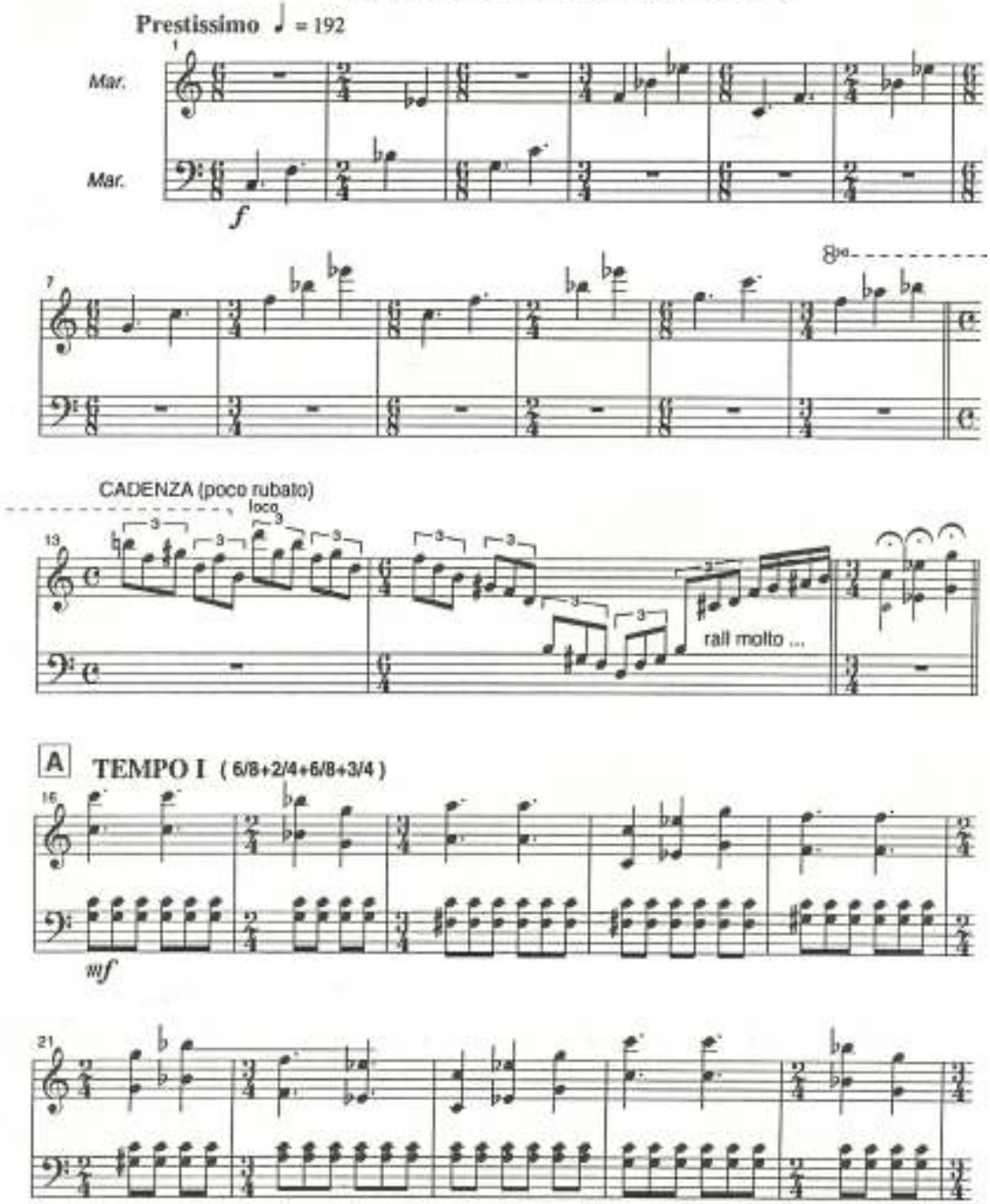
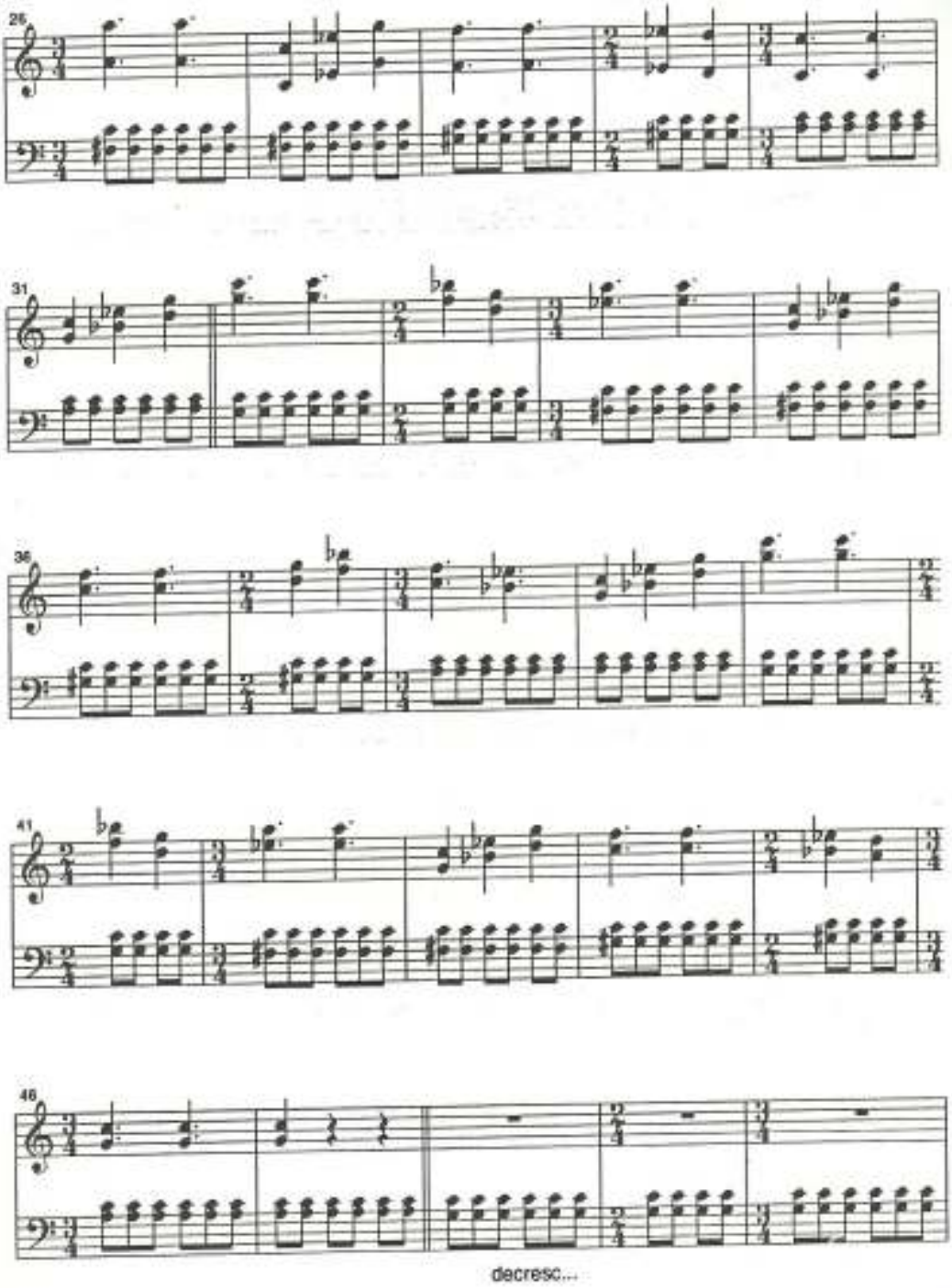
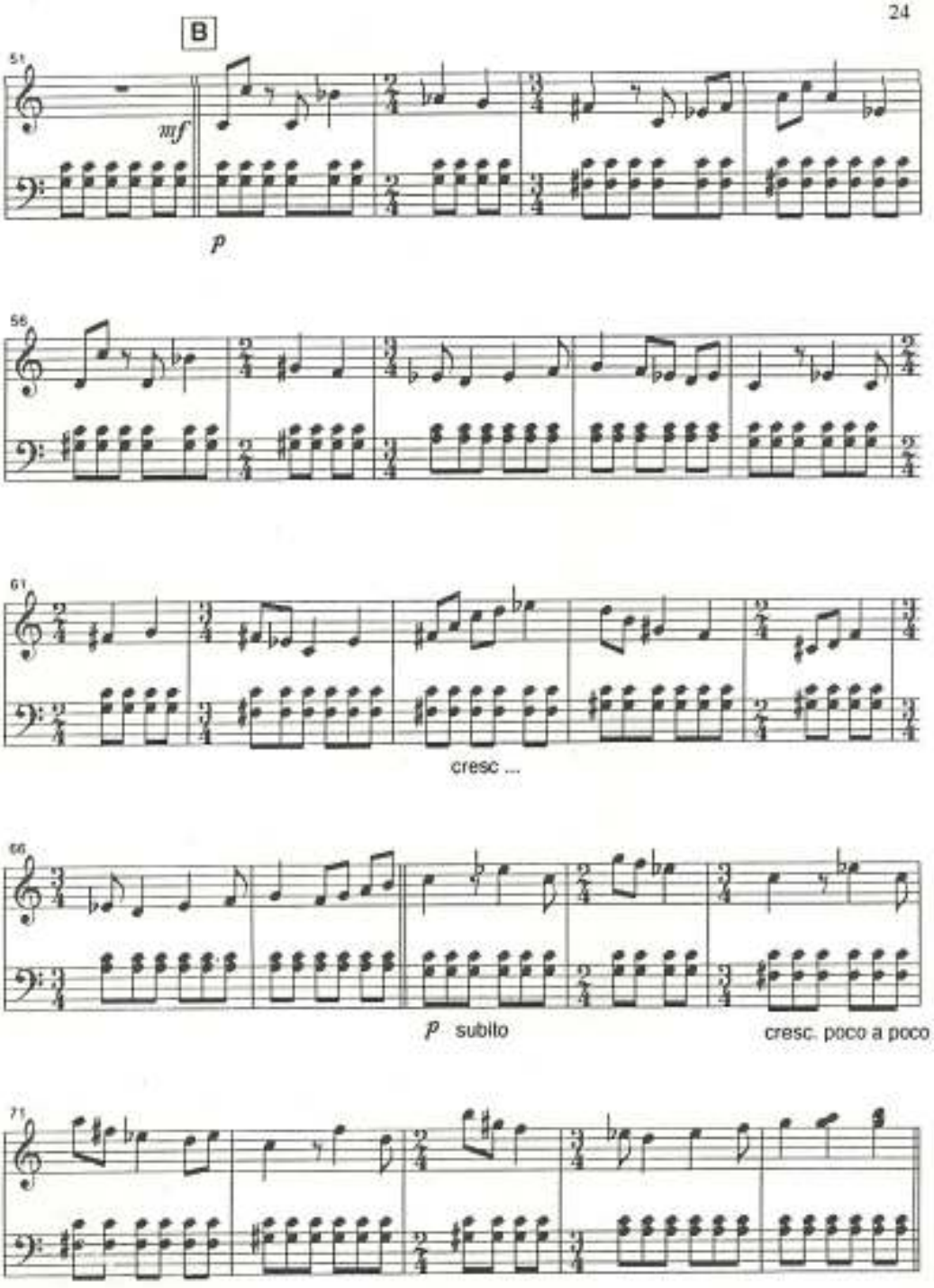
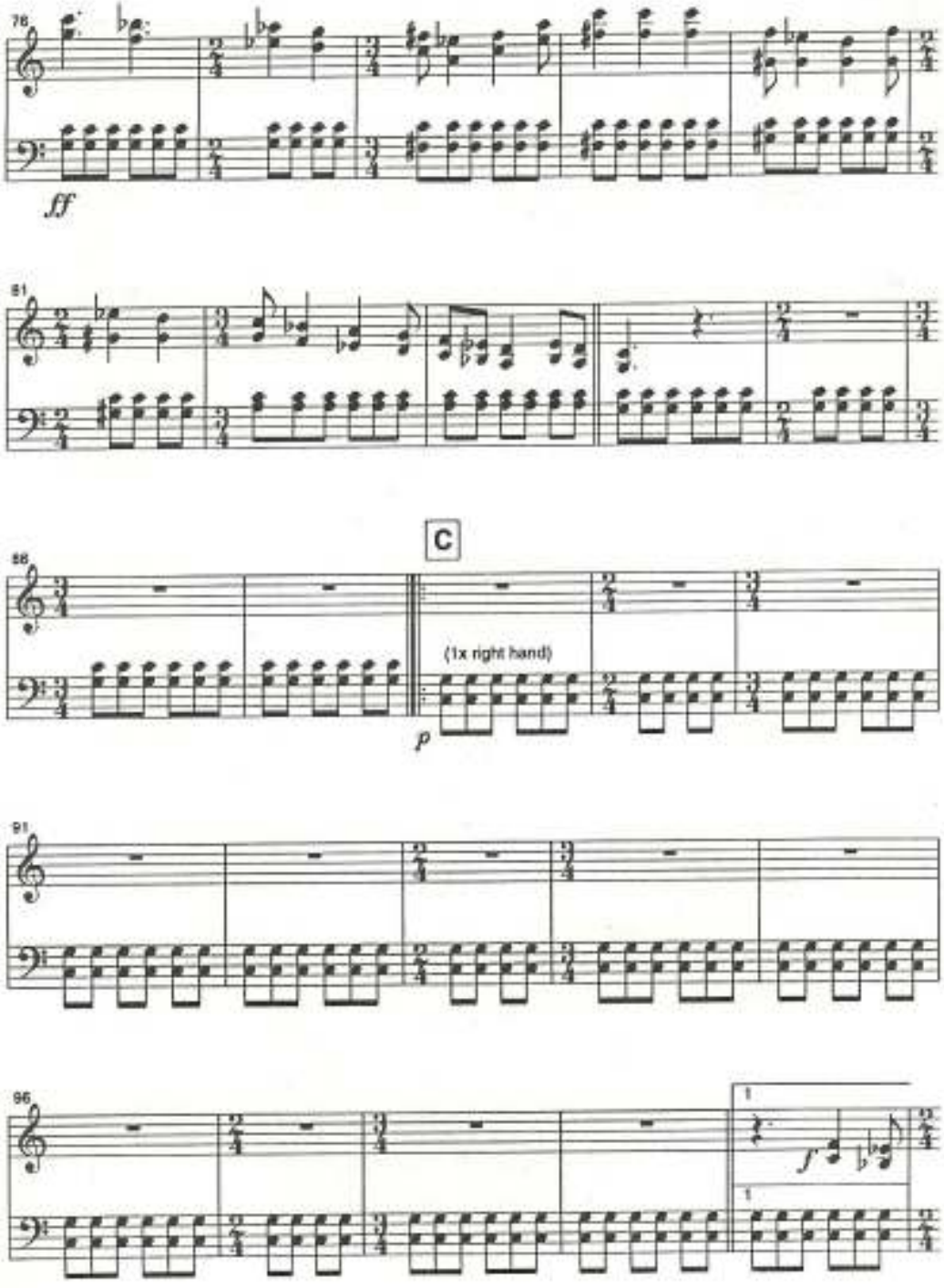
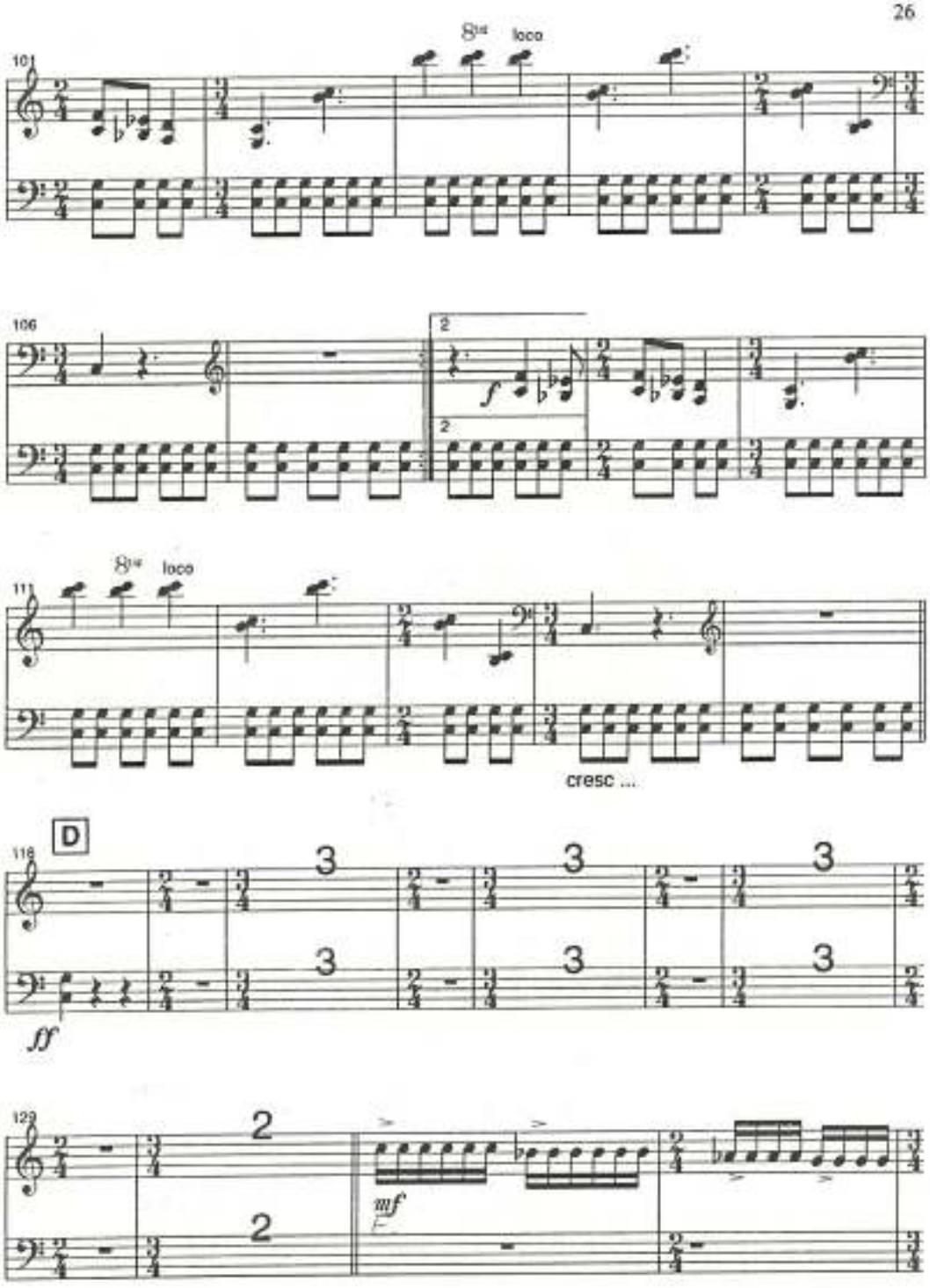
IV) DESPEDIDA (Farewell)

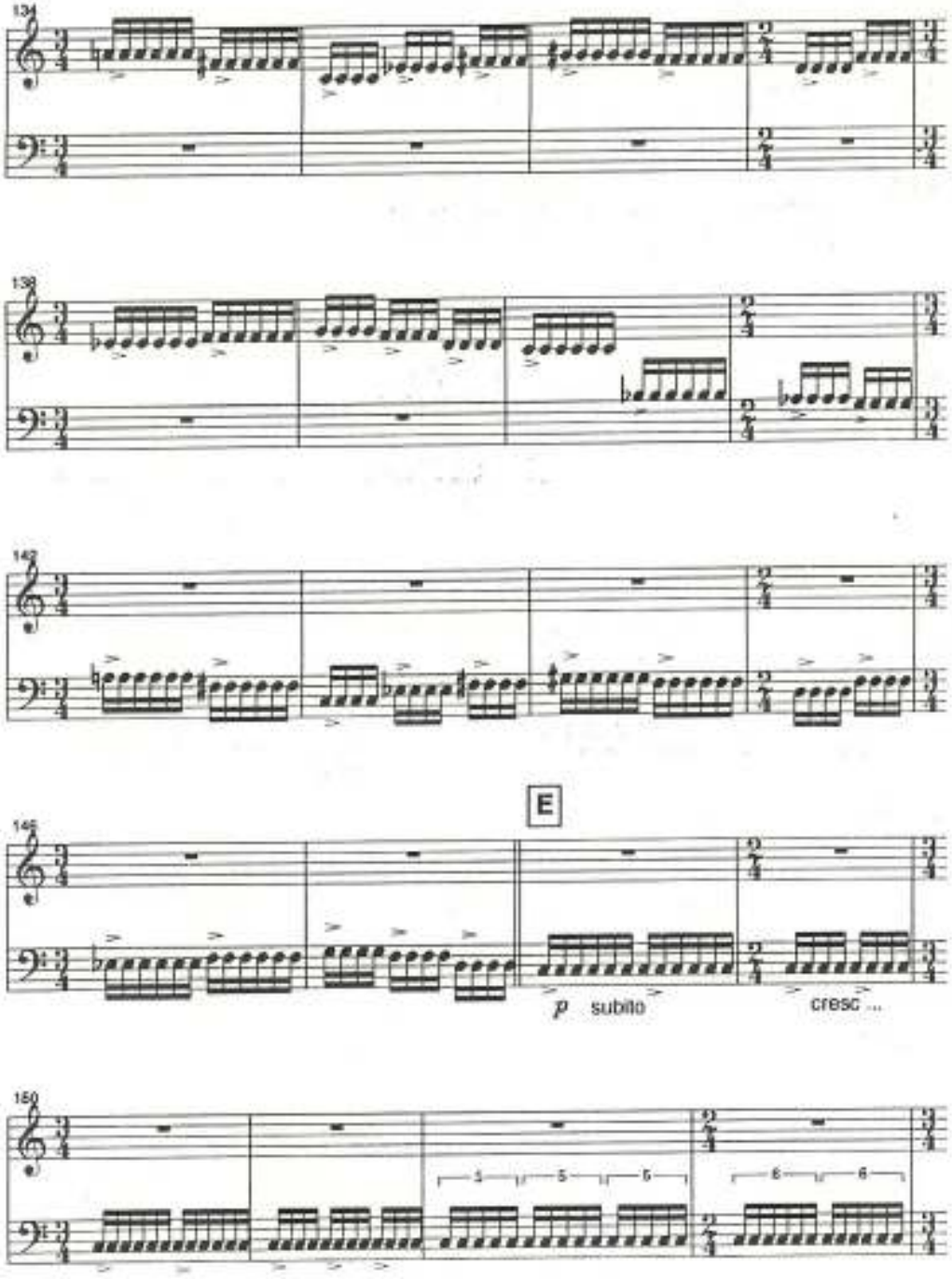



26
31
36
41
46
decresc...

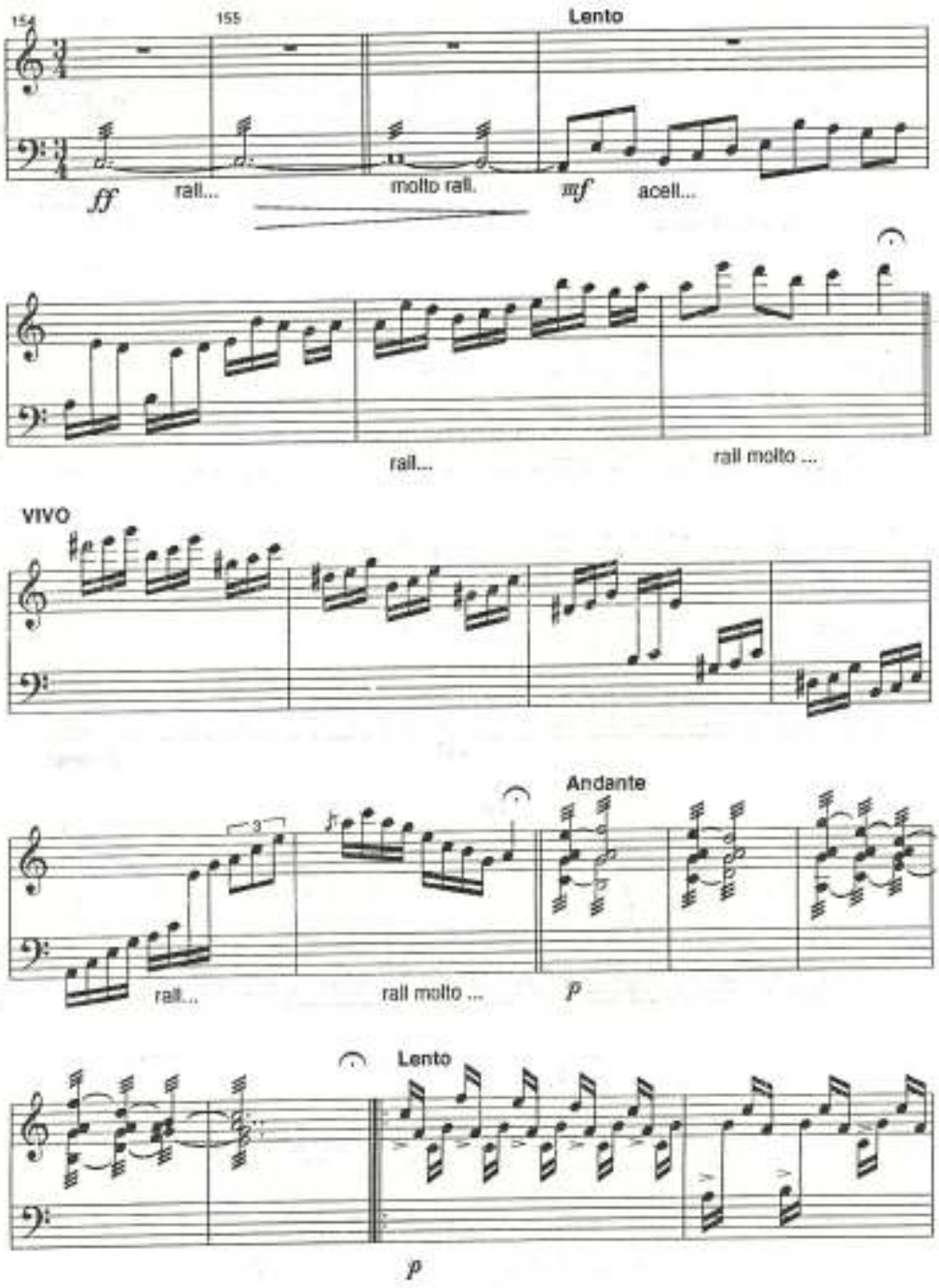

B
51
mf
p
56
61
cresc ...
66
p subito
cresc. poco a poco
71

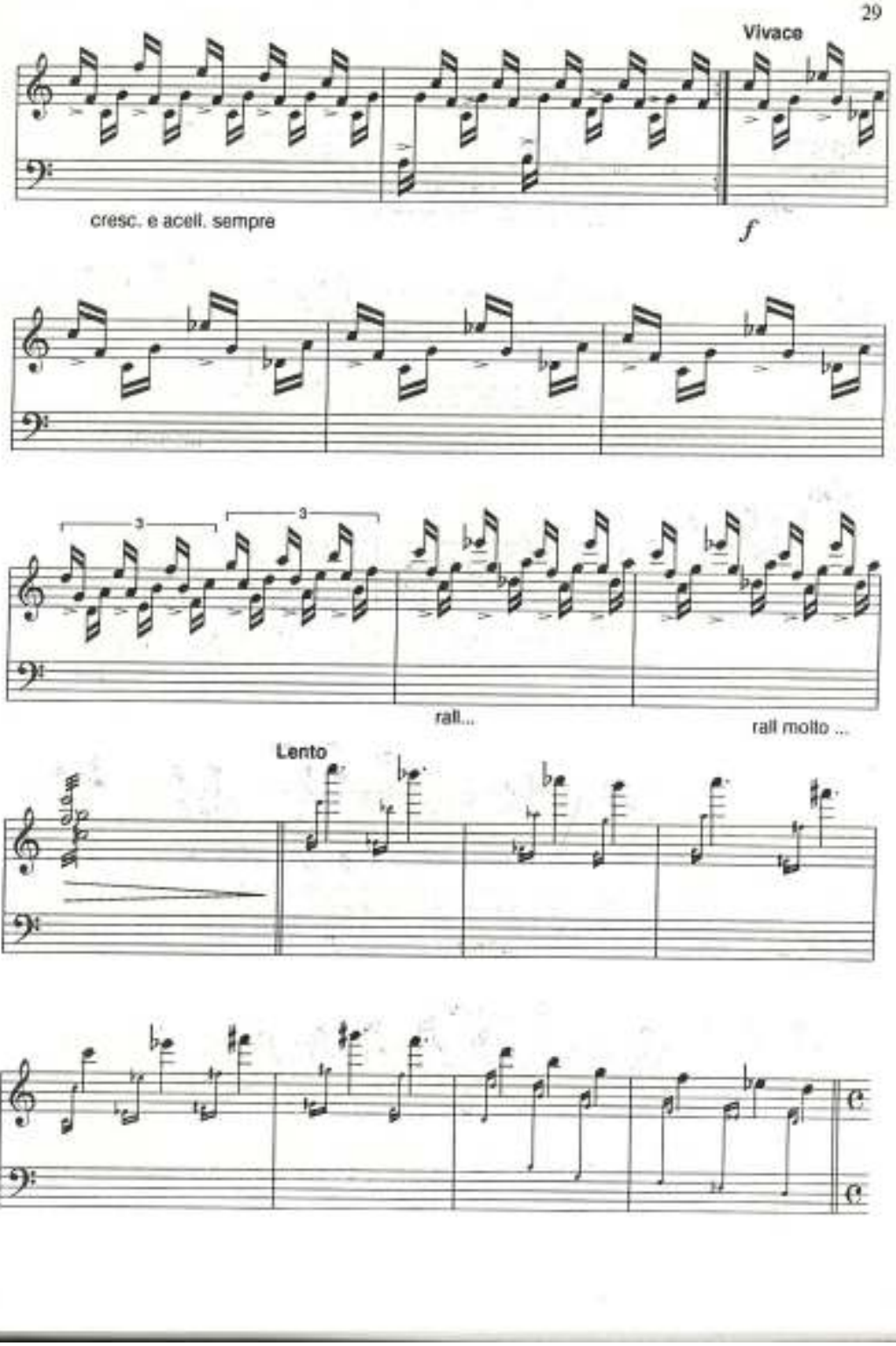

76
ff
81
C
86
(1x right hand)
p
91
96
1
f
1

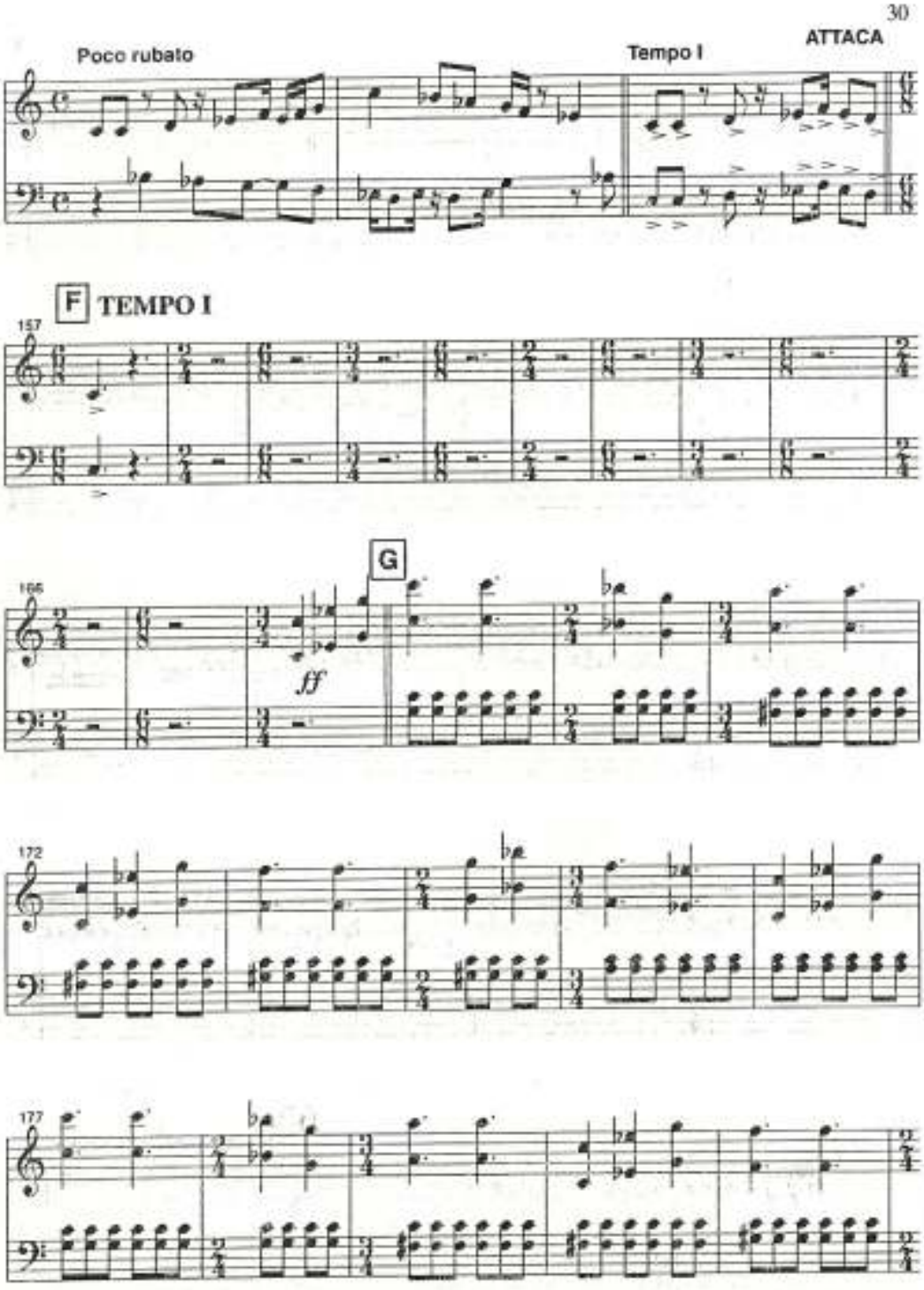

8va loco
101
106
2
f
2
8va loco
111
cresc ...
D
118
3
3
3
3
3
3
ff
129
2
2
mf

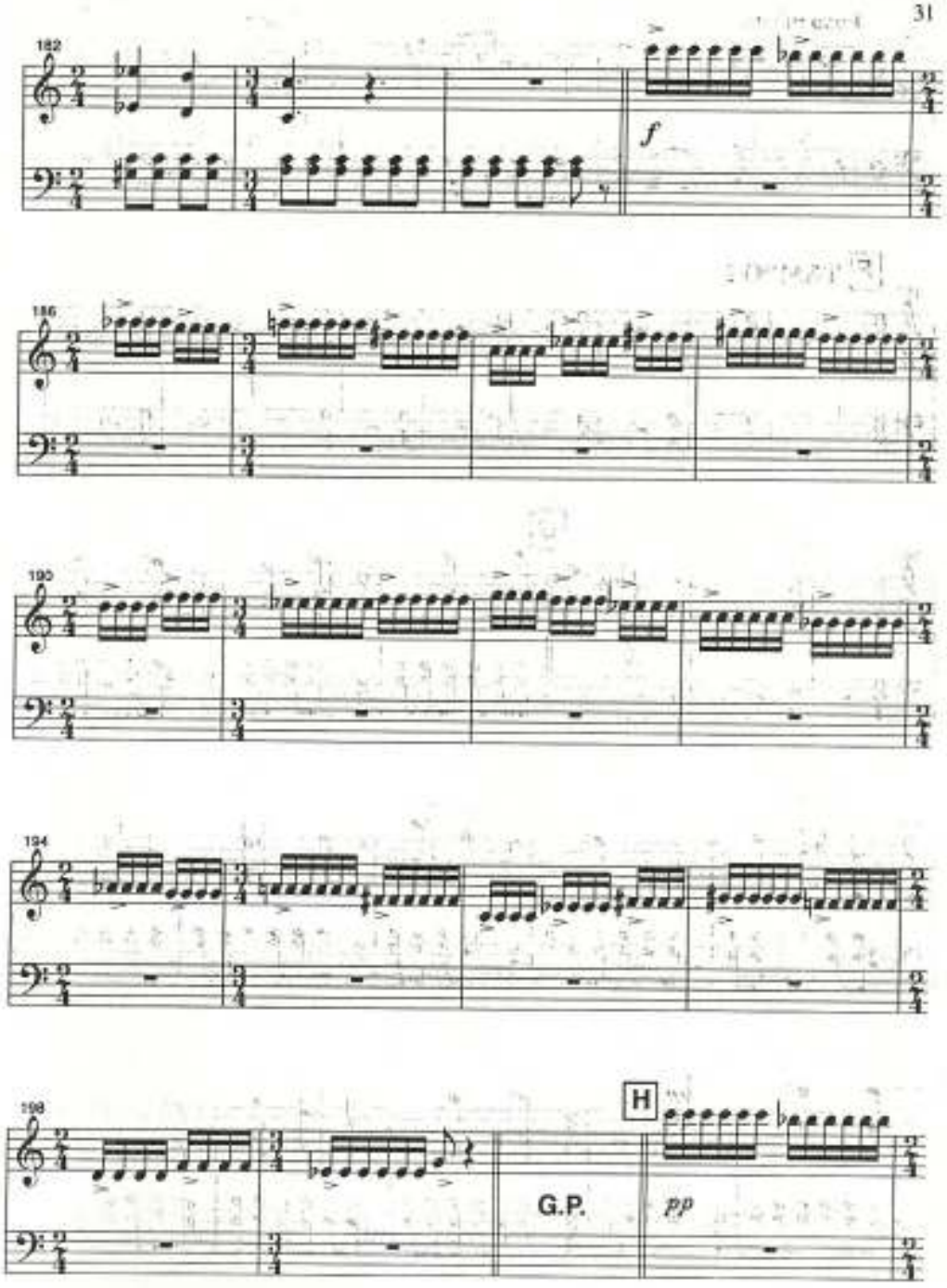

134
138
142
E
146
p subito
cresc ...
150
5 5 5
6 6

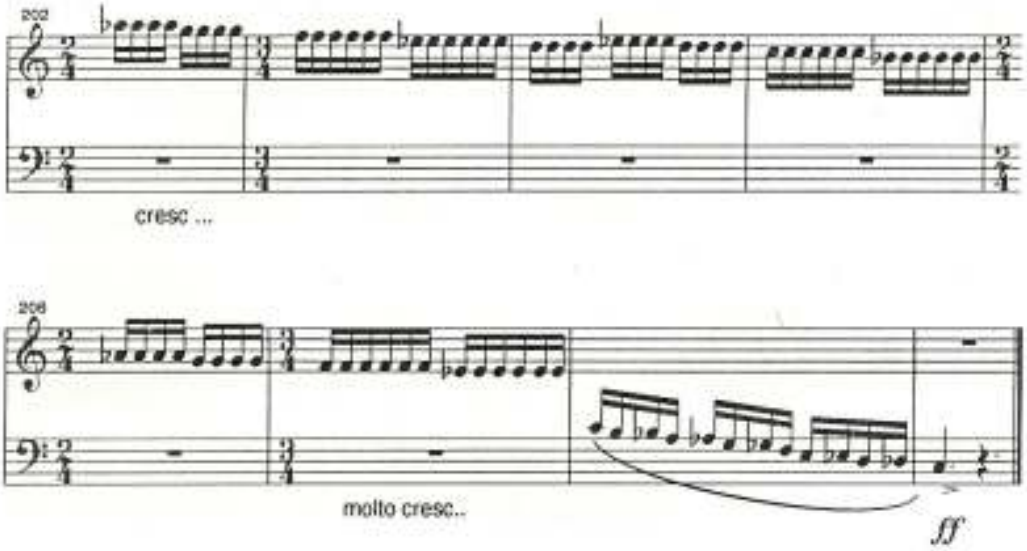
(MARIMBA CADENZA)



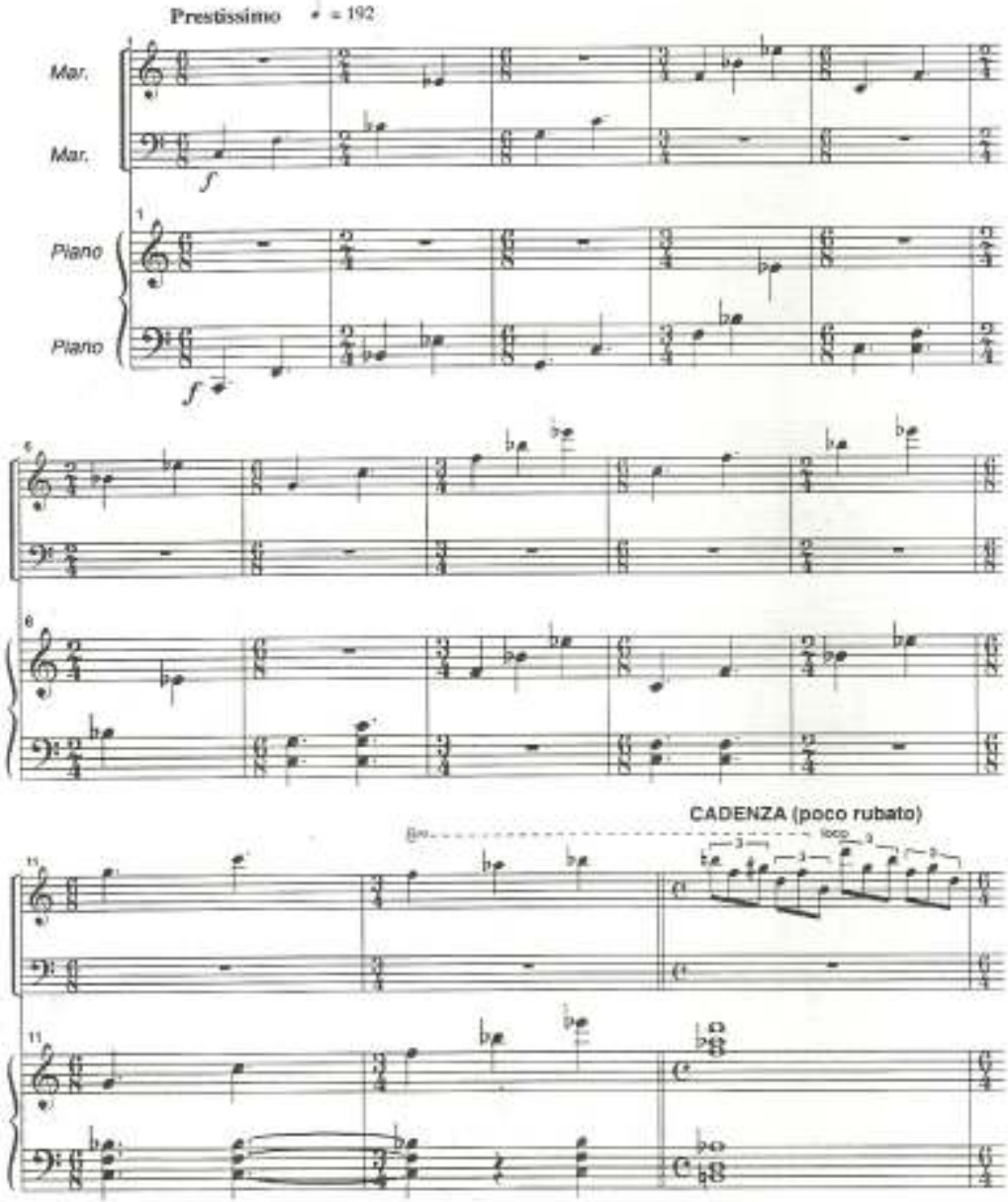

Vivace
cresc. e accell. sempre
f
3
3
rall...
rall molto ...
Lento

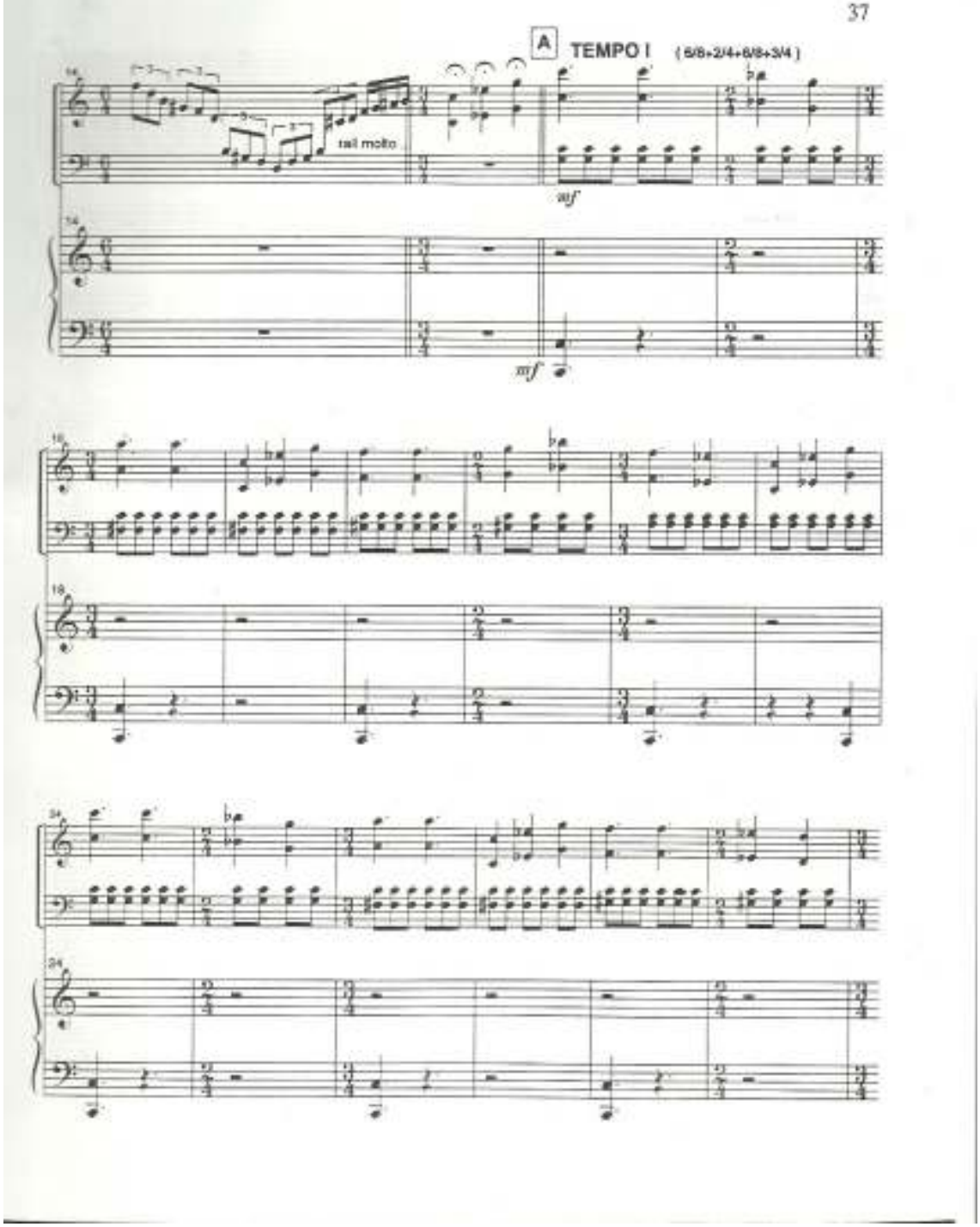

Poco rubato
Tempo I
ATTACA
F TEMPO I
157
G
166
ff
172
177

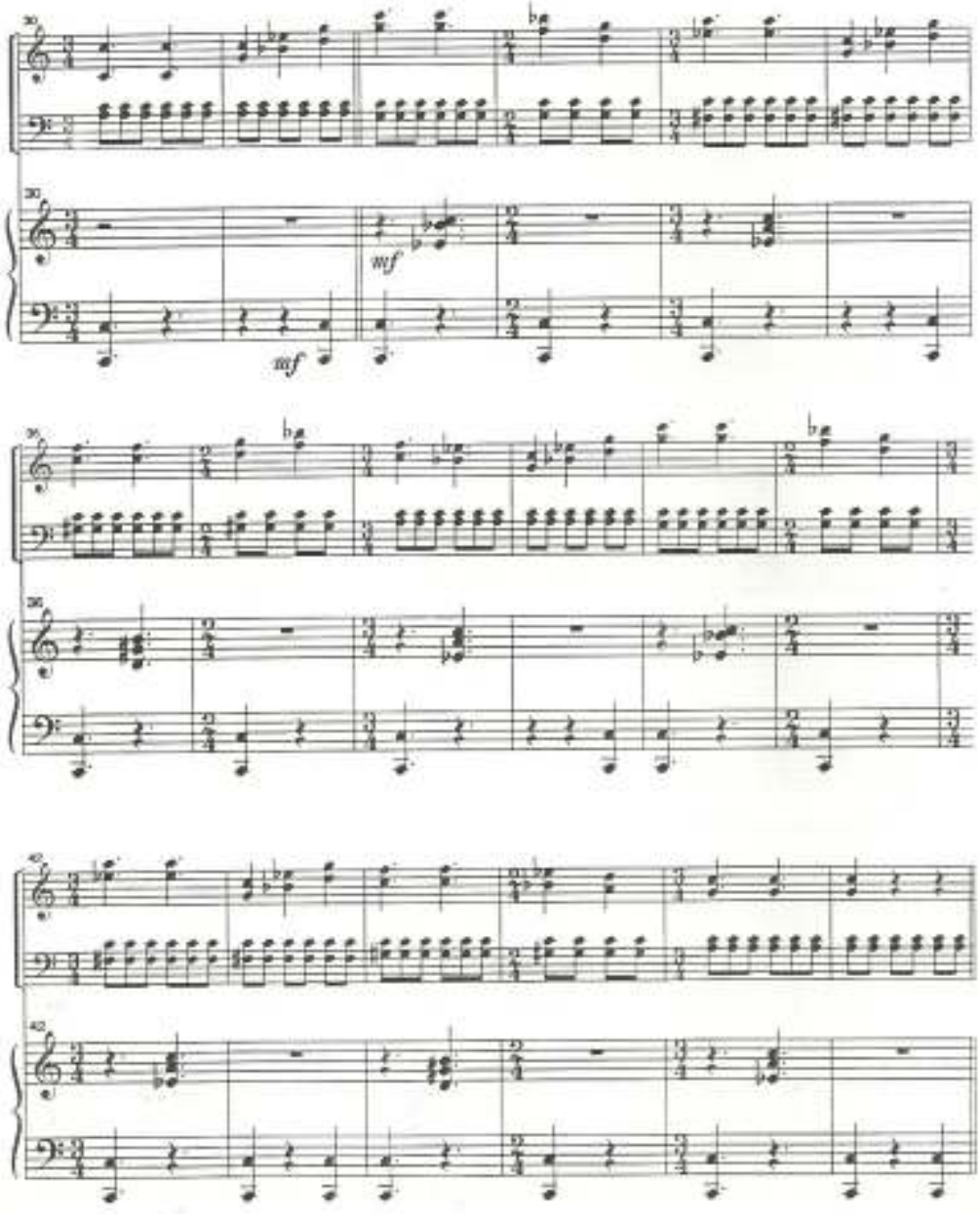

182
f
186
190
194
198
H
G.P.
pp

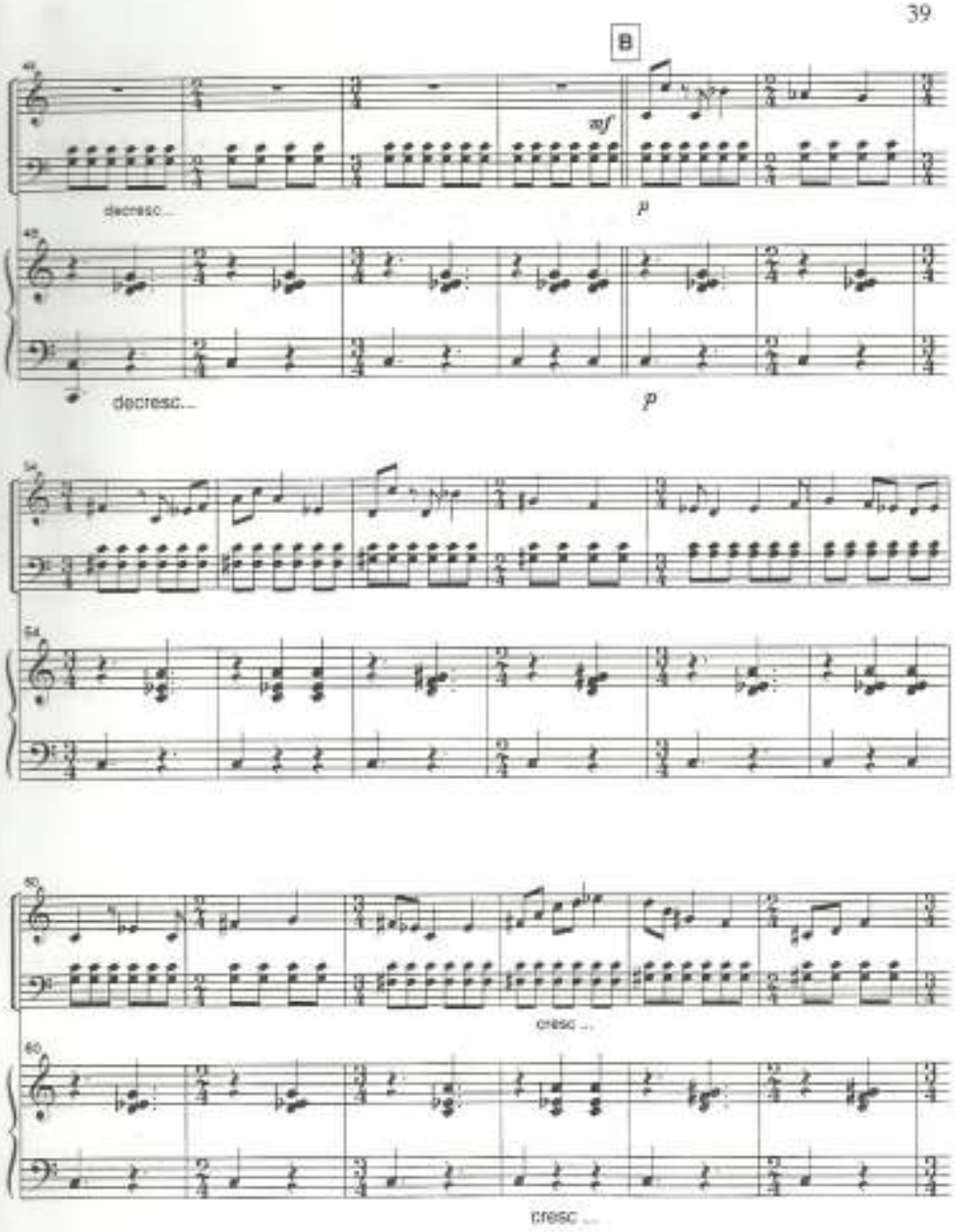

202
cresc ...
206
molto cresc..
ff

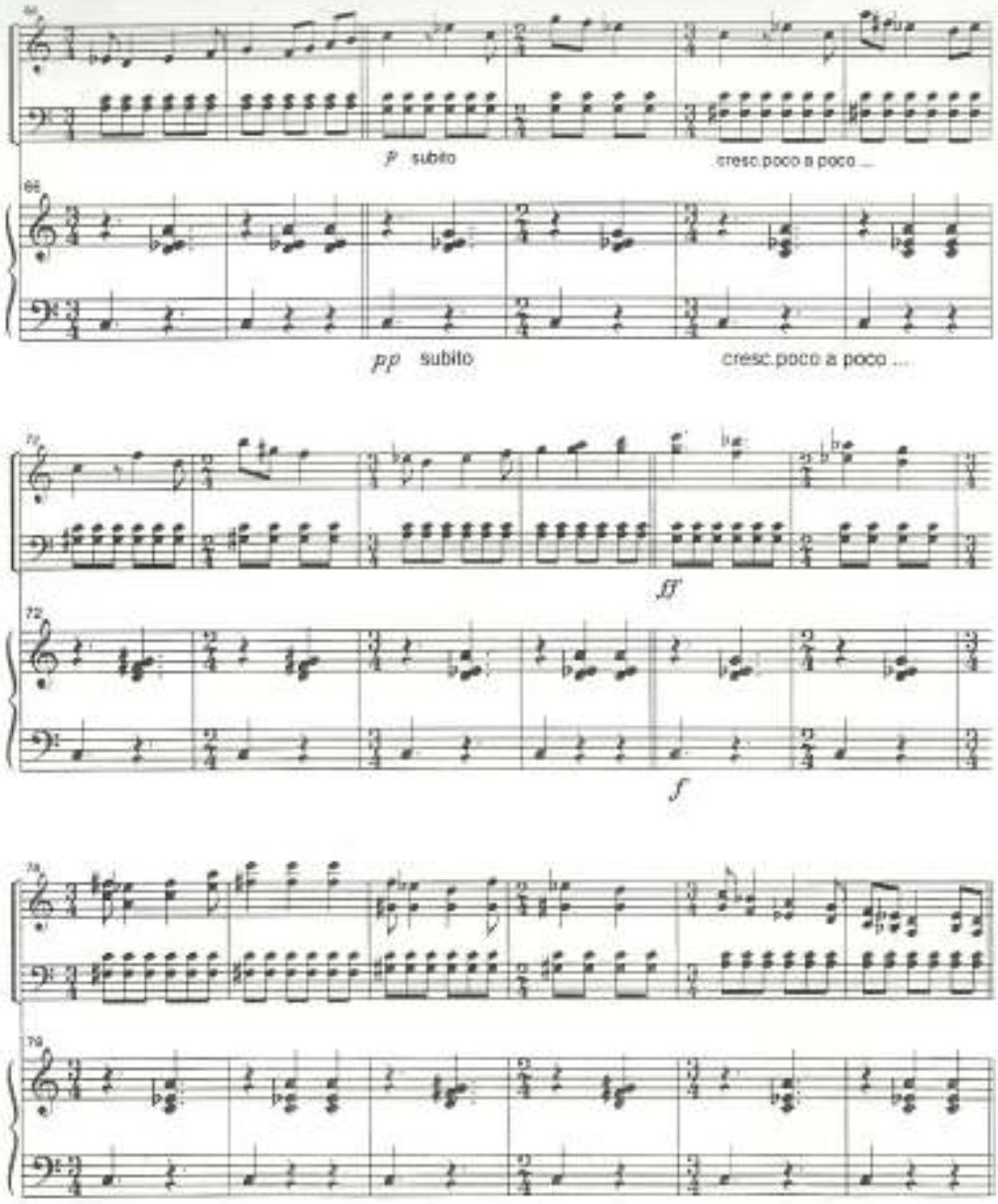
IV) DESPEDIDA (Farewell)

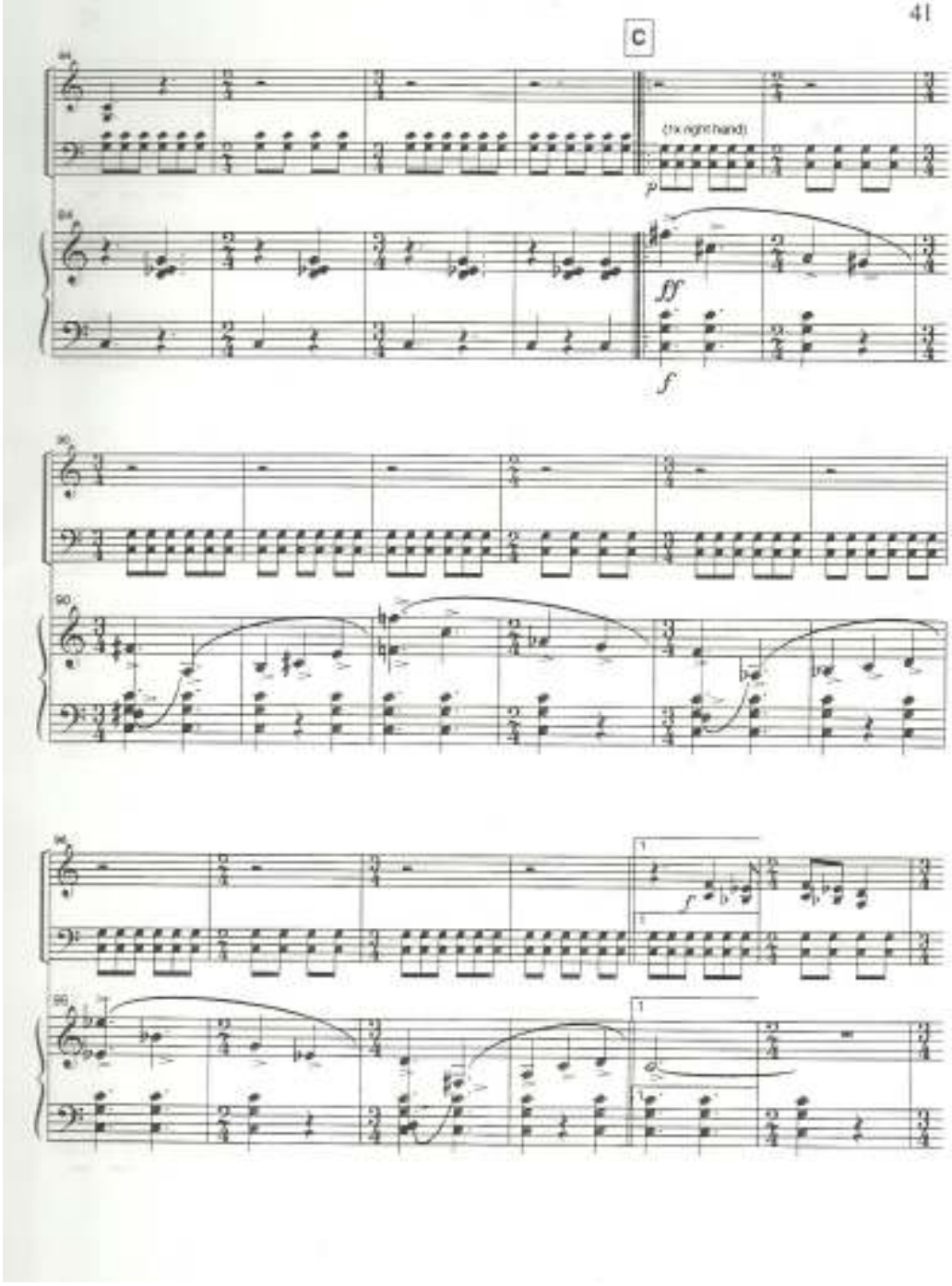


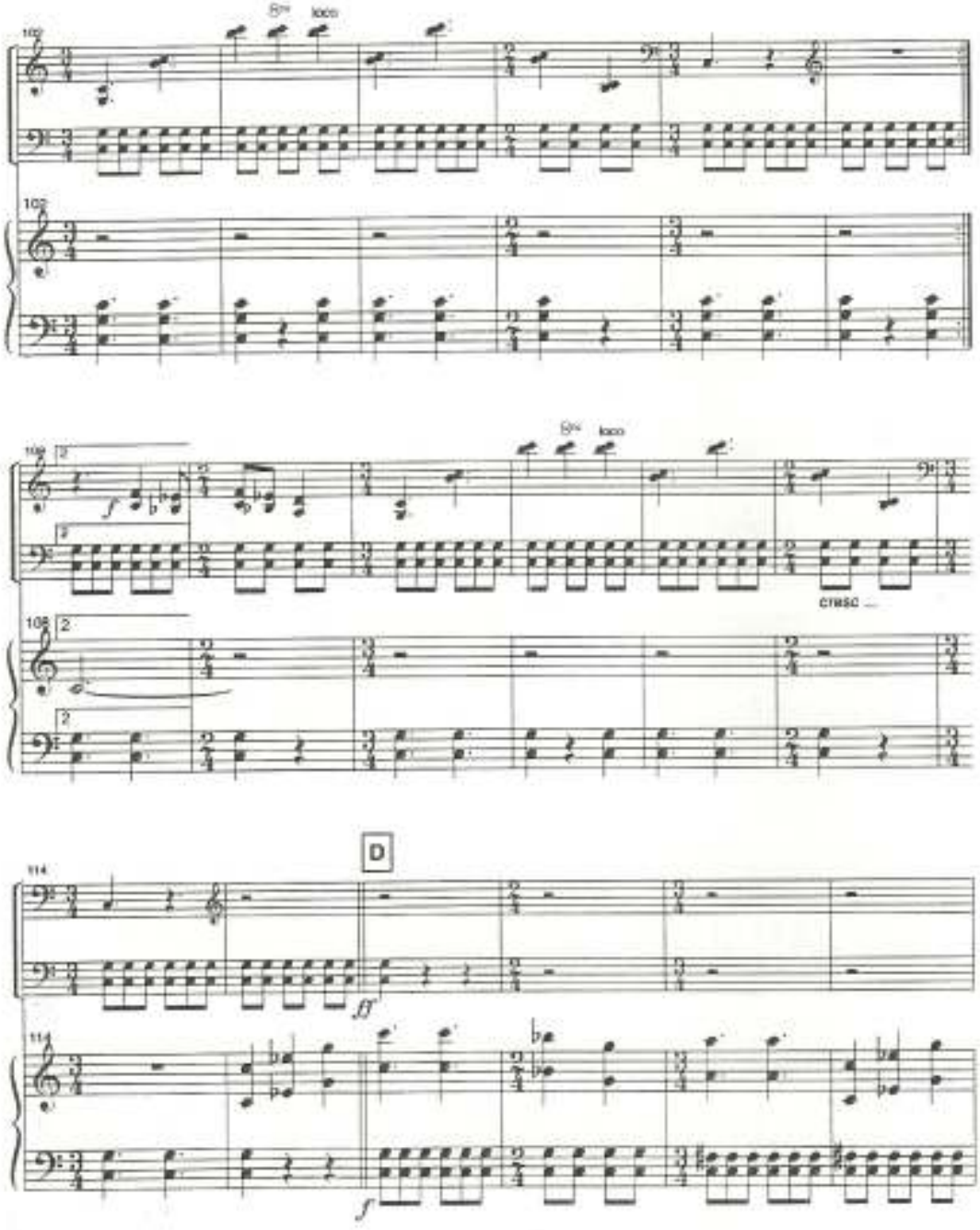

A
TEMPO I
(6/8+2/4+6/8+3/4)
rall molto
sf
sf

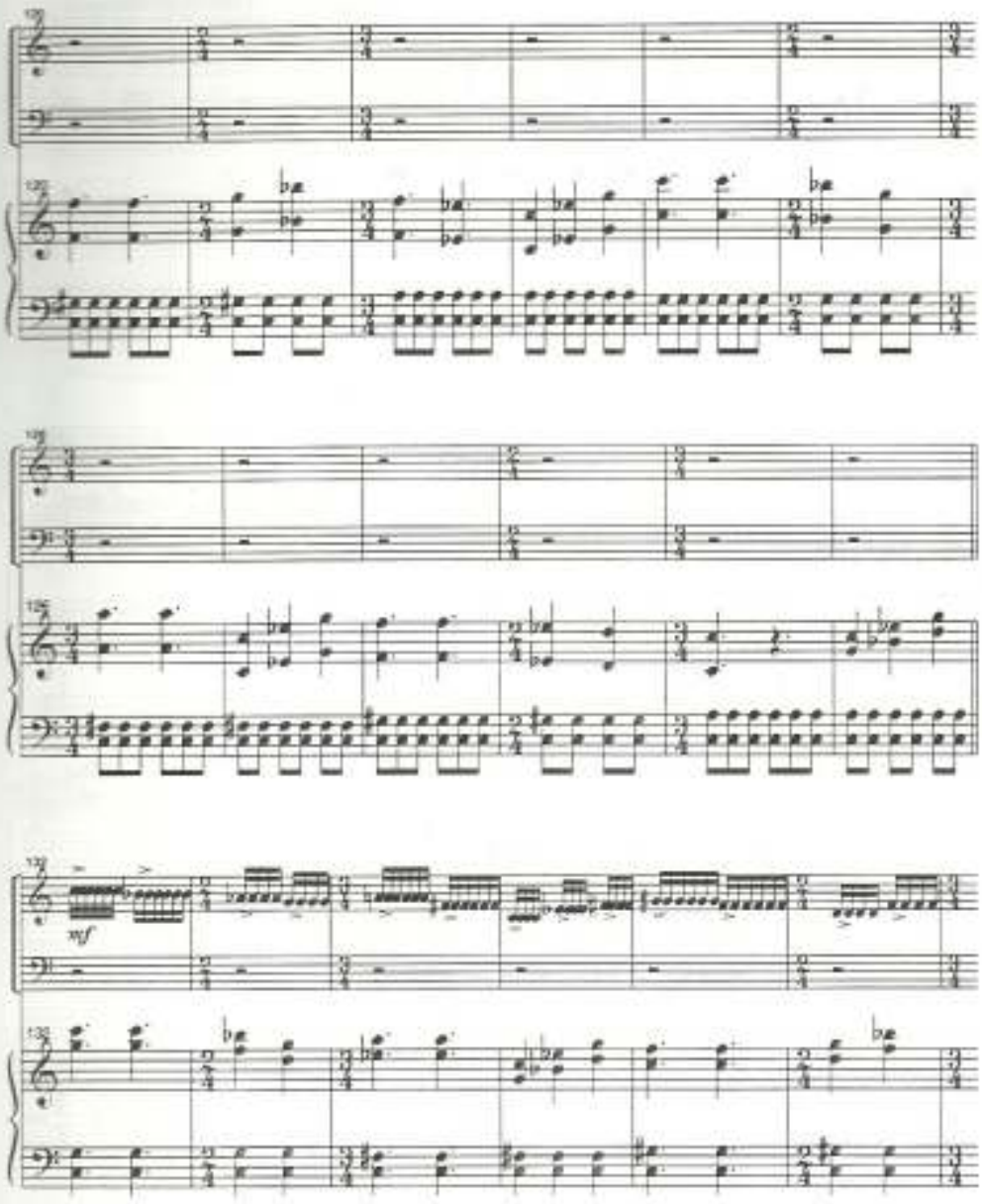

30
mf
mf
35
40

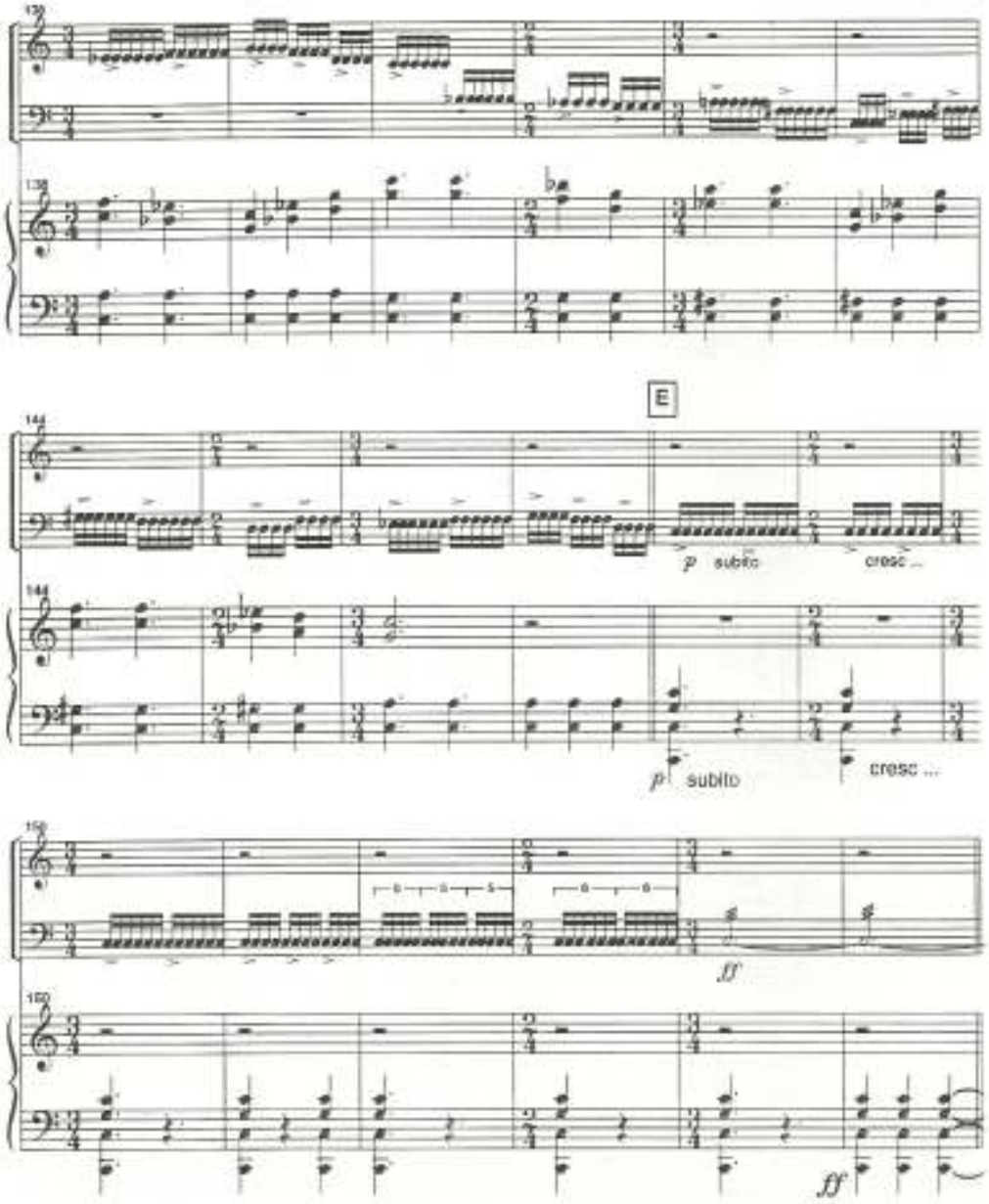

B
mf
decresc...
p
decresc...
p
cresc ...
cresc ...

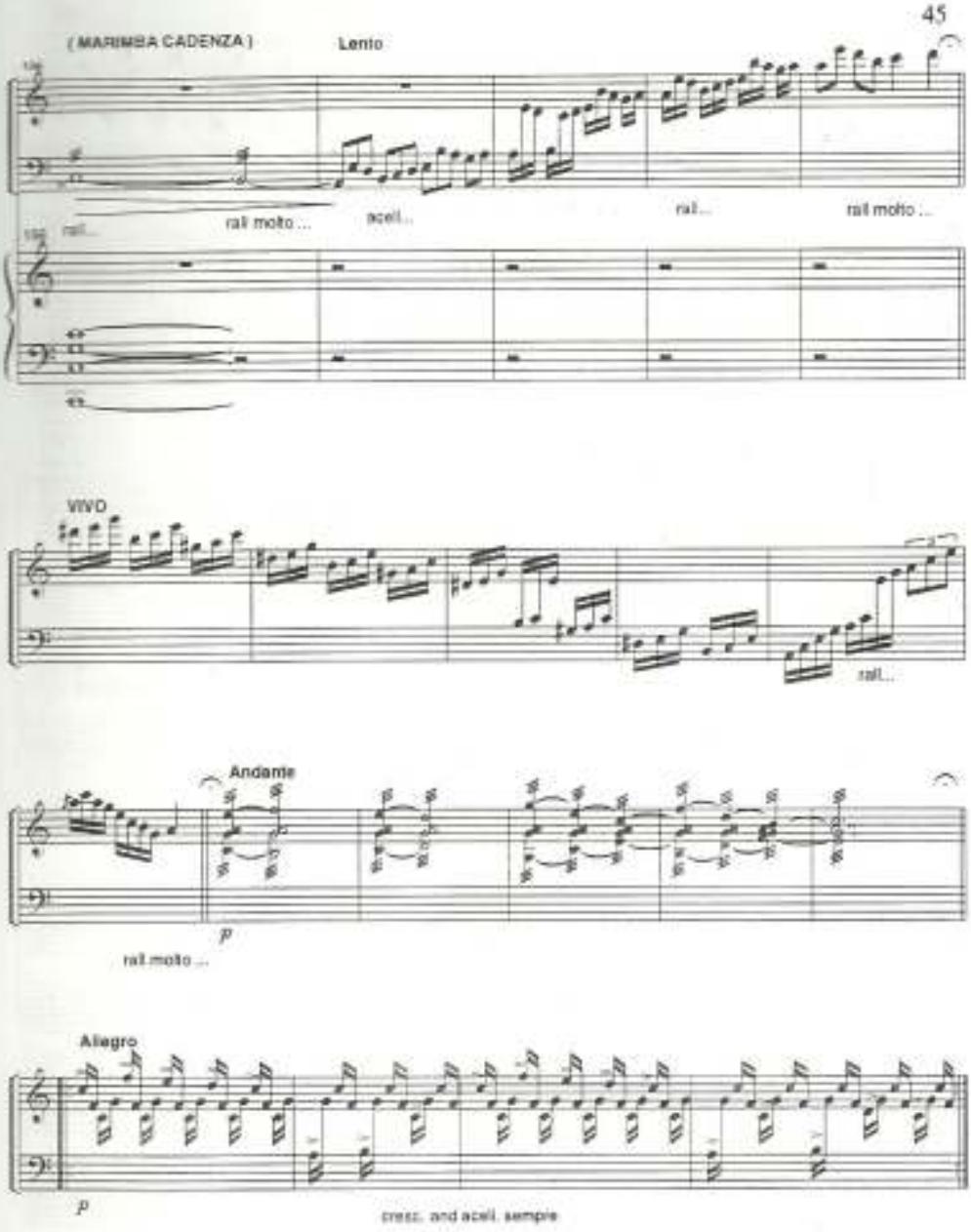

64
p subito
cresc.poco a poco ...
68
pp subito
cresc.poco a poco ...
71
fff
72
f
75
79

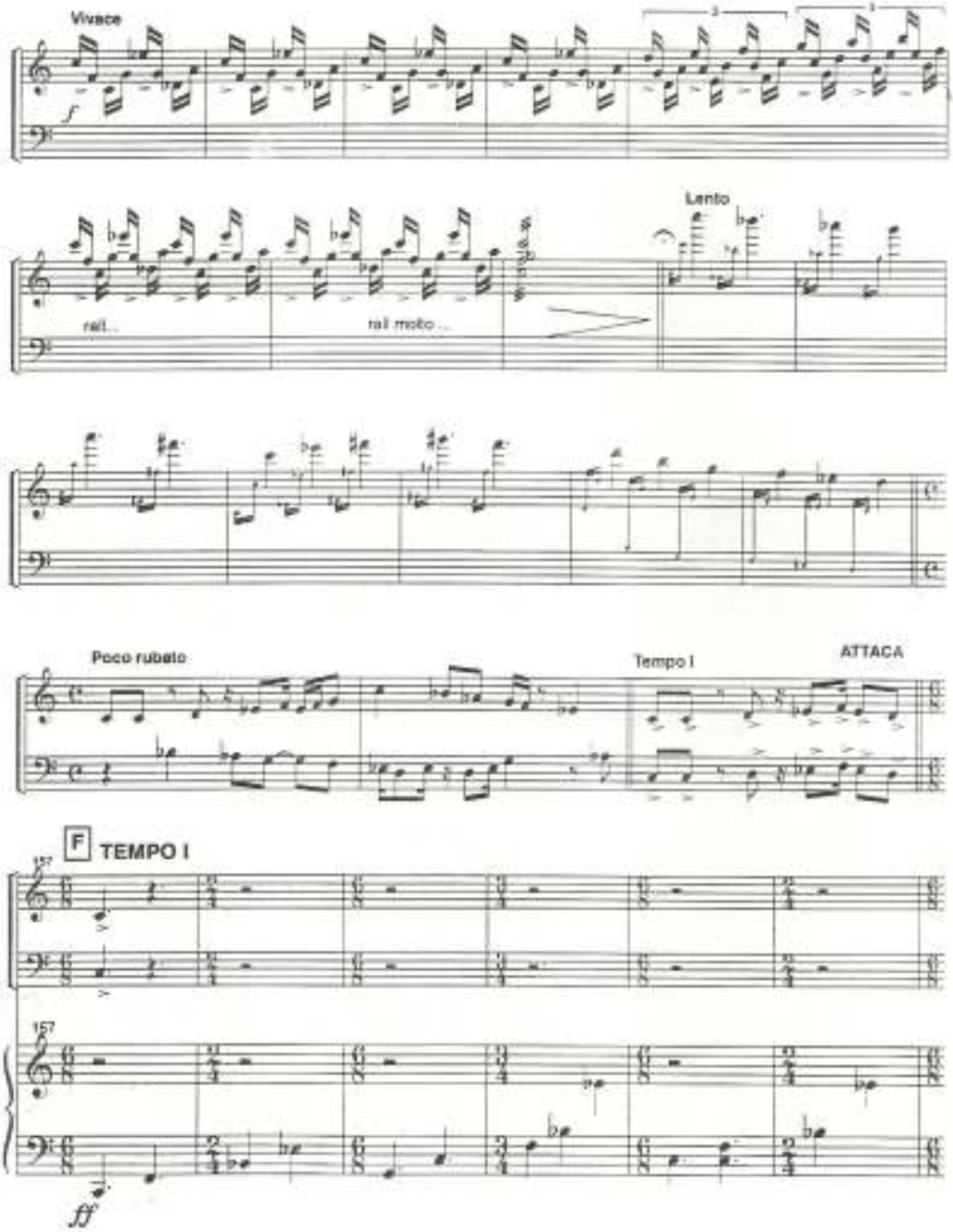

C
(rx right hand)
p
fff
f
f

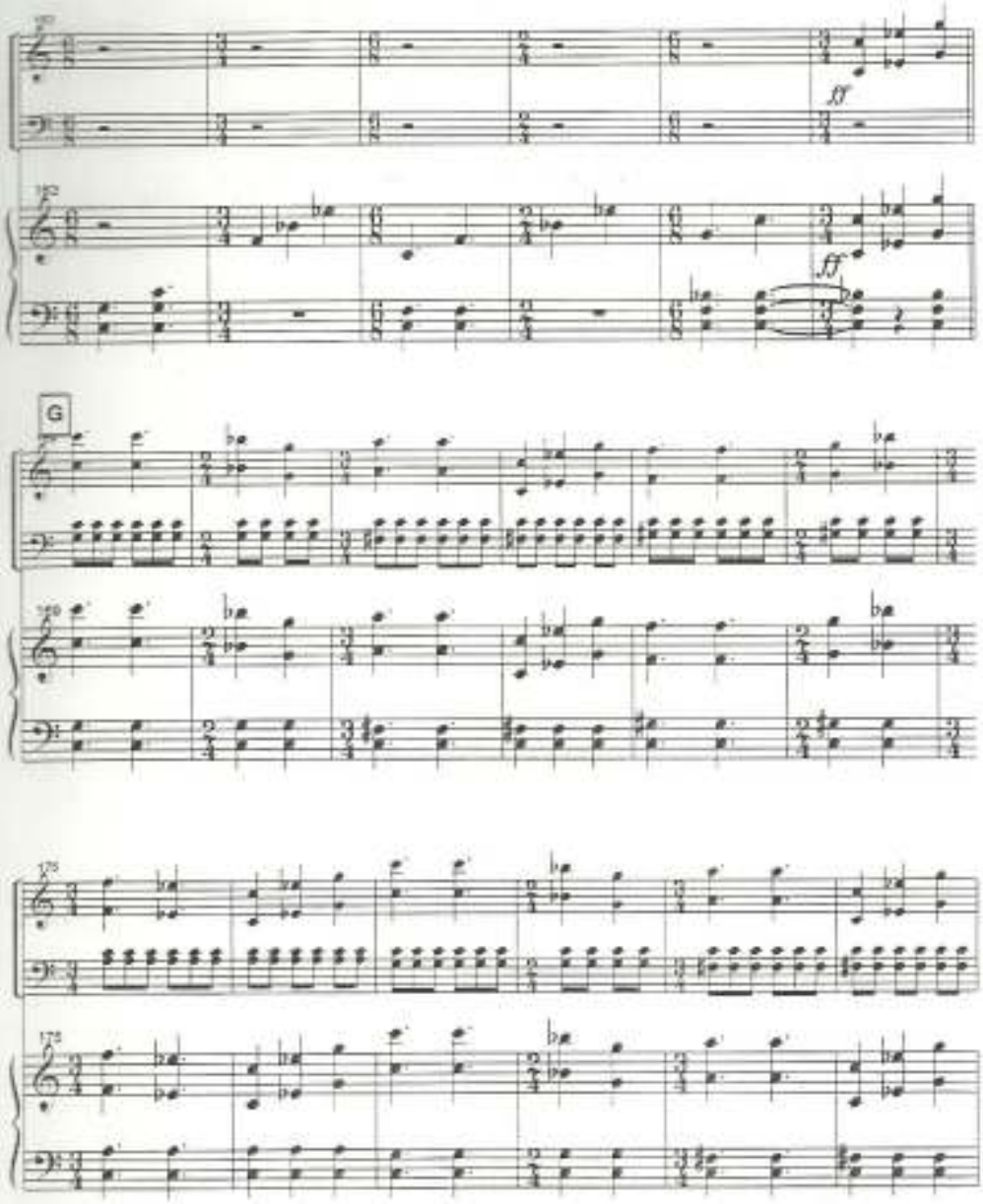

8va
loco
cresc ...
D

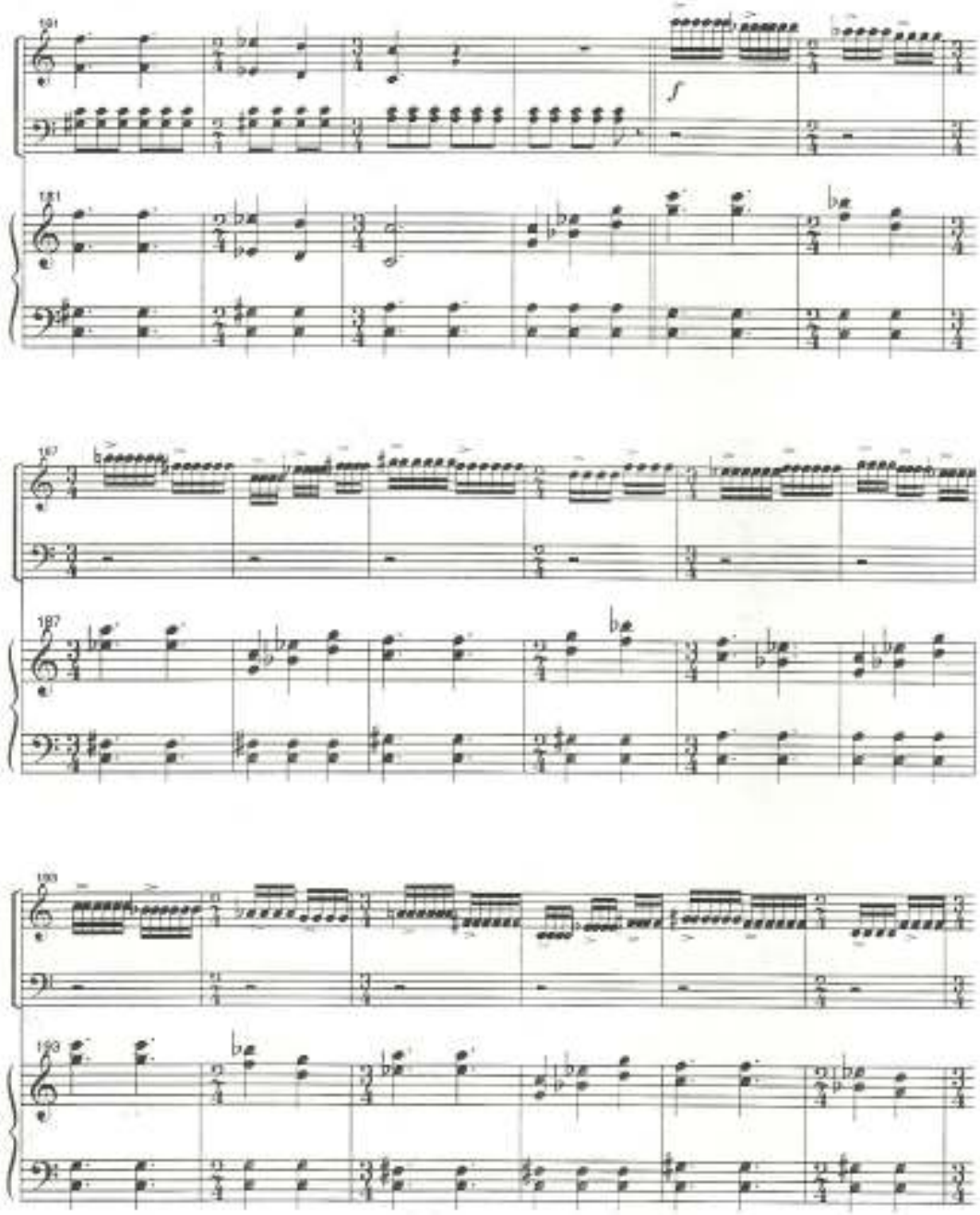

mf

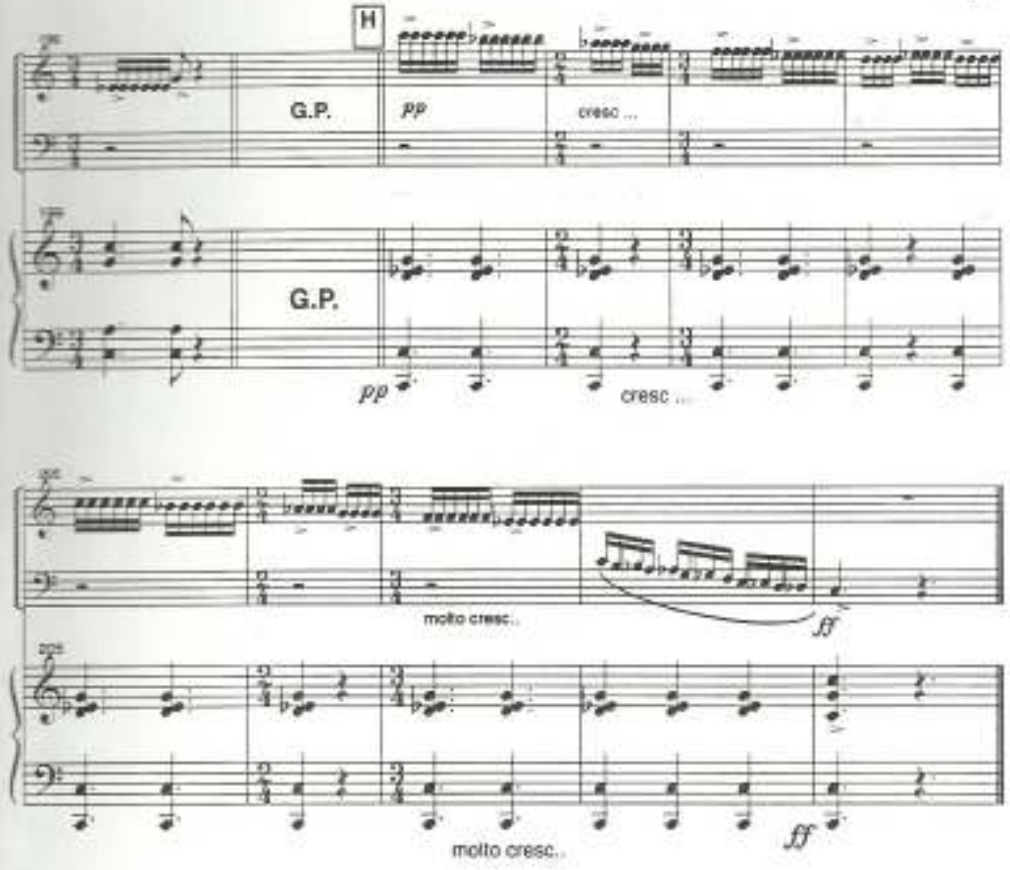

E
p subito
cresc ...
p subito
cresc ...
ff
ff


(MARIMBA CADENZA)
Lento
rall...
rall molto ...
accel...
rall...
rall molto ...
VIVO
rall...
Andante
p
rall molto ...
Allegro
p
cresc. and accel. sempre


Vivace
f
Lento
rall.
rall molto
Poco rubato
Tempo I
ATTACA
F TEMPO I
157
157
ff


ff
ff
G


191
f
181
197
187
203
193



Para meu filho "Marcelo" / Brasília, VII 1986

RECORDED BY :

NEY ROSAURO - with Lise Bulcão on piano. - L.P. Marimba Brasileira / Pro Percussão/Brasil - 1989.

SEVERIN BALSER - with Kammersolisten Zürich,Dir.A.H.Lilienthal. -CD Marimba in Concert (Switzerland-1990) - ref. GALLO 47-599.

EVELYN GLENNIE - with the London Symphony Orchestra
(England 1992) -CD Rebounds ref: 09026 612772.
- Decca Video - Evelyn Glennie in Rio, ref. 071 121-3 DH

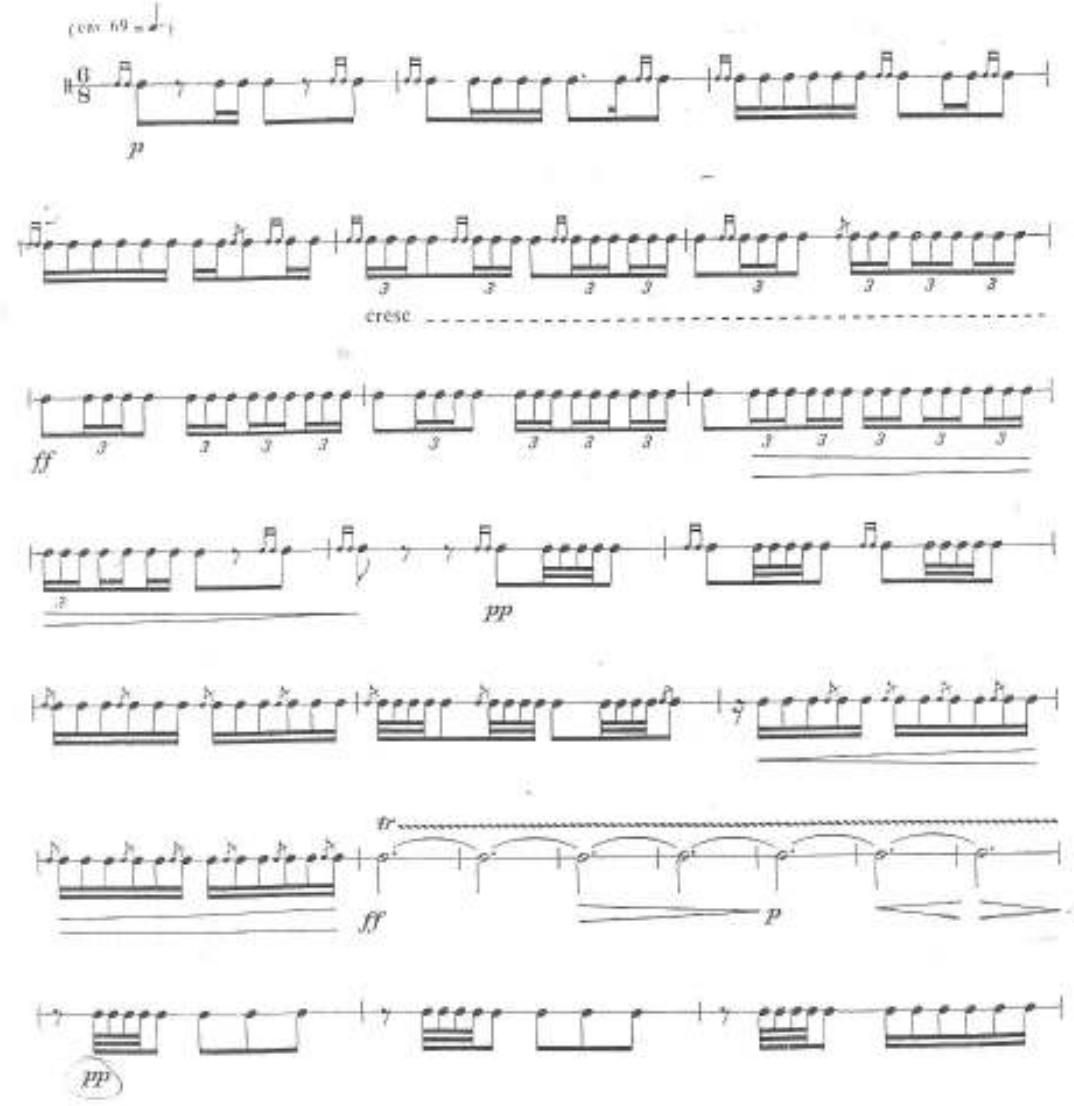
TEST – CLAIRE

pour CAISSE CLAIRE

Durée: 2' circa

Ouvrage protégé - PHOTOCOPIE INTERDITE même partielle
(loi du 11-03-1957 constituant contrefaçon pour le panel art. 422)

Jacques DELÉCLUSE



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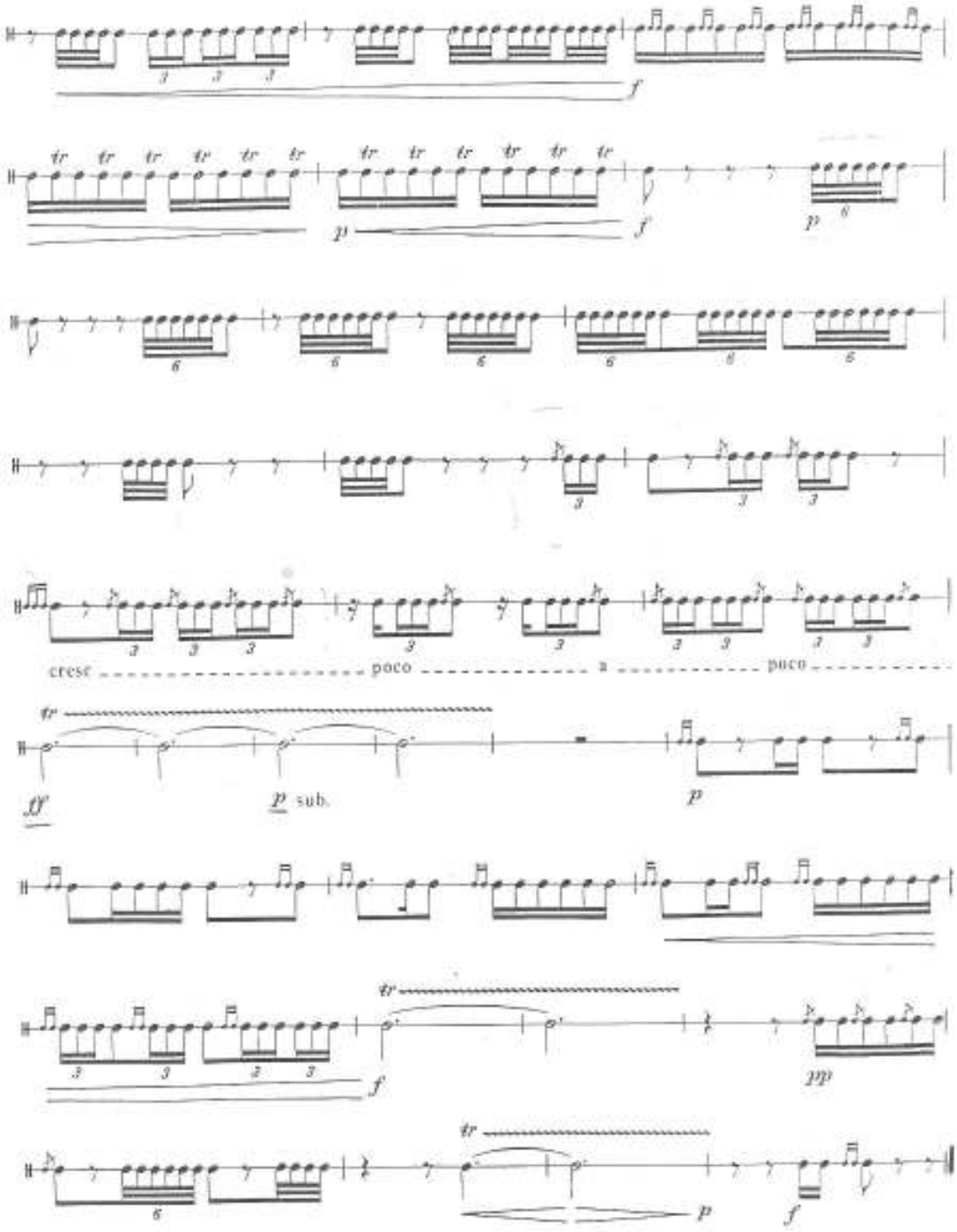

cresc poco a poco
sub.

Performance Notes

1. *Public performance:* The printing order of these eight pieces was chosen largely to facilitate page turns, hence this order is not meant to suggest the order of performance. The group of eight is a collection of pieces from which not more than four are ever to be played as a suite in public. The order of these should be chosen to produce the maximum of variety, possibly according to the following suggestions:
   (a) If pedal timpani are available, III and/or VI may be included.
   (b) IV, V, VII and VIII can be used as beginning or ending pieces, while I, II, III and VI can be performed between them.
   (c) When played in sequence, it is important that not more than one pitch be carried over from one piece to the next — hence some may be transposed.

2. *Timpani:* Although all eight pieces can be performed on four standardized drums — 30", 28", 25" and 23" — other sized drums can be used to favor the effect of certain pieces. Although pedal timpani are required for III and VI, their use is not essential for the other pieces. However, pedal timpani can be useful for quick tuning changes between pieces for public performance.

3. *Sticks:* Sticks for I, III, IV, V and VII should be chosen to bring out the character of each piece. In VIII, medium-hard sticks are suggested; in VI, wooden snare drum sticks. In II, special rattan sticks with cloth (corduroy)-covered tips produce the best effect (see Example 1). IV uses a soft bass drum stick for its final note. I and VIII call for the reversing of the timpani sticks to strike with the wooden handles or butts. The striking with the wood is indicated BUTT, and the usual way of striking is indicated HEAD

4. *Stick strokes:* Unless otherwise specified, the usual type of stroke is to be used. This "normal stroke" is indicated by the sign NS when used to cancel the "dead stroke" DS — as in II, IV, and at the end of I. A "dead stroke" is one in which the head of the stick is held down on the drum after striking to damp all resonance at once.
   The appearance of the small sign , found in all of the pieces except VI, indicates *hand damping.*
   In VI, the sign means *on the rim* (not on the drum head), and the sign means *rim shot.*

5. *Striking positions on the drum head:* To produce a wide variety of different sound qualities, various striking positions are suggested. They are notated as follows:

   Normal striking position on head

   Striking at center of head

   Striking on head very near the rim

   (see Example 2)

   Change gradually from normal position to center of head

   Each of these positions should produce a distinctly different sound. Where nothing is suggested, the choice of striking positions is left to the discretion of the player.

6. *Special effects:*
   II: In the use of the cloth-covered rattan sticks, two types of striking are indicated (see Example 1):

   Tp — Striking with the tip

   Hd — Striking with the head

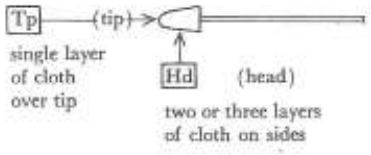
II: *Articulation* — The various degrees of accentuation in II should be clearly audible:
(a) slight accents at the beginning of each measure;
(b) lighter accents at the beginning of each beamed group within the measure;
(c) still lighter accents at the beginning of inner beams of sixteenth notes.
The sign / indicates an accent as at the beginning of a measure.
The sign ∪ weakens the above indications.

III: Harmonics sounding an octave above the tuned pitch of the drum may be produced by pressing one or two fingers on the head of the drum half-way between the rim and center, and striking near the rim. The harmonic is notated ◇

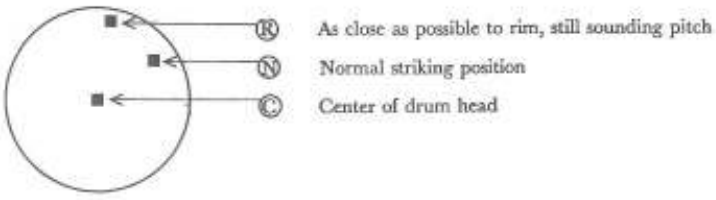
III: *Sympathetic resonance* (called for on page 8, line 3, and page 9, line 1) — The pitch played on the drum notated on the large staff is meant to produce a sympathetic resonance in the drum notated on the small staff below. If this does not occur effectively, with a vibration loud enough to make the small-note glissandi audible, then the drums indicated in small notes should be struck softly at the same time or immediately after the other drums.

VI: The 'sneak entrances' should be soft enough to be covered up by the ring of the previous loud notes.

Example 1 Cloth-covered Rattan Stick



Example 2 Striking Positions on Drum Head



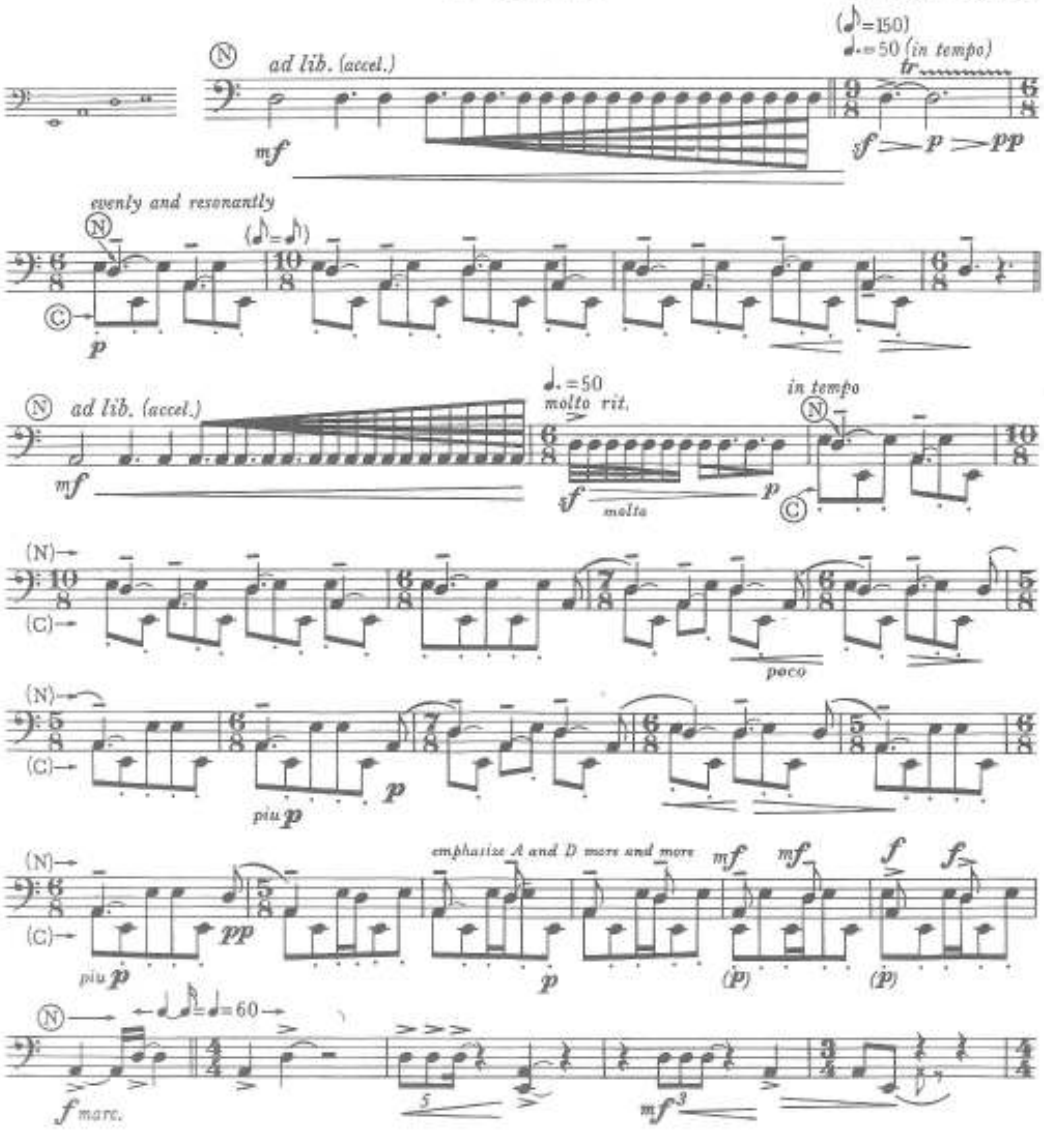
EIGHT PIECES

for Four Timpani
(one player)

to Al Howard

I. Saëta

Elliott Carter



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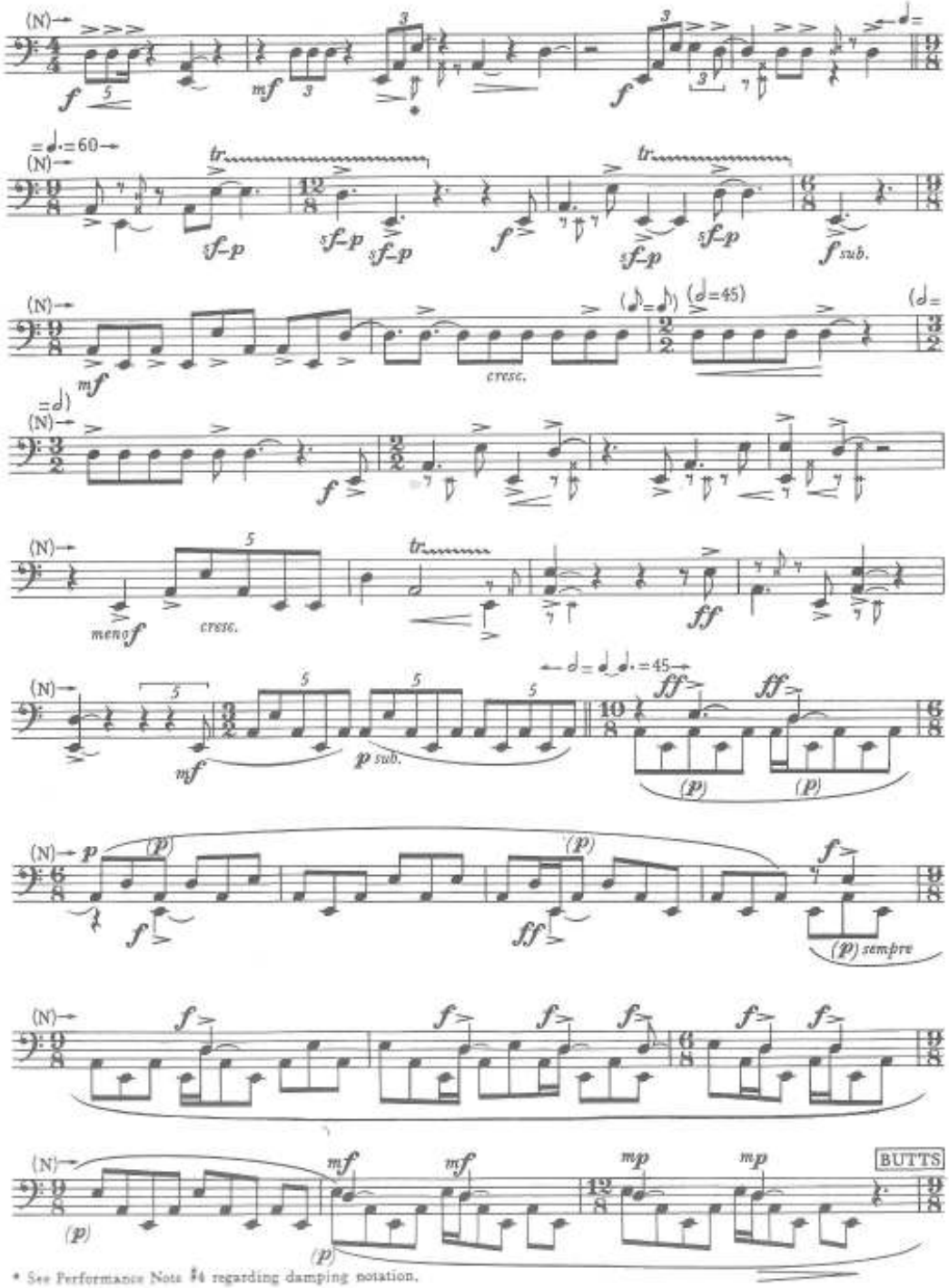
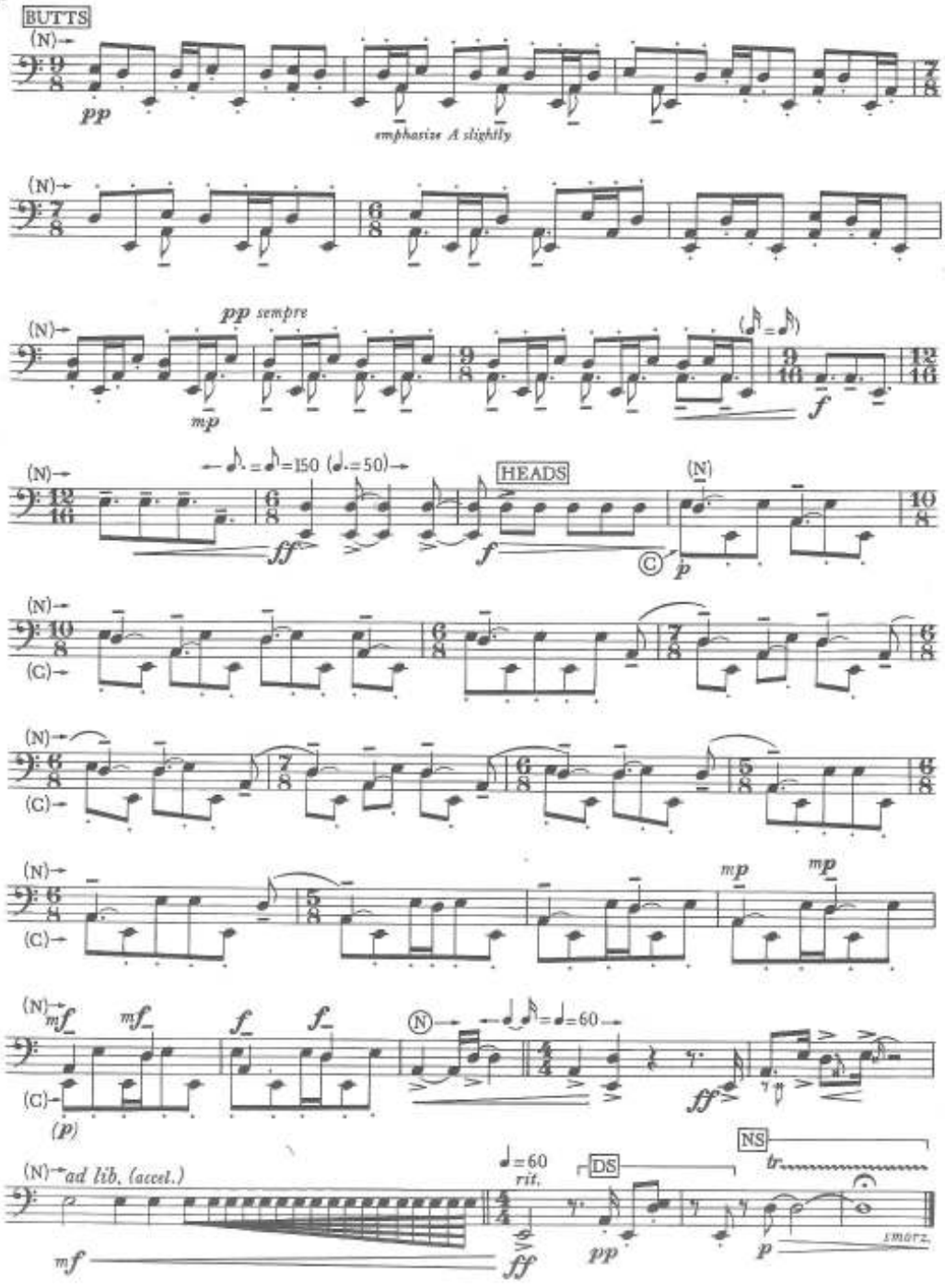


* See Performance Note #4 regarding damping notation.


BUTTS
(N)
pp
emphasize A slightly
pp sempre
mp
f
HEADS
ff
p
(C)
mf
(p)
ad lib. (accel.)
rit.
DS
NS
tr
smorz.

1950/1966