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Premiered by So Percussion Ensemble: Douglas Perkins, Jason Treuting and Adam Sliwinski, at Dartmouth College, May 6, 2003. Tape part 1 & 2 are the fixed-media electronic parts only.
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Bruno Ruviaro

\[K\]


due for percussion and
electro-acoustic sounds

Bregman Studio at Dartmouth College, USA
Unicamp Electro-Acoustic Studio, Brazil
General Instructions

* The piece has three sections. The first and the third ones use percussion and electro-acoustic sounds (CD tracks 1 and 2, respectively). The middle section is live percussion only.

* First section: each player has independent metronomic markings. Simultaneous events are always indicated by a vertical dashed line.

* Second section: live percussion only; standard notation. The CD should be stopped during this section.

* Third section: Coda. CD track 2 along with live percussion.

Percussion sets:

PLAYER 1: marimba, high kettledrum (A), 3 tom-toms, snare drum, 3 woodblocks, suspended cymbal, bongo filled with beans, coins and keys.

PLAYER 2: glockenspiel, xylphone, tubular bells, kettledrum (Bb), 3 tom-toms, snare drum, 2 suspended cymbals, bamboo wind chimes, lion roar.

PLAYER 3: vibraphone, bass drum, 2 kettledrums (Bb, Db), 3 tom-toms, snare drum, 5 temple blocks, hi-hat, maraca.

Premiered on the 6th of May 2003, Spaulding Auditorium, Hopkins Center (Dartmouth College, NH, USA)

So Percussion Ensemble: Douglas Perkins, Jason Treuting and Adam Sliwinski
begin slowly

quasi f

xylophone

fp (total: 30 iterations)
q = 50-60   Molto rubato (independently from Player 3)

q = ca. 60   Molto rubato (independently from Player 1)

Little by little decreasing density of notes. (Noteheads below are just an example; no need to follow them literally)

Choose pitches from this chord to play in any order

poco rall.

mp

mf

fp

Little by little decreasing density of notes. (Noteheads below are just an example; no need to follow them literally)
attack together with player 3, but not necessarily with player 2

Chimes sounding gently and continuously - Alternate sometimes with silence

attack together with player 1, but not necessarily with player 2
CD STOP

\[ q = 90 \]

1

2

3

\( \text{ff} \)

\( \text{p} \)

\( \text{ff} \)

\( \text{p} \)

\( \text{ff} \)

\( \text{p} \)

\( \text{ff} \)

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\( \text{ff} \)

\( \text{p} \)

\( \text{ff} \)

\( \text{p} \)

\( \text{ff} \)

\( \text{p} \)
[instruments should play approx. as loud as the electroacoustic part]

Shake slowly, circularly
Alternate with silence

Scrape and/or bow with triangle beater
Alternate with some silence

Fingering near the border
with both hands, alternating
fast and moderate speeds
Alternate with silence

walk toward Player 3 - always playing poco cresc.

irregular glissandi while tapping

narrow gliss. around Bb

hands
electro-acoustic part (cue):
glissando downwards

Noisily throw contents of bongo on player 3's kettledrum

Leave bongo there and take a maraca from player 3's set

Walk back to your place

scraping - hitting - shaking

[start right upon the beans]

LIGHTS FADING OUT for approx. 30 seconds, starting at ca. 2:00 of track 2. Instruments should keep playing for a few seconds after the tape is over, until complete darkness.

slowly; short and long "roars"

poco a poco dim.