Music Corp
Hollywood, Calif

V-19

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4

Conductor

1

the instant after white noise stops

10"

Subsequent cues in this section are given by tape entrances

2 8"

3 8"

4 9"

Harp Perc.

Perc. Flute

Clar. Vin.

1"

after finish

ff secco pesante

3

grv

Conductor

1

2

3

5

6

7

8

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10

11

12

13

14

15

16

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507

508

5

Piano

4.

Handwritten musical score for measures 4-6. Measure 4: Treble clef has a whole note G4, Bass clef has a whole note F3. Measure 5: Treble clef has a half note G4, Bass clef has a half note F3. Measure 6: Treble clef has a half note G4, Bass clef has a half note F3. Dynamics: *mf* at the start of measure 4, *mp* at the start of measure 5. Text: *mf senza Ped.* above measure 5.

Handwritten musical score for measures 7-9. Measure 7: Treble clef has a whole note G4, Bass clef has a whole note F3. Measure 8: Treble clef has a whole note G4, Bass clef has a whole note F3. Measure 9: Treble clef has a whole note G4, Bass clef has a whole note F3. Dynamics: *f* at the start of measure 7. Text: *Continue at tape entry* with an arrow pointing to measure 7, *gva* above measure 7, *Much slower* above measure 8, *♩=45* below measure 8, and a box containing the number 7.

Faster
♩=60

Handwritten musical score for measures 10-12. Measure 10: Treble clef has a whole note G4, Bass clef has a whole note F3. Measure 11: Treble clef has a whole note G4, Bass clef has a whole note F3. Measure 12: Treble clef has a whole note G4, Bass clef has a whole note F3. Dynamics: *mf* at the start of measure 10. Text: *p gently* above measure 11, *lift hands immediately* above measure 11, *Ped.* below measure 11.

Handwritten musical score for measures 13-15. Measure 13: Treble clef has a whole note G4, Bass clef has a whole note F3. Measure 14: Treble clef has a whole note G4, Bass clef has a whole note F3. Measure 15: Treble clef has a whole note G4, Bass clef has a whole note F3. Dynamics: *ff* at the start of measure 13, *pesante!* above measure 13, *senza Ped.* below measure 13, *ff* at the start of measure 14, *senza Ped.* below measure 14, *imitate tape* above measure 15, and a box containing the number 8.

Handwritten musical score for measures 16-18. Measure 16: Treble clef has a whole note G4, Bass clef has a whole note F3. Measure 17: Treble clef has a whole note G4, Bass clef has a whole note F3. Measure 18: Treble clef has a whole note G4, Bass clef has a whole note F3. Dynamics: *ff* at the start of measure 16, *distinct* above measure 17, *mf* at the start of measure 18. Text: *gva! Hold until tape re-enters* above measure 18, and a box containing the number 9.

tape re-enters
Piano solo

leggero e secco
p dance!

senza Ped.

separate all notes

8va

non battuta
Conductor relates cues to tape

10

2

3"

mp but resonant

sustain with Ped. for 3"

Ped

release abruptly

release at tape entry

3

4 Violin

5 $\text{♩} = 60$

mp secco (non troppo stacc.)

release with tape

6

7 $\text{♩} = 60$

8

f luminoso lift hands immediately

ff pesante!

ff lift hands

Ped.

9

10

11 $\text{♩} = 60$

martello v.s.

4

4



6. Piano

11 Broadly
♩ = 60
battuta

8va
frenetic-rapid
ff
martelli.
Ped.
8va
senza Ped.
pesante ff
15va
ff
secco
ff
8va
pesante
flat of hand arp.
martellato
5
4
l.h. 8va
Ped.

12

non battuta
2"
R.H. 8va sopra
3
4
senza Ped.

battuta
3
4
pesante
ff
release at S.D. entry
pp
molto
ff
senza Ped.
Ped. 8va
lift Ped. abruptly on 1

15va
loco
ff
pesante
loco
non battuta 4"
Notes played singly ♯, or repeated ♯, any order
irregular pauses as before;
play as fast as possible.
4
4
ff
3
ff
molto
pesante
2
4
Ped.
1 + same → 1 + same → 1



Piano

7.

14 non battuta

1

2
4

sf

senza Ped.

8va

2

3

GO!

Shout the word indicated once any time within 2" after cue

repeat until symbol clap

Cymbal clap

1"

2-3"

15 Very broadly
♩ = 45
battuta

4 heavy mixed clusters in the sf (flat of hand)

4 lowest octaves

flat of hand
frenetic; as fast as possible!

Cymbal clap.

both forearms; hold clusters a full half beat

16 non battuta
ca. 17"

sf

molto pesante

Mixed clusters in top half of keyboard. Senza Ped. Stop at Cymbal clap.

2

♩ = 60

mf

match marimba dynamics

senza Ped.

Tape

Glock timbre

Glock

Tape

immediately after Glock.

FINIS




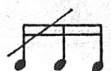
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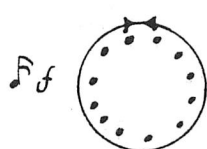
HARP:


EXPLANATION OF SIGNS AND MANNER OF PERFORMANCE:

 = moderately fast,
ad libitum

 = as fast as possible


 = five seconds
on stopwatch


 = play all or part of circle in
either direction from any starting
note; play forte, leave irregular
pauses between notes.


 = (vertical dotted line) simultaneous events

o harmonics played where written

Arpeggiate only where indicated.

 = total muffle, unless attached to a specific note

 = with metal shank of tuning key

 = with wooden handle of tuning key

Harp

2.

CRASIS

Richard Felciano

Senza battuta

1 J=50
battuta

Handwritten musical notation for the first system. The left staff contains the notes EFGAB and BcbD#. The right staff has a handwritten instruction: "Play any time within 5" after first tape sound". Below the left staff, there is a handwritten "f" and "l.v.". To the right, there are handwritten instructions: "3 Insert handle between B+cb; pluck both strings." and "4 slide handle down". At the far right, there is a handwritten "3" above a bracketed section of notes, with "c#" and "Eb" written below it.

2

Handwritten musical notation for the second system. The left staff has a handwritten "f" and "l.v.". The right staff has a handwritten "cb" and a note with a handwritten "f". Above the right staff, there is a handwritten instruction: "slide handle half-way down then up." and "Hold until tape chatter begins" with a downward arrow.

3 J=60

Handwritten musical notation for the third system. The left staff has a handwritten "ch" and "f". The right staff has a handwritten "f" and "l.v.". Below the left staff, there is a handwritten "f" and "p".

Handwritten musical notation for the fourth system. The left staff has a handwritten "gliss. of about 2 4th" and "ff". The right staff has a handwritten "brittle" and "ff".

Conductor

Handwritten musical notation for the fifth system. The left staff has a handwritten instruction: "Play ff constantly changing notes in the top 2 octaves; leave irregular pauses between notes; INTERACT WITH TAPE SOUNDS. Continue until tape 'explosion'." Below this, there is a handwritten "ca. 10" and a handwritten "1" inside a triangle. To the right, there is a handwritten "10" and "Subsequent cues in this section are given by tape entrances". Below this, there is a handwritten "2" and "J=60". At the far right, there is a handwritten "8" and "ff".

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Harp

3.

3 Perc, Flute 8" 4 Cl. 9" 5 Cello 1 2 3 8" Piano

E \flat G \flat D \sharp

ff

6 7" 7 4" 8 Flute 8" low blur; strokes indistinguishable 9 7"

Vibes Piano

after gliss. of final mf tape note

slow irregular rhythm in 2 lowest octaves. Continue: muffle at next tape entry

after Vibes

10 7" 11 6" 12 8" 13 3" 5 battuta 1" A 4 pedal 4 between notches \$ ff

Vibes

6 non battuta 1 5" 2 8" Fl. Cl. Vln. Vc. Perc. Piano

3 4

ff

D \sharp B \flat

turn



Harp

4.

3 7" cello $\text{♩} = 60$ battuta poco gliss. poco gliss.

Insert wooden handle of tuning key between C & Bb. Slide up and (beats) down rapidly in center of string only (Not entire length of string.) Pluck at dot

4 4

mf l.v. p l.v.

Continue at tape entry. ↓

bisbigliando pp molto leggiero

Ab C#

Much slower $\text{♩} = 45$

7 Faster $\text{♩} = 60$

f Pedal slide l.v.

1 ch 2

ff l.v.

G b - b - b - b

8

up and down at random for 3 beats

Flat of hand on wound strings f poss.

3

3

Ab Db f

flat of hand l.v. Ab Gb



Harp

5.

9

frenetic $\frac{2}{4}$ normale

Highest strings: *ff*
fast downward gliss. of about
an octave with back of nail

Hold until
tape entry ↓

10

Piano Marimba Vln. Vc.

Conductor relates cues to tape

1 2 3 4

Glock Piano Piano Vln.

5 6 7 8 9

1st after sound stops *f* strike lowest string with ten penny nail or α (G#)

Piano

4 4

11

Broadly
♩ = 60 battuta

4 4

fff! jangle ~ l.v. α niente

strike string with ten-penny nail or α mechanically

ff brittle

non battuta norm. *mf* E_b $C\sharp$ battuta

12

5 4

2"

3 4

ff l.v. *f* v.s.



6.

battuta

Handwritten musical score for piano and violin. The piano part is in G major, 4/4 time, with a key signature of one sharp (F#). The violin part is in G major, 4/4 time, with a key signature of one sharp (F#). The score includes a 13-measure rest for the violin, indicated by a box labeled '13' and 'Da Viola'. The piano part has a 4-measure rest, indicated by a box labeled '4' and 'flat of hand'. The score includes dynamic markings like 'f' and 'ff', and articulation like 'l.v.' and '4''.

Handwritten musical score for a piece titled "senza battuta". The score is written on two staves, Treble and Bass Clef. The time signature is 2/4. The key signature has one flat (B-flat). The score begins with a double bar line and a first ending bracket labeled "1". The first ending is marked "ff" (fortissimo) and "sempre". The second ending is marked "l.v." (lento) and "Repeat until 3". The score ends with a double bar line and a "Cymbal clap" instruction.





Handwritten musical score for a percussion piece. The score is written on two staves. The top staff has a treble clef and the bottom staff has a bass clef. The music is in 4/4 time. The first measure contains a 'TOM' (tomb tom) sound, indicated by a box labeled 'TOM' and a note with a '2' above it. The second measure contains a 'Cymbal crash' sound, indicated by a note with a '3' above it. The third measure contains a 'Silence' sound, indicated by a note with a '1'' above it. The fourth measure contains a '2-3'' sound, indicated by a note with a '15' above it. The fifth measure contains a 'Very broadly' sound, indicated by a note with a '1' above it and a '45' below it. The sixth measure contains a 'battuta' sound, indicated by a note with a '3' above it. The score ends with a double bar line.

16 1 non battuta

note duration $\frac{1}{2}$ second; play about one

note every two seconds, but **IRREGULARLY**. Play 3" after $\triangle 2$ then stop wherever you are.

EXPLANATION OF SIGNS AND MANNER OF PERFORMANCE:

 = moderately fast, ad libitum
  = as fast as possible
  = five seconds on stop-watch
  = play all or part of circle in either direction from any starting note, play forte, leave irregular pauses between notes.

INSTRUMENTATION:




2 tom toms	2 suspended cymbals	vibraphone
sand block	wood chimes	tubular chimes
marimba	5 temple blocks	2 mounted bongos
very large gong	glass chimes	wood block
2 timpani	ratchet	glockenspiel
tambourine	quiro	snare drum

```

template blocks written:  small 1 _____
                           2 _____
                           3 _____
                           4 _____
                           large 5 _____

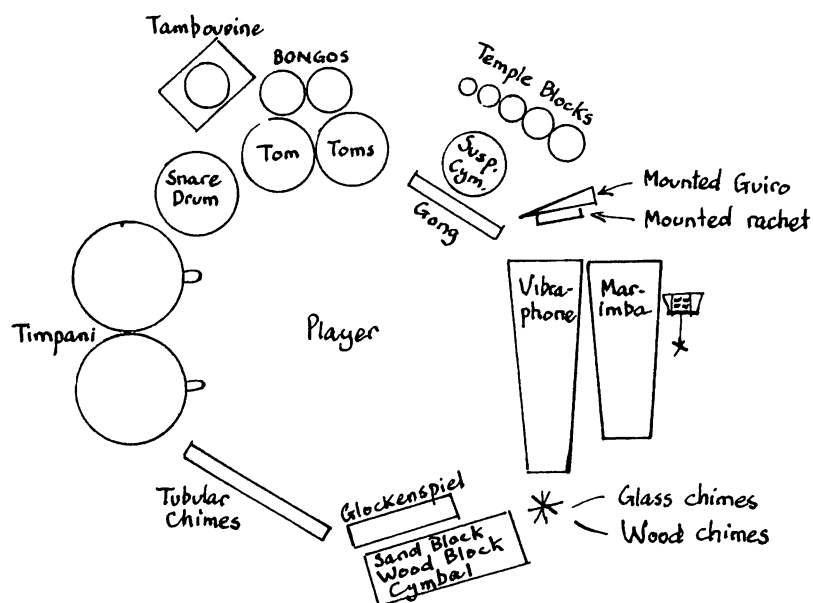
```

glockenspiel written two octaves below sound

 = muffle  = soft mallet  = medium (rubber) mallet  = hard mallet

reversible mallets may be necessary for fast changes

DISTRIBUTION OF PERCUSSION



```
mounted:  bongos
          wood block
          wood chimes
          glass chimes
          guiro
          ratchet
```

Percussion

CRASIS

Richard Felciano

2.

$\text{♩} = 50$

senza battuta

1 High Susp. Cym.

Short any time within 5" seconds after first tape sound. Continue until next tape entry.

Lg. Tom-tom *tr*

B. Dr. sticks *pp*

3 4 *pp* \rightarrow *f*

2

($\text{♩} = 50$)

3 Hold until tape chatter begins

$\text{♩} = 60$

Sand block

Vibrph. *mf* senza Ped.

tape entry

2

f

3

Wood chimes

Güiro scrape

to Temple blocks

f

mf

Temple blocks

Ratchet

to Marimba

mf

mf short stroke - imitate tape

3 med. mallets in each hand (in preparation for vibe chord) but play Marimba with only one of these per hand.

Marimba non battuta

Conductor

ca. 10"

4

the instant after white noise stops.

1

med. mallet *f*

gl.

Play short ascending glissandi (about a 5th), leave irregular pauses, start with lower notes

and proceed to higher ones reversing direction occasionally. INTERACT WITH TAPE SOUNDS. Continue until tape "explosion."

Vibrph. *ff* strike hard

After violin stops, switch motor on (fast vibrato)

ff

Pad. — a niente



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Percussion

Subsequent cues
in this section
are given by
tape entrances

2 *Guero* *scrape accel.*
after Harp *mf*
Susp. Cym.
3 *Vibroph.* *sembr. Ped.* *mf* *after tape 4* *♩ = 60*
4 *Clar. Vin.*
to Tubular Bells
p until next tape entry

* after entire tape figure unless otherwise directed.

Tubular bells → 1 2 3 5
Conductor
ff
Ped.
8" to Vibroph.
soft mallet
6 after piano stops
play proportionally
p dolce
Ped.
motor off

7 4" 8 after gliss. of final tape note 8"
Sempre p
(Pedal down throughout)

9 float! 7" 10 answer tape 7" 11 simile 6"
after gliss. of final tape note
(Ped.) Give the feeling

12 8" 13 less 3" 5 battuta to Toms Bgos. Susp. Cym.
14
of a rallentando to vib part,
gradually increase distance
between notes while maintaining
the proportions indicated. (Vibe. Ped.)
4
4



Percussion

4.

non battuta

6

1

5"

2

8"

Susp. Cym.

Tom toms *f* i.v. Bgos. with mallets *f* Temple Blocks *f* to Cym.

3
4

battuta

$\text{♩} = 60$

Marimba

5

to Glock.

3

7" (4)

Cymbals

ve.

4

mp

to Wood block

to Marimba

4

ff clap

Glock. *hard* to S.Dr. Continue at tape entry

Snare drum

Much slower $\text{♩} = 45$

7

Faster $\text{♩} = 60$

to Tamb.

wooden sticks *ff*

Wood Block *hand*

ff

mf

2

Tambourine shake

strike

to S.Dr.

8

Snare drum rim shot

to Susp. Cym.

mp

f

2

f

Susp. Cym. (high)

Gong metal beater

Gong

to Susp. Cym.

p \rightarrow *f*

muffle at tape entry

f



Percussion

5.

Susp. Cym.
metal beater

9

Marimba
soft mallet

Hold until tape
re-enters

Glass chimes

f

p!

Glock.
hard mallet

Marimba
soft mallet

3

2

p

match tape volume

10

Conductor relates cues to tape

1 non battuta

Glock.

2 Piano

3 Piano

4 Vln.

5 Harp

6 Piano

p

i.v.

7 Piano

8 Piano

9

Piano

3

v.s. 4/4



Percussion

6.

batluta

11

Broadly

$\text{♩} = 60$

Marimba
very hard sticks

Vibrph. metal beater
fast, short gliss.
on 4th beat

Very large
Gong
l.v. a niente
soft mallet *fff!*
ff rapid frenetic
mp secco
Senza Ped.

Tom toms

12

non batluta
2"

med. hard mallets
ff
Susp. Cym.
ff

batluta

Gong

Vibrph.

Susp Cyms
l.v.
S. Dr.
S. Dr.
Ped. connect

non batluta
4"

13

High Susp.
Cym.

Temple blocks

Vib. Ped.
S. Dr. stick
Bongos
Tom toms
mp
f
ff

14

senza batluta
 $\text{♩} = \text{ca. } 60$

med.
all-purpose
mallets

Bongos

S. Dr.

Glass
Chimes

to Glock

Tom toms
Timp
(bats)
trun
follow tape
to
ff
p
ff



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Percussion

7.

Glock

Temple Blocks *f* *slow to fast*

Gong *f*

Tape *f*

l.v. Ratchet

Bongos

Timp. *ff*

slow gliss.

Stop when tape repeated pattern ends.

2 *3* *1"*

Shouts Cymbals clap Silence 2-3"

ff

battuta *ffp* *molto ff*

Very broadly *♩ = 45*

to Vibrph.

4 4 Tom toms time sticks *ff*

Vibrph. hard mallets-metallic

fast, white key gliss. entire range, both hands.

Glock.

Tom toms *ff*

ff *l.v.* *ff* *l.v.*

Cymbals clap

to Marimba



Percussion

8.

16 1 non battuta

Glock. Glock metal beater

Marimba *ff* soft mallet - mellow; play proportionally, about one single note or group per second. IRREGULARLY

Glock.

Mar.

repeat if necessary, play 2" 2 after 2, then stop

Tape: *sustained sound*

Mar.

Piano

Tape

Glock. timbre

Glock. hard

immediately after tape Glock. f

FINIS

