

# **Richard Felciano**

## **Crisis**

**for flute, clarinet, violin, cello, harp,  
percussion, piano & electronic tape**

**E. C. Schirmer Music Company  
112 South Street  
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### Composer's note

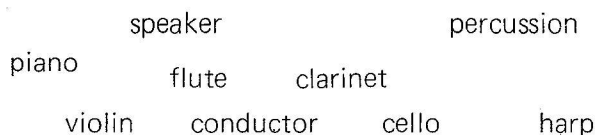
*Crisis* represents a response to one of the most powerful acoustical experiences of my life: a performance of a Noh drama by a professional troupe from Japan. The subtle graduations of the wailing voices ('wail' is such a poor word; we really have nothing to describe such a flexible vocal phenomenon) and the abrupt and cataclysmic explosions on the part of the drummers, interrupting and yet preserving a strange sense of stasis—all of these made an intense impression on me. The appropriateness of these materials to an electronic context seemed clear, and I set about writing a work which would be not programmatic but rather an attempt to build a structure in sound whose acoustical materials are derived from the Noh. The notation, which includes miniature mobiles, is both traditional and proportional; cues are given sometimes by the conductor, sometimes from sounds emerging from the tape. As the work progresses, the relation of the live instruments to the electronic sounds proceeds from complement to fusion, hence the title (crisis: the joining of two vowels into one).

—R.F.



## Disposition of instruments and speaker

The four single-voice instruments grouped around the conductor; the harp forward at the apron in line with cello or violin; the percussion and piano at opposite sides at the back; the speaker (only one) placed within and to the rear of the ensemble (not farther forward than the piano or percussion) so that its sounds will blend with those of the live instruments and occasionally be confused with them. A possible arrangement:



## Explanation of signs and manner of performance

### General



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

### Flute

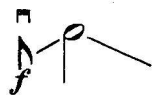


Parenthetical note is achieved by rolling the mouthpiece and not fingering. Some flutists may prefer the reverse (i.e. to finger the upper note and achieve the lower ones by rolling the mouthpiece).

### Violin and Cello

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)

### Harp

Arpeggiate only where indicated.



total muffle, unless attached to a specific note



with metal shank of tuning key



with wooden handle of tuning key



## Percussion

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	guiro	snare drum
cymbals		

temple blocks written: small 1 \_\_\_\_\_  
 2 \_\_\_\_\_  
 3 \_\_\_\_\_  
 4 \_\_\_\_\_  
 large 5 \_\_\_\_\_

glockenspiel written two octaves below sound



muffle



soft mallet *marimba*



medium (rubber) mallet

reversible mallets may be necessary for fast changes



hard mallet

## Piano

Pedal only where indicated. (| — } } | = pedal off on fourth beat)



white key cluster



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 the highest. Numbered clusters are to be played in the appropriate octave.

## Electronic Tape

The tape is monaural, 7½ ips. Levels should be set so that a blend of tape and instruments results; neither should dominate. One tape cue is necessary during the piece (page 29), otherwise the tape runs continuously.



incisive but soft; senza battuta

Handwritten musical score for various instruments:

- Flute**:  $p$ , non vibrato, start any time within five seconds.
- Clar. Bb written as sounds**:  $p$ , tr. for 2" — then non tr., after first tape sound.
- Violin**:  $p$ , non vibrato, Hold until next tape entry.
- Cello**:  $p$ , non vibrato, Hold until next tape entry.
- Tape**: Includes a section labeled "Tape" with a wavy line indicating sound.
- Harp**: ABCDEF# G, LV, play any time within five seconds after first tape sound.
- Percussion**:  $pp$  lg. tom tom, timp. or bcs drum sticks, start any time within 5 seconds after first tape sound. Continue until next tape entry.
- Piano**:  $f=60$  martello,  $v$ ,  $mf$ , legato,  $fz mp$ . Start any time within 5 seconds after first tape sound.



2 1  
♩ = 50  
segue 3

dynamics measured exactly!

Flute 4 5 3

Clarinet 4 6 5

Vln 4 5 pizz. below bridge

Cello 4 3 2 1 arco normale, non vib.

Tape

Harp

insert hands between B & C: pluck both strings

slide handle down

C# D# Eb

high susp. cymbal tr.

Pno

mf

insist!

più pesante →

quasi



2

2nd beat  
starts at  
tape entry  
(sempre 1=50)

hold indicated  
dynamic until tape chatter  
begins

3

The musical score is written on multiple staves. The top section consists of five staves. The first staff has a treble clef and a key signature of one flat. It contains notes with a 'tape' marking above them. The second staff has a treble clef and a key signature of one flat, with notes and a 'tape' marking. The third staff has a treble clef and a key signature of one flat, with notes, a 'non vibrato' marking, and a 'tape' marking. The fourth staff has a treble clef and a key signature of one flat, with notes, a 'ff slow, single bow' marking, and a 'tape' marking. The fifth staff has a treble clef and a key signature of one flat, with notes, a 'move to... pont.' marking, and a 'normale' marking. The bottom section consists of four staves. The first staff has a treble clef and a key signature of one flat, with notes, a '2nd beat starts at tape entry' marking, and a '#+ LV' marking. The second staff has a treble clef and a key signature of one flat, with notes, a 'c b half-way down' marking, and a 'slide handle then up' marking. The third staff has a treble clef and a key signature of one flat, with notes, a 'tape' marking, and a '#+ mf senza ped' marking. The fourth staff has a treble clef and a key signature of one flat, with notes, a 'tape' marking, and a '#+ mf' marking. The score includes various musical notations such as notes, rests, beams, and slurs. Dynamics include 'pp', 'mp', 'mf', and 'ff'. Performance instructions include 'non vibrato', 'ff slow, single bow', 'move to... pont.', 'normale', 'c b half-way down', 'slide handle then up', and 'senza ped'. The score is marked with '2' and '3' in the top left and right corners, respectively.





[illegible]



6 intense

ca. 10"

Flute

play  $f$  ascending grace note figures, leaving irregular pauses between; change pitches constantly; interact with tape sounds; continue until tape "explosion"; start with lower notes and proceed to higher ones, reversing direction occasionally.

Clar.

directions as flute

Vln

play arco  $f$  rapid ascending glissandi leaving irregular pauses between; change pitches constantly;

INTERACT WITH TAPE SOUNDS; first glissandi on G string then gradually on higher strings; continue until tape "explosion" (about 10 seconds). sul pont.

Cello

directions as violin, except first glissandi on C string.

Tape

play  $f$  constantly changing notes in the 2 top octaves; leave irregular pauses between notes; INTERACT WITH TAPE SOUNDS. Continue until tape "explosion."

Harp

Marimba

med. mallet: play  $f$  short, ascending glissandi (about a 5th); leave irregular pauses between; start with lower notes and proceed to higher ones, reversing direction occasionally; INTERACT WITH TAPE SOUNDS. Continue until tape "explosion."

3 med. mallets in each hand (in preparation for vibe chord) but play marimba with only

one of these per hand.

Pno

directions as flute senza pedale!

N.B. all parts: irregular pauses

4

conductor

after white noise stops

subsequent cues  
in this section  
are given by tape  
entrances

7

Handwritten musical score for a piece featuring multiple instruments and tape cues. The score is divided into two main sections by a vertical line labeled "2".

**Section 1 (Cue 1):**

- Violin:** Starts with a glissando marked "niente". Tempo is marked  $\text{♩} = 60$ .
- Viola:** Starts with a glissando marked "niente". Tempo is marked  $\text{♩} = 60$ .
- White Noise:** A short burst of white noise, followed by a "10" mark.
- Explosion:** A short burst of "explosion" sound.
- String Section:** Includes a "strike hard" instruction and a "ped." (pedal) instruction.
- Vibraphone:** Includes a "vibrato off" instruction.
- After Violin Stops:** A cue to "switch motor on (fast vibrato)".

**Section 2 (Cue 2):**

- String Section:** Includes a "2' niente" instruction.
- Scrape Guitar:** Includes an "acc." (acceleration) instruction.
- After Harp:** A cue to "susp. cymbal".
- Cymbal:** Includes a "susp. cymbal" instruction.
- Tr. (Tape):** Includes a "tr. until next tape entry" instruction.

**Annotations:**

- \*short, rapid upward glissando followed immediately by slow downward glissando. Indicated pitch is only the point at which the glissando changes direction and speed; it should not be perceived as a sustained pitch, even momentarily.



8

3

sharp tongue  
sf

after 1st perc. note

(J=60)

4

imitate tape

1<sup>st</sup> after violin

Fl

Cl

Vln

Cl.

Tape

Harp

Vibe

Marimb

Pno

after tape J=70

3

raH.....(molto)

after tape J=70

3

1<sup>st</sup>

8"

9"

D# E# Gb

J=60

\*after tape mf

sonza ped.

1<sup>st</sup> after clarinet & violin finish

\*after entire tape figure, unless otherwise directed

clar. conductor  
finish: ▽

9

Handwritten musical score with multiple staves and annotations.

**Annotations:**

- 5 intercept ascending pitch at end of tape figure
- conductor
- stop with 3rd cond. cue
- enter with piano very slow upward gliss. into next
- tape sound
- Tubular bells
- total muffle after Eb
- pesante
- senza ped.
- 1=60 secco
- 1=72
- 8va. bassal

The score includes staves for various instruments, with notes, rests, and dynamic markings. Vertical lines connect different staves, indicating simultaneous events or cues.



10

6

7

8

♩ = 60

2<sup>nd</sup> after tape entry

8va

fl.

frenetic

Fl

Cl

Vln

Cell.

7"

4"

8

Tape

Harp

dolce - soft mallet, play proportionally

sempre

after piano stops

ped. motor off

(leave pedal down throughout)

Vibes

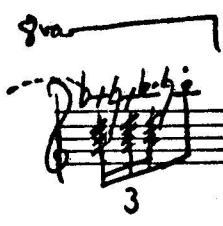
Puo

connect

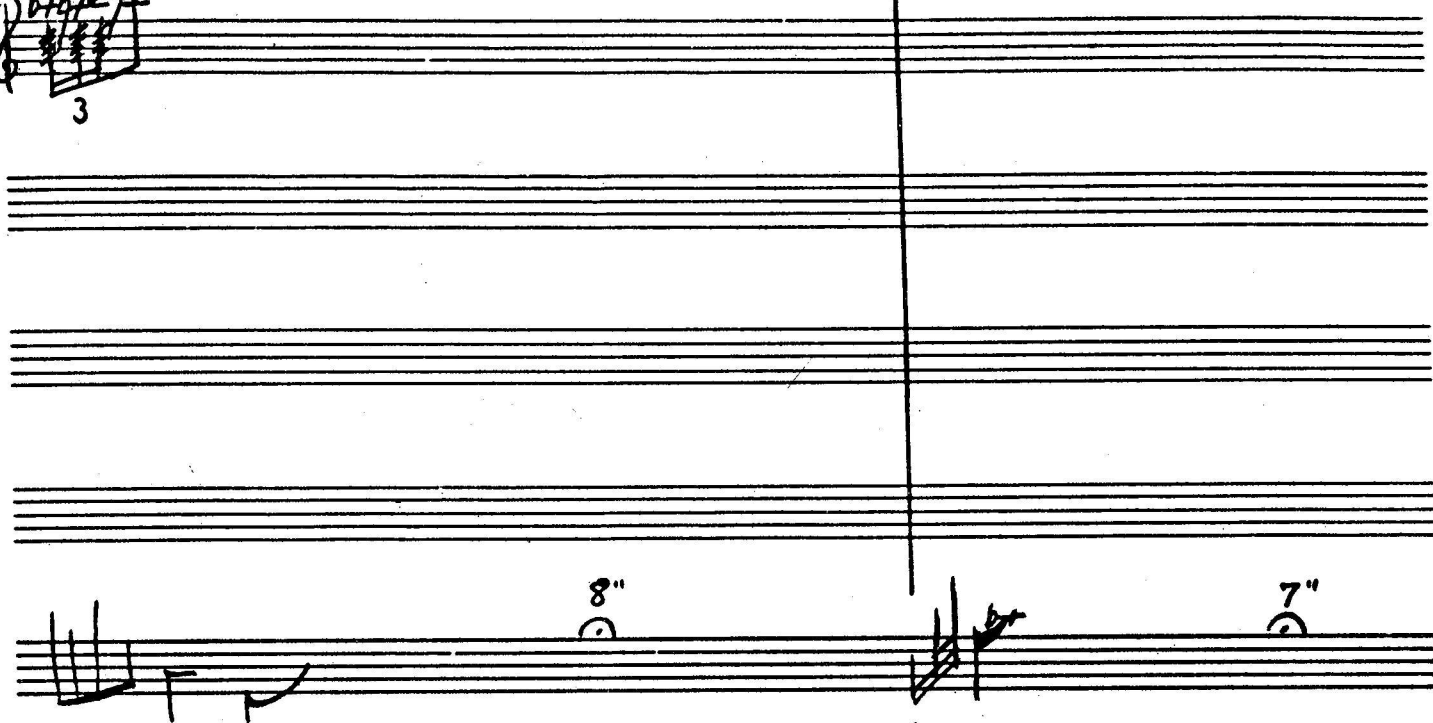
immediately after tape cue

9

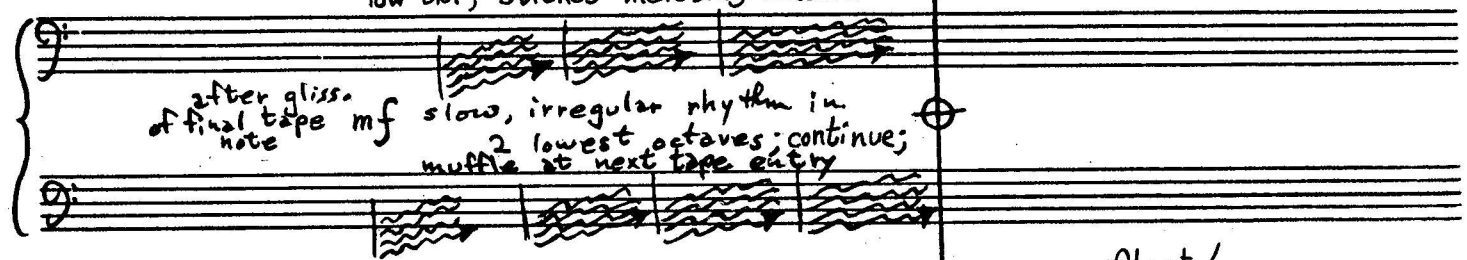
8va



3



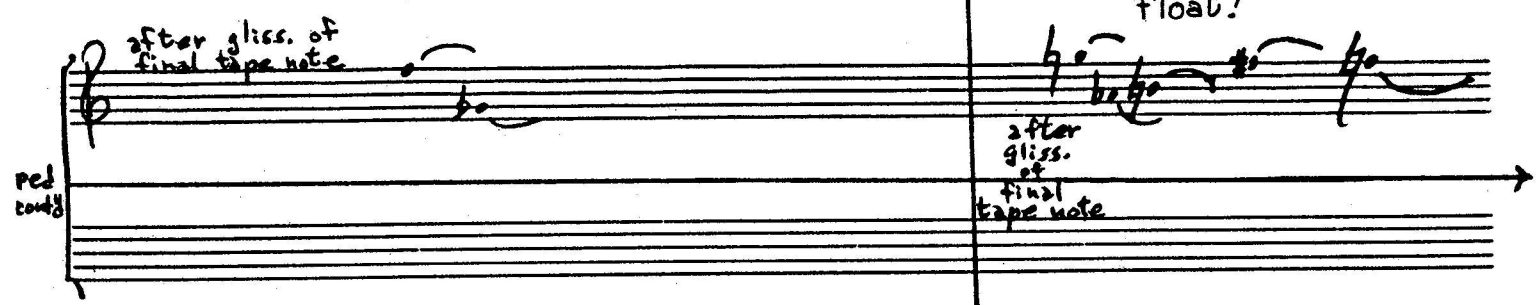
low blur; strokes indistinguishable



after gliss. of final tape note

mf slow, irregular rhythm in 2 lowest octaves; continue; muffle at next tape entry

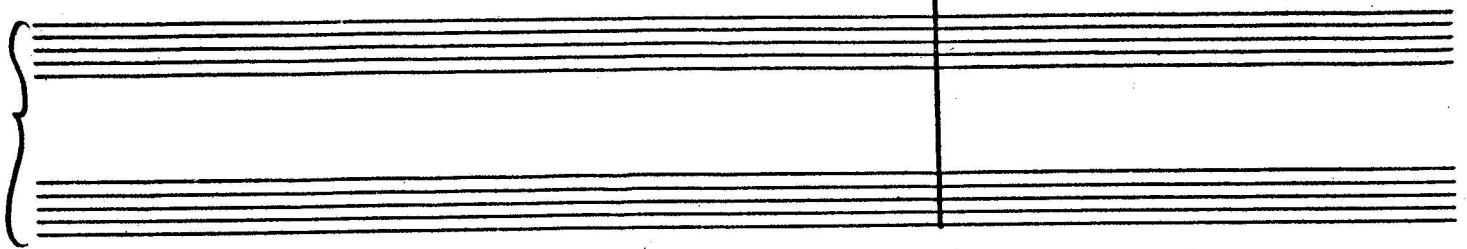
red cont'd



after gliss. of final tape note

float!

after gliss. of final tape note





12

10

11

Fl

Cl

Vln

Cdl.

Tape

Harp

Vibes

ped.  
cont'd

Pns

7"

6"

answer  
tape

simile

give the feeling  
gradually increase the

12

13

conductor take stopwatch<sup>13</sup>

8"

3"

$\frac{e}{\equiv}$   $\frac{e}{\equiv}$   $\frac{b}{\equiv}$

less  $\frac{e}{\equiv}$ 

rel  
cats

of a rallentando to vibrate part,  
distance between notes, while maintaining the proportions indicated

[illegible]



1  $\text{c}2.5''$  decisive

2  $\text{c}2.5''$  sharp tongue

6

start any time within

3<sup>rd</sup> after downbeat ( $\frac{3}{4}$ ). Sustain

until 2

mf

mf

mf

mf

staccatissimo

sf spicc.

sf spiccato

repeat 3 until

repeat 3 until

repeat 3 until

repeat 3 until

D4

Temple Blocks

sf

sf

16  $\textcircled{25} \cdot 3$

$\textcircled{32}$  stop watch off  
♩ = 60  
4

Handwritten musical score for a multi-instrument ensemble. The score is written on ten staves, each labeled with an instrument or section. The notation includes various musical symbols, dynamics, and performance instructions.

**Fl** (Flute): Staff 1. Includes a measure with a forte (*f*) dynamic and a triplet of eighth notes.

**Cl** (Clarinet): Staff 2. Includes a measure with a forte (*f*) dynamic and a triplet of eighth notes.

**VI<sub>h</sub>** (Violin II): Staff 3. Includes a measure with a forte (*f*) dynamic and a glissando (*gliss.*) instruction.

**Cell** (Cello): Staff 4. Includes a measure with a forte (*f*) dynamic and a glissando (*gliss.*) instruction. The staff also contains the instruction "enter with tape" and a tempo marking of  $\text{♩} = 60$ .

**Tape**: Staff 5. Includes a measure with a wavy line representing a tape effect.

**Harp**: Staff 6. Includes a measure with a wavy line representing a harp effect. The staff contains the instruction: "Insert wooden handle of tuning key between C + B $\flat$  Slide up and down rapidly (not entire length of string) pluck at dot".

**Cymbals**: Staff 7. Includes a measure with a forte (*sf*) dynamic and a clap instruction.

**Marimba**: Staff 8. Includes a measure with a forte (*f*) dynamic and a marimba instruction.

**Puo** (Percussion): Staff 9. Includes a measure with a forte (*f*) dynamic and a percussion instruction.

**Other markings**: The score includes various dynamics such as *f* (forte), *mf* (mezzo-forte), *mp* (mezzo-piano), and *sf* (sforzando). It also includes performance instructions like "gliss." (glissando), "moan!", "non vibrato", "espress.", "sim." (sustained), and "p" (piano).

continue st  
tape entry

Handwritten musical score on ten staves, featuring various musical notations and performance instructions.

**Staff 1:** Treble clef, key signature of one sharp (F#). Notes: A4, B4, C5, D5, E5, F#5, G5, A5. Dynamics: *mf*. Rhythmic markings: 3, 3.

**Staff 2:** Treble clef. Notes: G4, A4, B4, C5, D5, E5, F#5, G5, A5. Dynamics: *p*, *pp*. Performance instruction: *dolce*.

**Staff 3:** Treble clef. Notes: G4, A4, B4, C5, D5, E5, F#5, G5, A5. Dynamics: *mp*, *niente*. Performance instruction: *gliss.*

**Staff 4:** Treble clef. Notes: G4, A4, B4, C5, D5, E5, F#5, G5, A5. Dynamics: *mf*. Performance instruction: *slow gliss. (tr)*.

**Staff 5:** Treble clef. Notes: G4, A4, B4, C5, D5, E5, F#5, G5, A5. Dynamics: *pp*. Performance instruction: *bisbigliando*.

**Staff 6:** Treble clef. Notes: G4, A4, B4, C5, D5, E5, F#5, G5, A5. Dynamics: *pp*. Performance instruction: *molto leggiero*.

**Staff 7:** Treble clef. Notes: G4, A4, B4, C5, D5, E5, F#5, G5, A5. Dynamics: *hard*. Performance instruction: *wooden sticks*.

**Staff 8:** Treble clef. Notes: G4, A4, B4, C5, D5, E5, F#5, G5, A5. Dynamics: *hard*. Performance instruction: *wood block*.

**Staff 9:** Treble clef. Notes: G4, A4, B4, C5, D5, E5, F#5, G5, A5. Dynamics: *mf*. Performance instruction: *senza ped.*.

**Staff 10:** Treble clef. Notes: G4, A4, B4, C5, D5, E5, F#5, G5, A5. Dynamics: *f*. Performance instruction: *15m*.



frenetic

Much  
Slower 7  
 $\downarrow = 45$   
 $\downarrow$   
mathpiece

measured glissandi

Fl.

Cl.

Vla

Cello

Tape

Much slower  
♩ = 45

Harp

pedal slide f LV

G4 b4 - b

Snare Drum mf

Pno

**J-60**

19

Handwritten musical score for a string quartet, featuring various performance instructions and dynamic markings. The score is written on five staves, with the first four staves representing the string quartet and the fifth staff representing the Tambourine.

**Performance Instructions and Markings:**

- Staff 1 (Violin I):** *f* (forte), *gliss.* (glissando), *slow gliss. mean* (slow glissando, mean), *intense*.
- Staff 2 (Violin II):** *f* (forte), *gliss.* (glissando), *slow gliss. mean* (slow glissando, mean), *intense*.
- Staff 3 (Viola):** *pizz.* (pizzicato), *mf* (mezzo-forte), *gliss.* (glissando), *slow gliss. mean* (slow glissando, mean), *intense*.
- Staff 4 (Violoncello):** *pizz.* (pizzicato), *mf* (mezzo-forte), *gliss.* (glissando), *slow gliss. mean* (slow glissando, mean), *intense*.
- Staff 5 (Tambourine):** *mp* (mezzo-piano), *shake*, *strike*.
- Staff 6 (Pedal):** *p* (piano), *ped.* (pedal), *lift hands immediately*.

The score includes various musical notations such as notes, rests, and dynamic markings, along with specific performance instructions like "gliss." and "shake".

without  
break in  
sound ↓

strings  
imitate  
tape

8

measure

Handwritten musical score for various instruments and tape, spanning measures 1 to 8.

**Flute (Fl.):** Measures 1-4 show complex rhythmic patterns with notes and rests. Measure 5 has a rest. Measure 6 has a rest. Measure 7 has a rest. Measure 8 has a rest.

**Clarinet (Cl.):** Measures 1-4 show complex rhythmic patterns with notes and rests. Measure 5 has a rest. Measure 6 has a rest. Measure 7 has a rest. Measure 8 has a rest.

**Violin (Vln.):** Measures 1-4 show complex rhythmic patterns with notes and rests. Measure 5 has a rest. Measure 6 has a rest. Measure 7 has a rest. Measure 8 has a rest.

**Cello:** Measures 1-4 show complex rhythmic patterns with notes and rests. Measure 5 has a rest. Measure 6 has a rest. Measure 7 has a rest. Measure 8 has a rest.

**Tape:** Measures 1-4 show complex rhythmic patterns with notes and rests. Measure 5 has a rest. Measure 6 has a rest. Measure 7 has a rest. Measure 8 has a rest.

**Harp:** Measures 1-4 show complex rhythmic patterns with notes and rests. Measure 5 has a rest. Measure 6 has a rest. Measure 7 has a rest. Measure 8 has a rest.

**Phonograph (Pho):** Measures 1-4 show complex rhythmic patterns with notes and rests. Measure 5 has a rest. Measure 6 has a rest. Measure 7 has a rest. Measure 8 has a rest.

**Snare Drum:** Measures 1-4 show complex rhythmic patterns with notes and rests. Measure 5 has a rest. Measure 6 has a rest. Measure 7 has a rest. Measure 8 has a rest.

**Handwritten annotations:**

- Measure 1:** "frenetic" (above Flute), "spicc." (above Violin), "spicc." (above Cello), "flat of hand on wound strings" (above Harp), "up & down at random for 3 beats" (above Harp), "pizz." (above Cello), "senza vibrato" (above Violin), "senza vibrato" (above Cello).
- Measure 2:** "frenetic" (above Flute), "spicc." (above Violin), "spicc." (above Cello), "flat of hand on wound strings" (above Harp), "up & down at random for 3 beats" (above Harp), "pizz." (above Cello), "senza vibrato" (above Violin), "senza vibrato" (above Cello).
- Measure 3:** "frenetic" (above Flute), "spicc." (above Violin), "spicc." (above Cello), "flat of hand on wound strings" (above Harp), "up & down at random for 3 beats" (above Harp), "pizz." (above Cello), "senza vibrato" (above Violin), "senza vibrato" (above Cello).
- Measure 4:** "frenetic" (above Flute), "spicc." (above Violin), "spicc." (above Cello), "flat of hand on wound strings" (above Harp), "up & down at random for 3 beats" (above Harp), "pizz." (above Cello), "senza vibrato" (above Violin), "senza vibrato" (above Cello).
- Measure 5:** "frenetic" (above Flute), "spicc." (above Violin), "spicc." (above Cello), "flat of hand on wound strings" (above Harp), "up & down at random for 3 beats" (above Harp), "pizz." (above Cello), "senza vibrato" (above Violin), "senza vibrato" (above Cello).
- Measure 6:** "frenetic" (above Flute), "spicc." (above Violin), "spicc." (above Cello), "flat of hand on wound strings" (above Harp), "up & down at random for 3 beats" (above Harp), "pizz." (above Cello), "senza vibrato" (above Violin), "senza vibrato" (above Cello).
- Measure 7:** "frenetic" (above Flute), "spicc." (above Violin), "spicc." (above Cello), "flat of hand on wound strings" (above Harp), "up & down at random for 3 beats" (above Harp), "pizz." (above Cello), "senza vibrato" (above Violin), "senza vibrato" (above Cello).
- Measure 8:** "frenetic" (above Flute), "spicc." (above Violin), "spicc." (above Cello), "flat of hand on wound strings" (above Harp), "up & down at random for 3 beats" (above Harp), "pizz." (above Cello), "senza vibrato" (above Violin), "senza vibrato" (above Cello).



dynamics  
roll ascent

roll ascent

• sickly →

roll ascend  
p sickly

below bridge

hormi

ff pent.

vibrato

do.

A9 D6

Susp. Cymbal  
(high)

p f muffle to  
tape entry

imitate tape

Handwritten musical score for a piece titled "roll mouth piece". The score is written on ten staves, each with a different instrument or section:

- Fl.** (Flute): Features complex melodic lines with many accidentals and dynamic markings like *mf* and *f*.
- Cl.** (Clarinet): Includes glissando markings and dynamic markings like *f* and *p*.
- Vln.** (Violin): Features pizzicato and sul ponticello markings, along with dynamic markings like *f* and *p*.
- Cell.** (Cello): Includes glissando markings and dynamic markings like *ff* and *sf*.
- Tape**: A section with no musical notation.
- Harp**: Features chords and dynamic markings like *sf* and *f*. Includes a note about "flat LV of hand".
- Gong**: A section with no musical notation, but includes a box labeled "Gong".
- metal beater**: A section with no musical notation, but includes a box labeled "metal beater".
- Susp. cymbal**: A section with no musical notation, but includes a box labeled "Susp. cymbal".
- P.** (Piano): Features complex melodic lines with many accidentals and dynamic markings like *sf* and *f*.

The score is written in a highly detailed and expressive style, with many accidentals and dynamic markings. The notation is handwritten and includes various performance instructions.

9

precise entries!

23  
hold until  
tape re-enters

Handwritten musical score with multiple staves and performance instructions.

**Staff 1 (Violin):** *mf*, *3*, *5*, *7*, *9*, *11*, *13*, *15*, *17*, *19*, *21*, *23*, *25*, *27*, *29*, *31*, *33*, *35*, *37*, *39*, *41*, *43*, *45*, *47*, *49*, *51*, *53*, *55*, *57*, *59*, *61*, *63*, *65*, *67*, *69*, *71*, *73*, *75*, *77*, *79*, *81*, *83*, *85*, *87*, *89*, *91*, *93*, *95*, *97*, *99*, *101*, *103*, *105*, *107*, *109*, *111*, *113*, *115*, *117*, *119*, *121*, *123*, *125*, *127*, *129*, *131*, *133*, *135*, *137*, *139*, *141*, *143*, *145*, *147*, *149*, *151*, *153*, *155*, *157*, *159*, *161*, *163*, *165*, *167*, *169*, *171*, *173*, *175*, *177*, *179*, *181*, *183*, *185*, *187*, *189*, *191*, *193*, *195*, *197*, *199*, *201*, *203*, *205*, *207*, *209*, *211*, *213*, *215*, *217*, *219*, *221*, *223*, *225*, *227*, *229*, *231*, *233*, *235*, *237*, *239*, *241*, *243*, *245*, *247*, *249*, *251*, *253*, *255*, *257*, *259*, *261*, *263*, *265*, *267*, *269*, *271*, *273*, *275*, *277*, *279*, *281*, *283*, *285*, *287*, *289*, *291*, *293*, *295*, *297*, *299*, *301*, *303*, *305*, *307*, *309*, *311*, *313*, *315*, *317*, *319*, *321*, *323*, *325*, *327*, *329*, *331*, *333*, *335*, *337*, *339*, *341*, *343*, *345*, *347*, *349*, *351*, *353*, *355*, *357*, *359*, *361*, *363*, *365*, *367*, *369*, *371*, *373*, *375*, *377*, *379*, *381*, *383*, *385*, *387*, *389*, *391*, *393*, *395*, *397*, *399*, *401*, *403*, *405*, *407*, *409*, *411*, *413*, *415*, *417*, *419*, *421*, *423*, *425*, *427*, *429*, *431*, *433*, *435*, *437*, *439*, *441*, *443*, *445*, *447*, *449*, *451*, *453*, *455*, *457*, *459*, *461*, *463*, *465*, *467*, *469*, *471*, *473*, *475*, *477*, *479*, *481*, *483*, *485*, *487*, *489*, *491*, *493*, *495*, *497*, *499*, *501*, *503*, *505*, *507*, *509*, *511*, *513*, *515*, *517*, *519*, *521*, *523*, *525*, *527*, *529*, *531*, *533*, *535*, *537*, *539*, *541*, *543*, *545*, *547*, *549*, *551*, *553*, *555*, *557*, *559*, *561*, *563*, *565*, *567*, *569*, *571*, *573*, *575*, *577*, *579*, *581*, *583*, *585*, *587*, *589*, *591*, *593*, *595*, *597*, *599*, *601*, *603*, *605*, *607*, *609*, *611*, *613*, *615*, *617*, *619*, *621*, *623*, *625*, *627*, *629*, *631*, *633*, *635*, *637*, *639*, *641*, *643*, *645*, *647*, *649*, *651*, *653*, *655*, *657*, *659*, *661*, *663*, *665*, *667*, *669*, *671*, *673*, *675*, *677*, *679*, *681*, *683*, *685*, *687*, *689*, *691*, *693*, *695*, *697*, *699*, *701*, *703*, *705*, *707*, *709*, *711*, *713*, *715*, *717*, *719*, *721*, *723*, *725*, *727*, *729*, *731*, *733*, *735*, *737*, *739*, *741*, *743*, *745*, *747*, *749*, *751*, *753*, *755*, *757*, *759*, *761*, *763*, *765*, *767*, *769*, *771*, *773*, *775*, *777*, *779*, *781*, *783*, *785*, *787*, *789*, *791*, *793*, *795*, *797*, *799*, *801*, *803*, *805*, *807*, *809*, *811*, *813*, *815*, *817*, *819*, *821*, *823*, *825*, *827*, *829*, *831*, *833*, *835*, *837*, *839*, *841*, *843*, *845*, *847*, *849*, *851*, *853*, *855*, *857*, *859*, *861*, *863*, *865*, *867*, *869*, *871*, *873*, *875*, *877*, *879*, *881*, *883*, *885*, *887*, *889*, *891*, *893*, *895*, *897*, *899*, *901*, *903*, *905*, *907*, *909*, *911*, *913*, *915*, *917*, *919*, *921*, *923*, *925*, *927*, *929*, *931*, *933*, *935*, *937*, *939*, *941*, *943*, *945*, *947*, *949*, *951*, *953*, *955*, *957*, *959*, *961*, *963*, *965*, *967*, *969*, *971*, *973*, *975*, *977*, *979*, *981*, *983*, *985*, *987*, *989*, *991*, *993*, *995*, *997*, *999*, *1001*, *1003*, *1005*, *1007*, *1009*, *1011*, *1013*, *1015*, *1017*, *1019*, *1021*, *1023*, *1025*, *1027*, *1029*, *1031*, *1033*, *1035*, *1037*, *1039*, *1041*, *1043*, *1045*, *1047*, *1049*, *1051*, *1053*, *1055*, *1057*, *1059*, *1061*, *1063*, *1065*, *1067*, *1069*, *1071*, *1073*, *1075*, *1077*, *1079*, *1081*, *1083*, *1085*, *1087*, *1089*, *1091*, *1093*, *1095*, *1097*, *1099*, *1101*, *1103*, *1105*, *1107*, *1109*, *1111*, *1113*, *1115*, *1117*, *1119*, *1121*, *1123*, *1125*, *1127*, *1129*, *1131*, *1133*, *1135*, *1137*, *1139*, *1141*, *1143*, *1145*, *1147*, *1149*, *1151*, *1153*, *1155*, *1157*, *1159*, *1161*, *1163*, *1165*, *1167*, *1169*, *1171*, *1173*, *1175*, *1177*, *1179*, *1181*, *1183*, *1185*, *1187*, *1189*, *1191*, *1193*, *1195*, *1197*, *1199*, *1201*, *1203*, *1205*, *1207*, *1209*, *1211*, *1213*, *1215*, *1217*, *1219*, *1221*, *1223*, *1225*, *1227*, *1229*, *1231*, *1233*, *1235*, *1237*, *1239*, *1241*, *1243*, *1245*, *1247*, *1249*, *1251*, *1253*, *1255*, *1257*, *1259*, *1261*, *1263*, *1265*, *1267*, *1269*, *1271*, *1273*, *1275*, *1277*, *1279*, *1281*, *1283*, *1285*, *1287*, *1289*, *1291*, *1293*, *1295*, *1297*, *1299*, *1301*, *1303*, *1305*, *1307*, *1309*, *1311*, *1313*, *1315*, *1317*, *1319*, *1321*, *1323*, *1325*, *1327*, *1329*, *1331*, *1333*, *1335*, *1337*, *1339*, *1341*, *1343*, *1345*, *1347*, *1349*, *1351*, *1353*, *1355*, *1357*, *1359*, *1361*, *1363*, *1365*, *1367*, *1369*, *1371*, *1373*, *1375*, *1377*, *1379*, *1381*, *1383*, *1385*, *1387*, *1389*, *1391*, *1393*, *1395*, *1397*, *1399*, *1401*, *1403*, *1405*, *1407*, *1409*, *1411*, *1413*, *1415*, *1417*, *1419*, *1421*, *1423*, *1425*, *1427*, *1429*, *1431*, *1433*, *1435*, *1437*, *1439*, *1441*, *1443*, *1445*, *1447*, *1449*, *1451*, *1453*, *1455*, *1457*, *1459*, *1461*, *1463*, *1465*, *1467*, *1469*, *1471*, *1473*, *1475*, *1477*, *1479*, *1481*, *1483*, *1485*, *1487*, *1489*, *1491*, *1493*, *1495*, *1497*, *1499*, *1501*, *1503*, *1505*, *1507*, *1509*, *1511*, *1513*, *1515*, *1517*, *1519*, *1521*, *1523*, *1525*, *1527*, *1529*, *1531*, *1533*, *1535*, *1537*, *1539*, *1541*, *1543*, *1545*, *1547*, *1549*, *1551*, *1553*, *1555*, *1557*, *1559*, *1561*, *1563*, *1565*, *1567*, *1569*, *1571*, *1573*, *1575*, *1577*, *1579*, *1581*, *1583*, *1585*, *1587*, *1589*, *1591*, *1593*, *1595*, *1597*, *1599*, *1601*, *1603*, *1605*, *1607*, *1609*, *1611*, *1613*, *1615*, *1617*, *1619*, *1621*, *1623*, *1625*, *1627*, *1629*, *1631*, *1633*, *1635*, *1637*, *1639*, *1641*, *1643*, *1645*, *1647*, *1649*, *1651*, *1653*, *1655*, *1657*, *1659*, *1661*, *1663*, *1665*, *1667*, *1669*, *1671*, *1673*, *1675*, *1677*, *1679*, *1681*, *1683*, *1685*, *1687*, *1689*, *1691*, *1693*, *1695*, *1697*, *1699*, *1701*, *1703*, *1705*, *1707*, *1709*, *1711*, *1713*, *1715*, *1717*, *1719*, *1721*, *1723*, *1725*, *1727*, *1729*, *1731*, *1733*, *1735*, *1737*, *1739*, *1741*, *1743*, *1745*, *1747*, *1749*, *1751*, *1753*, *1755*, *1757*, *1759*, *1761*, *1763*, *1765*, *1767*, *1769*, *1771*, *1773*, *1775*, *1777*, *1779*, *1781*, *1783*, *1785*, *1787*, *1789*, *1791*, *1793*, *1795*, *1797*, *1799*, *1801*, *1803*, *1805*, *1807*, *1809*, *1811*, *1813*, *1815*, *1817*, *1819*, *1821*, *1823*, *1825*, *1827*, *1829*, *1831*, *1833*, *1835*, *1837*, *1839*, *1841*, *1843*, *1845*, *1847*, *1849*, *1851*, *1853*, *1855*, *1857*, *1859*, *1861*, *1863*, *1865*, *1867*, *1869*, *1871*, *1873*, *1875*, *1877*, *1879*, *1881*, *1883*, *1885*, *1887*, *1889*, *1891*, *1893*, *1895*, *1897*, *1899*, *1901*, *1903*, *1905*, *1907*, *1909*, *1911*, *1913*, *1915*, *1917*, *1919*, *1921*, *1923*, *1925*, *1927*, *1929*, *1931*, *1933*, *1935*, *1937*, *1939*, *1941*, *1943*, *1945*, *1947*, *1949*, *1951*, *1953*, *1955*, *1957*, *1959*, *1961*, *1963*, *1965*, *1967*, *1969*, *1971*, *1973*, *1975*, *1977*, *1979*, *1981*, *1983*, *1985*, *1987*, *1989*, *1991*, *1993*, *1995*, *1997*, *1999*, *2001*, *2003*, *2005*, *2007*, *2009*, *2011*, *2013*, *2015*, *2017*, *2019*, *2021*, *2023*, *2025*, *2027*, *2029*, *2031*, *2033*, *2035*, *2037*, *2039*, *2041*, *2043*, *2045*, *2047*, *2049*, *2051*, *2053*, *2055*, *2057*, *2059*, *2061*, *2063*, *2065*, *2067*, *2069*, *2071*, *2073*, *2075*, *2077*, *2079*, *2081*, *2083*, *2085*, *2087*, *2089*, *2091*, *2093*, *2095*, *2097*, *2099*, *2101*, *2103*, *2105*, *2107*, *2109*, *2111*, *2113*, *2115*, *2117*, *2119*, *2121*, *2123*, *2125*, *2127*, *2129*, *2131*, *2133*, *2135*, *2137*, *2139*, *2141*, *2143*, *2145*, *2147*, *2149*, *2151*, *2153*, *2155*, *2157*, *2159*, *2161*, *2163*, *2165*, *2167*, *2169*, *2171*, *2173*, *2175*, *2177*, *2179*, *2181*, *2183*, *2185*, *2187*, *2189*, *2191*, *2193*, *2195*, *2197*, *2199*, *2201*, *2203*, *2205*, *2207*, *2209*, *2211*, *2213*, *2215*, *2217*, *2219*, *2221*, *2223*, *2225*, *2227*, *2229*, *2231*, *2233*, *2235*, *2237*, *2239*, *2241*, *2243*, *2245*, *2247*, *2249*, *2251*, *2253*, *2255*, *2257*, *2259*, *2261*, *2263*, *2265*, *2267*, *2269*, *2271*, *2273*, *2275*, *2277*, *2279*, *2281*, *2283*, *2285*, *2287*, *2289*, *2291*, *2293*, *2295*, *2297*, *2299*, *2301*, *2303*, *2305*, *2307*, *2309*, *2311*, *2313*, *2315*, *2317*, *2319*, *2321*, *2323*, *2325*, *2327*, *2329*, *2331*, *2333*, *2335*, *2337*, *2339*, *2341*, *2343*, *2345*, *2347*, *2349*, *2351*, *2353*, *2355*, *2357*, *2359*, *2361*, *2363*, *2365*, *2367*, *2369*, *2371*, *2373*, *2375*, *2377*, *2379*, *2381*, *2383*, *2385*, *2387*, *2389*, *2391*, *2393*, *2395*, *2397*, *2399*, *2401*, *2403*, *2405*, *2407*, *2409*, *2411*, *2413*, *2415*, *2417*, *2419*, *2421*, *2423*, *2425*, *2427*, *2429*, *2431*, *2433*, *2435*, *2437*, *2439*, *2441*, *2443*, *2445*, *2447*, *2449*, *2451*, *2453*, *2455*, *2457*, *2459*, *2461*, *2463*, *2465*, *2467*, *2469*, *2471*, *2473*, *2475*, *2477*, *2479*, *2481*, *2483*, *2485*, *2487*, *2489*, *2491*, *2493*, *2495*, *2497*, *2499*, *2501*, *2503*, *2505*, *2507*, *2509*, *2511*, *2513*, *2515*, *2517*, *2519*, *2521*, *2523*, *2525*, *2527*, *2529*, *2531*, *2533*, *2535*, *2537*, *2539*, *2541*, *2543*, *2545*, *2547*, *2549*, *2551*, *2553*,



2/4 tape begins again (timbre change)

The musical score is written for a 2/4 piece and includes the following parts and instructions:

- Tape:** Starts with a downbeat arrow. The notation shows a sequence of notes with a 'ch' marking.
- Glock:** Marked with a box. Instructions include 'hard mallet' and 'p' (piano). The notation shows a triplet of eighth notes.
- Piano (Pno):** Instructions include 'leggero e secco', 'senza pedale', 'p' (piano), and 'dance!'. The notation shows a triplet of eighth notes and a '3' marking.
- Violin (Vln):** Instructions include 'sul pont.' and 'niente'.
- Cello:** Instructions include 'sul pont.' and 'niente'.
- Tape:** Shows a sequence of notes with a 'ch' marking and a '3' marking.
- Marimba:** Marked with a box. Instructions include 'soft mallet' and 'match tape volume'. The notation shows a triplet of eighth notes.
- Piano:** Instructions include 'release at tape entry'. The notation shows a sequence of notes.
- Glock:** Marked with a box. Instruction includes 'hard mallet'.

Additional performance instructions include 'separate all notes', '8va', 'loco', 'scrape; stop tone with bow still on string', and '3' markings for triplets.

conductor coordinate with tape; flexible beat, if necessary

conductor

10

1  
relate cues  
to tape  
as indicated

2

3

Tape

Glock

Puo

mp but resonant

sustain with pedal for 3 seconds

pedal

release pedal abruptly

pedal

release with tape

Handwritten musical score for Violin (Vln), Trompe (Trompe), Harp, and Piano.

**Violin (Vln):** Features a tremolo passage marked  $\text{pp}$  and  $\text{♩} = 150$ . Above the staff, measures 4, 5, and 6 are indicated with downward-pointing triangles.

**Trompe (Trompe):** Features a melodic line with a large slur and a fermata.

**Harp:** Includes a section marked "1<sup>st</sup> stop sound stops" and "strike lowest string with ten penny nail or  $\text{G}^\#$  C $\sharp$ ". Below this, a diagram shows a hammer striking a string.

**Piano:** Features a section marked "secco mp (non troppo staccato)" and  $\text{♩} = 60$ . The right hand has a section marked "luminoso (lift hands immediately)" and "ped." with an arrow pointing right.

right  
after  
tape  
sound  
stops

7

8

simile

9

take the piccola

segue →

 $\lambda = 60$ 

pesante!

gva

ff lift hands

1000

ped.

$$I = 60$$

martell.

red  
cont.



28 11 Broadly  
λ = 60

Handwritten musical score for a percussion ensemble, featuring staves for Piccolo, Clarinets (Cl.), Violins (Vln.), Cellos (Cello), Tape, Harp, very large Gong, Marimba, and Pans. The score includes various musical notations, dynamics (e.g., *mf*, *ff*, *f*, *pp*), and performance instructions (e.g., "Flutter", "normale", "gliss.", "strike string with ten-penny nail or mechanically", "Vibes", "metal beater - fast, short gliss. on 4th beat"). The tempo is marked as  $\text{♩} = 60$ .

LH 91a base  
Sec 0

Handwritten musical score for a symphony orchestra, featuring various instruments and percussion. The score is written on multiple staves, with some parts circled and labeled. The instruments and sections include:

- Piccolo** (Piccolo)
- Clarinets** (Clarinets)
- Violins** (Violins)
- Celli** (Celli)
- Harp** (Harp)
- Susp. Cymbals** (Suspension Cymbals)
- Snare Drum** (Snare Drum)
- Gong** (Gong)
- Vibraphone** (Vibraphone)
- Piano** (Piano)

The score includes various musical notations, including notes, rests, and dynamic markings. Key markings and instructions include:

- Dynamic markings:** *pp* (pianissimo), *sf* (sforzando), *mf* (mezzo-forte), *f* (forte), *ppp* (pianississimo), *con pedale* (with pedal).
- Performance instructions:** "sempre gliss." (always glissando), "sempre mf" (always mezzo-forte), "sempre gliss. - vary speed" (always glissando - vary speed), "very free-wild - make it scream!" (very free-wild - make it scream!), "release at snare drum entry" (release at snare drum entry), "lift pedal abruptly on 1" (lift pedal abruptly on 1).
- Other markings:** "normale LV" (normal left ventricle), "RH 8va sopra senza ped." (Right Hand 8va sopra senza pedale), "pesante senza ped." (heavy without pedale), "Vibe" (Vibraphone), "Ped." (Pedal).

The score is written in a 3/4 time signature, with a key signature of one sharp (F#). The tempo is marked *molto* (very much).

notes played singly or repeated 15, any order; irregular pulses as before;

play as fast as possible; continue until

4"

13

4

2

4

4"

2

4

4"

2

4

4"

2

4

roll mouthpiece

mf

ff

ff

pont., senza vib. gliss.

pont., senza vib.

gliss. into overtone

pesante

flat of hand

(play above once any time during these 4 seconds)

high Susp. Cymbal

(snare drum stick)

Bongoes

Temple Blocks

Tom-Toms

pesante

molto

pesante

senza pedale

ped.

same

15va spray

loco

luc a

senza pedale

#7

gtr

bassa



sharp tongue

staccatissimo

intense

spiccato - detached

spiccato - detached

2"

sempre

repeat until cymbal

medium all-purpose mallets

Bongos

Tom Toms

set timp.

2 Timp.

follow tape

1=60cc.

Gong

Glass Chimes

Glock

f slow to fast

Temple Blocks

marcato, senza pedale

repeat until cymbal clap

repeat until cymbal clap

repeat until cymbal clap

repeat until cymbal clap

2

3

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

Clap

Sin-n-ug

1" silence \*

(ff)

clap

Tom

Rachet

Bongoes

Timp.

slow gliss.

molto

stop when tape ends repeated pattern

Cymbals - clap **fff**

repeat until cymbal clap

Go!

\* If tape level needs to be reduced for following passage, do so during this silence.

34

begin conducting 2"-3" after  
Prato passage begins on tape  
♩ = 45 Very broadly  
[5] flutter!

Piccolo

Clar.

best flutter pitch - raucus

Violin

short, ascending glissandi in highest register; vary pitch; irregular rhythm

Cello

short, ascending glissandi in highest register; vary pitch; irregular rhythm

Tape

etc.

f but not dominating instruments

Harp

Timp. sticks

Tom Toms

Vibes

hard mallet - metallic

Piano

heavy, mixed clusters in the 2 lowest octaves (flat of hand)

fast, white key gliss.

entire range both hands red. →

stop tone abruptly on 2; NON DIM.

flutter

accel...

sul. mi

gliss. length of string slow!

(one bow)

sul. la

(one bow)

slow gliss. length of string

timbre changes to flute-like sounds; lower tape level here if necessary to match instrumental dynamic in next passage.

high

Glock

LV

Cymbal

clap

flat of hand frenetic; as fast as possible!

stop at cymbal clap

multo pesante

(senza pedale)

mixed clusters in top half of keyboard

both forearms; hold clusters a full half beat



36 1 16

tongue separately  
one or two notes per second but IRREGULARLY

Picc.

mp-mf

Violin

4" behind bridge " 1" 1" " 1"

pause play pause play

scrape! **ff** draw bow slowly; stop bow while on string

pizz. - about one note per second but IRREGULARLY

Celli

resonant  
molto vib. **ff**

Tape (rapid but softer and mellow, matching ensemble timbres and dynamics)

Harp

sounds like sopra;  
note duration  $\frac{1}{2}$  second; play about one note every two seconds but IRREGULARLY

Glock

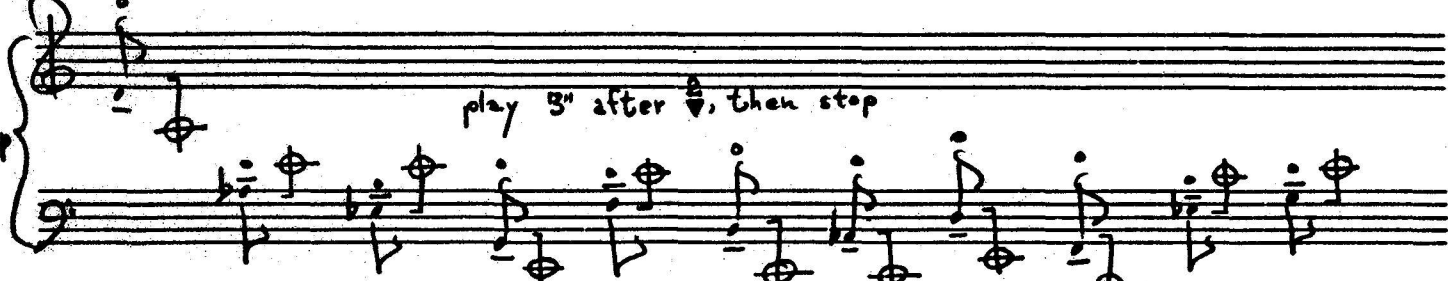
metal beater

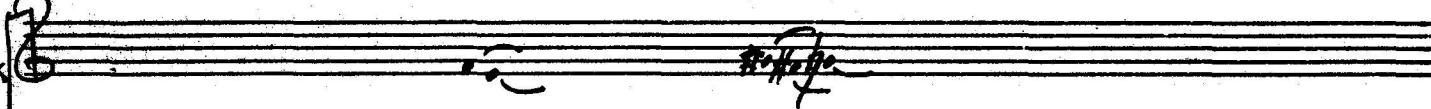
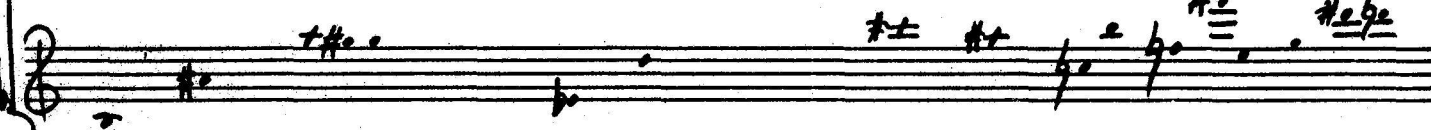
Marimba

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

Pno

Picc.  stop at end or  $\frac{2}{\text{♩}}$  which ever occurs first

Harp  play 3" after  $\frac{2}{\text{♩}}$ , then stop

Gluck   
Horn 

38

about 17" after  $\frac{1}{2}$   
 a long, sustained  
 sound occurs on  
 tape; cue  $\frac{1}{2}$  should  
 be given IMMEDIATELY

2

Tape

Gluck

repeat if necessary, play 2<sup>nd</sup> after  $\frac{2}{3}$ , then stop

Marimba

Piano

$\text{♩} = 60 \text{ mf}$

(continue marimba dynamic)

senza  
pedale

gru sopra

loco



Tape

Glock. Timbre?

#4

Glock

hard

lv

f

immediately ↑  
after tape Glock.

Piano

piano enter  
with or before  
this tape sound

mf

(but after Glock.)



