# SicTransit

para dos percusionistas y piano

*dedicada al ensemble in evidenza*

Alevi Peña Jiménez

2008

**Percussionist I set:**

Vibraphone
Glockenspiel
Four pitched brass tubes (f, g#, a, c)
Five unpitched metal tubes from low to high (upwards)
Suspended Cymbal
Triangle
Two Double Bass bows

**Percussionist II set:**

Four tom-toms from low to high (upwards)
A pair of bongos
Five woodblocks from low to high (upwards)
Kalimba (b,e,f#,g#,a,b,c#,d#,e,g#,a,b,c#)
Snare drum
Bass drum

**Piano:** A pair of hard wood sticks for the *cimbalom* effect. The bottom of a pair of drumsticks is allowed, if necessary.

**General Remarks:** The beaters to be used are indicated with graphic representations. Some flexibility is permitted in this matter, and the choice of the appropiatte beater is left to the performer, depending on the acoustics of the hall, the recording techniques, etc.

Depending on the characteristics of the concert hall, the Kalimba must be amplified, but always in context and leveled with the rest of the instruments.

From letter G to the end, the bongos MUST be played with hands.

The setup of the percussion sets and piano in the scenery is left to the performers. The only instructions are:

the piano must be open
the vibraphone must be as close to the piano as possible, for the best possible resonance

**durata circa 15 mins.**

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*pieza dedicada al ensamble* in evidenza

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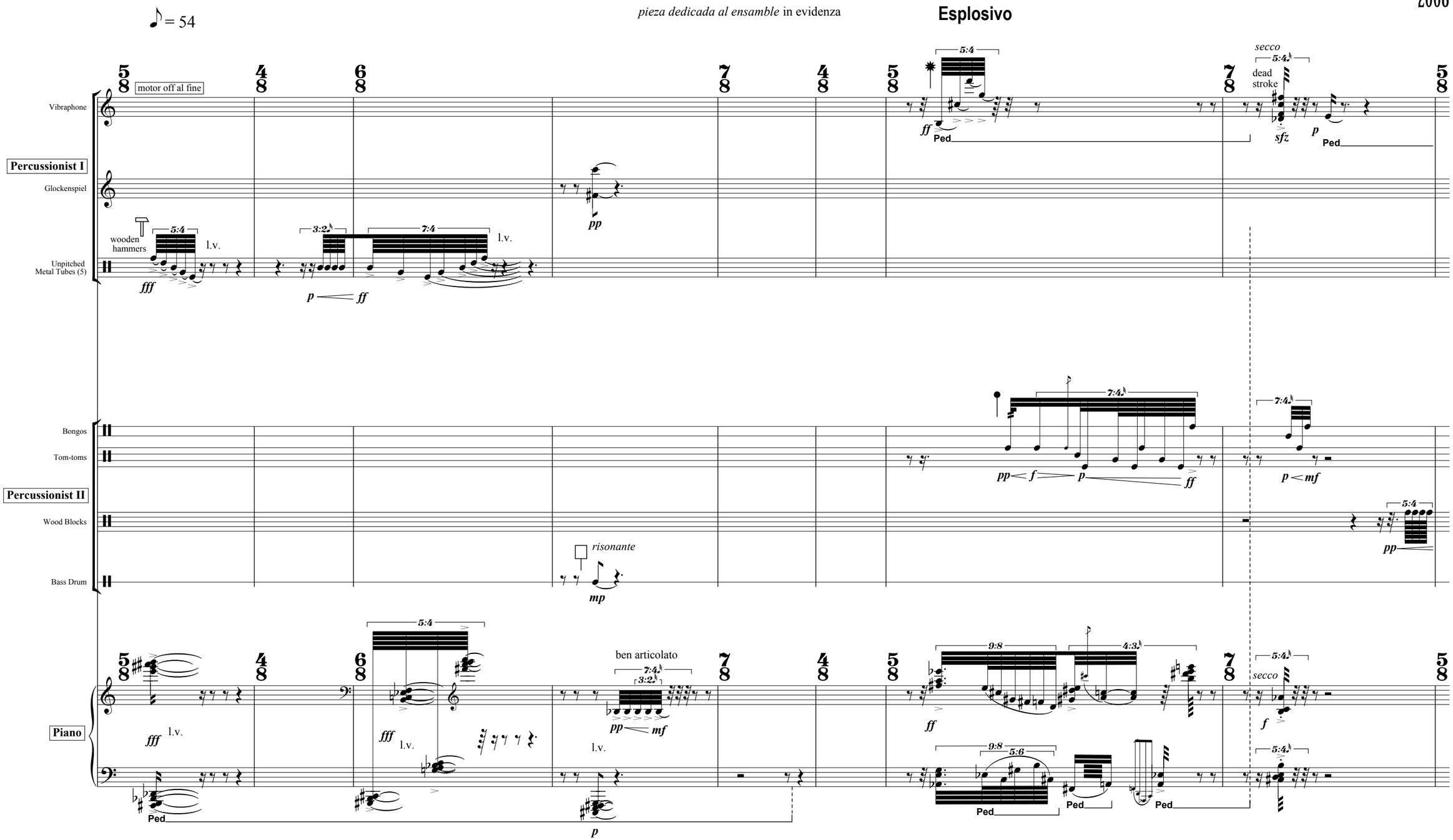
**Esplosivo**



♪ = 68

♪ = 58

Vib.

Perc. I

U.M.T.

Tri.

W. Bl.

Perc. II

S. D.

B. D.

Pno.

without snares

12

Vib.

Perc. I

Glock.

Bongos

Tom-t.

Perc. II

W. Bl.

Pno.

♪ = 48 (♪ = 96)

martellato

Perc. I
Vib.
16
3:2
6:4
10:6
5:3
9:10
mp
mf
pp
f
mp
pp
Ped
10:9
7:4
5:4
10:8
13:12
4:3
6:4
7:4
10:8
Bongos
Tom-t.
ff
pp
mf
ppp
mp
pp
ppp
f
pppp
Perc. II
S. D.
mp
p
B. D.
f
11:9
12:9
11:10
Pno.
ff
pp
14:9
13:9
12:10
Ped

rall. ♪ = 68 rall.

19

Perc. I Vib.

9:10 8:10 8:10 7:10

ff pp

Bongos

ff

risonante

Tom-t.

pppp

Perc. II

S. D.

7:4 6:4 5:4 3:2 3:2

sffffz pppp

rimshots

edge → center

pp ff

7:5 6:4 3:2

p f p

B. D.

Pno.

11:10 9:10 9:10 8:10

ff pp

12:10 11:10 11:10 9:10

**Quasi immobile**

= 46

= 38

23

Perc. I

Vib.

14:16

l.v.

ff

Bongos

Tom-t.

Perc. II

S. D.

B. D.

ben misurato

ppp

9:8

9:8

9:8

9:8

19:16

8:6

23:20

7:4

ff

p

sffffz

f

Pno.

15:16

17:16

ff

**Distinto**

♪ = 72

26

Perc. I Vib.

Perc. II B. D.

Pno.

5:4 3:2 5:4 9:8 7:4

ffff ffff Ped

pppppp

ppp ppp f sfffffz cortissimo

Ped pppppp

♪ = 96 ♪ = 72

31

Perc. I Vib.

Perc. II Tom-t.

Pno.

dead stroke

sfffz fff Ped

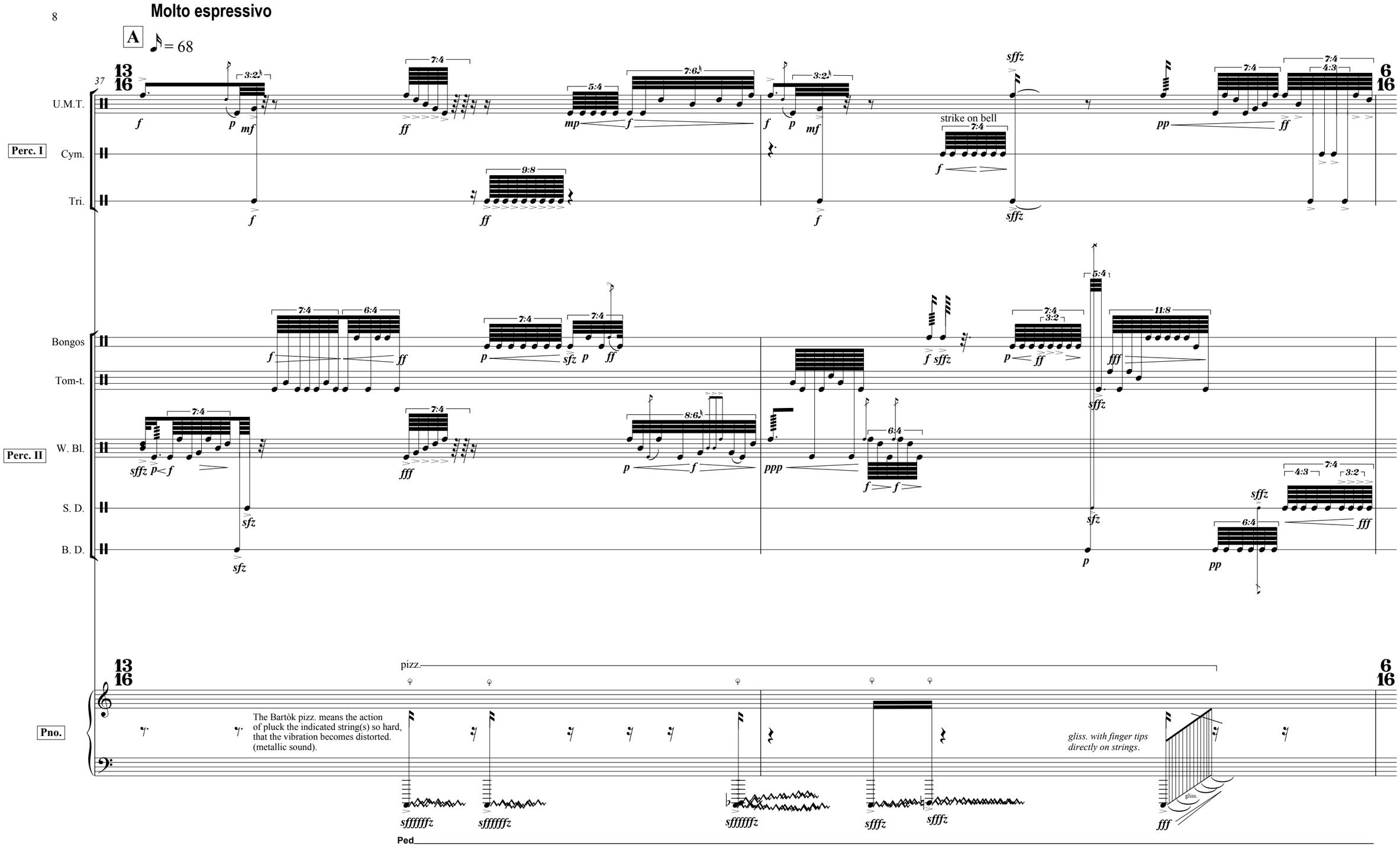
16:12 fff

pppp mp

sfffffz sfffffz fff

15:12 fff 15:12

Ped


Molto espressivo
A
= 68
37
U.M.T.
Perc. I
Cym.
Tri.
Bongos
Tom-t.
Perc. II
W. Bl.
S. D.
B. D.
strike on bell
Pno.
pizz.
The Bartòk pizz. means the action of pluck the indicated string(s) so hard, that the vibration becomes distorted. (metallic sound).
gliss. with finger tips directly on strings.
gliss.
Ped

## Estatico

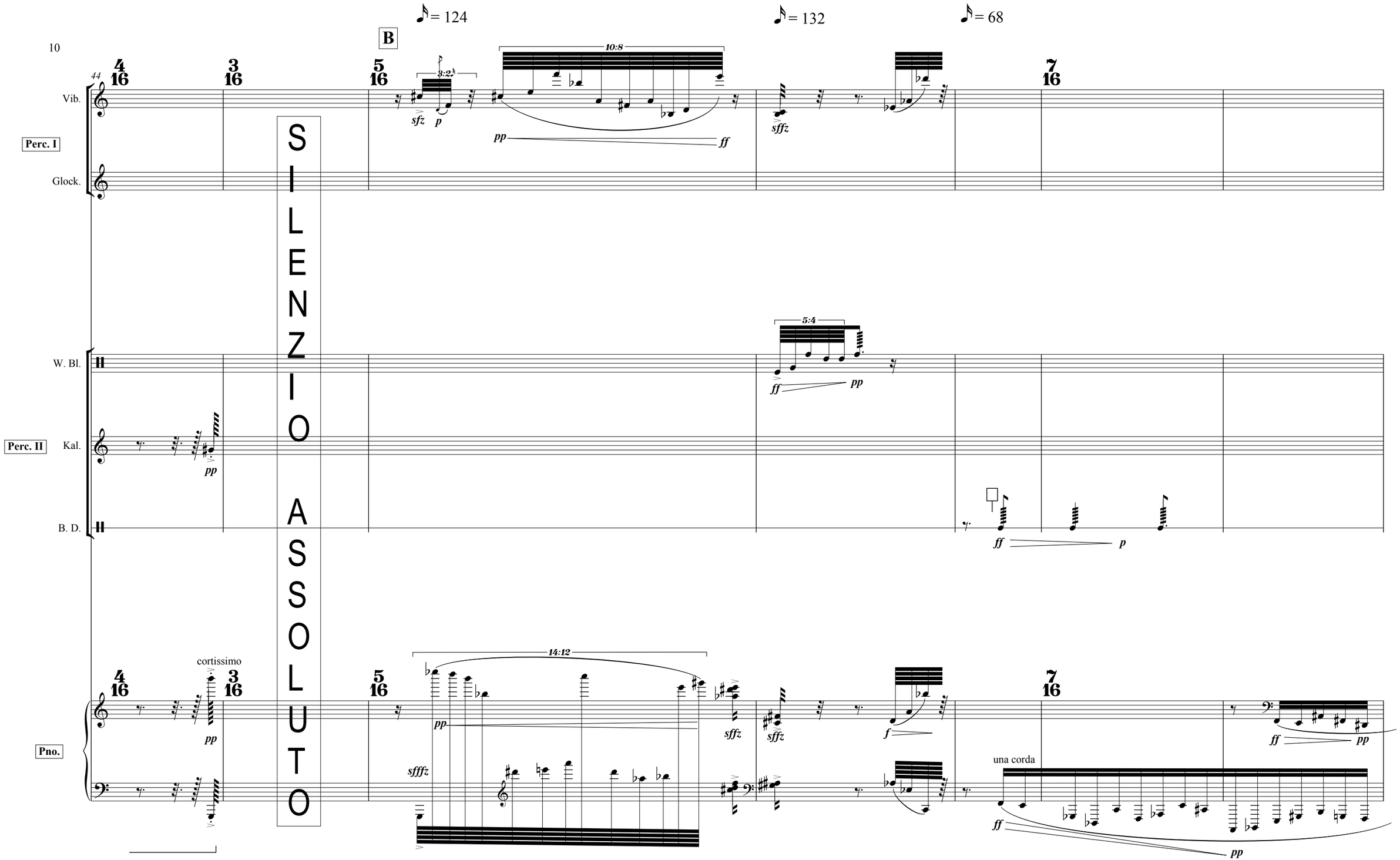
a ♪ = 58

39

Vib.
Glock.
Perc. I
U.M.T.
Tri.
Bongos
Tom-t.
Perc. II
W. Bl.
S. D.
Pno.

6/16 | 3/16 | 6/16 | 7/16 | 4/16

fff
ff
sffz
7:4
pp
sfz
mf
3:2
9:8
7:6
aproximate range of gliss.
pizz.
gliss.
3:4
f
mp


♪ = 124
♪ = 132
♪ = 68
B
44
4/16
3/16
5/16
7/16
Vib.
Perc. I
Glock.
3:2
sfz
p
10:8
pp
ff
sffz
SILENZIO ASSOLUTO
W. Bl.
5:4
ff
pp
Perc. II
Kal.
pp
B. D.
ff
p
cortissimo
Pno.
14:12
pp
sfffz
sffz
sffz
f
ff
pp
una corda
ff
pp

51

Vib.

Perc. I

Cym.

Tom-t.

Perc. II

B. D.

Pno.

(two double bass bows)

arco

l.v.

Ped

*ppp* *sffffz*

arco
(on edge)

l.v.

*pp* *f*

*mp*

9:6 3:2 4:3

*p* *ff*

6:4

*p* *mf*

5:4

7:4

*p*

5:7

5:7

tre corde

*pp*

Ped

56

Vib.

Perc. I

P.M.T.

Cym.

Bongos

Perc. II

Kal.

B. D.

Pno.

*pp* *sffffz*

Ped

*ppp*

l.v.

*p*

Ped

secco

*sffffz*

*pppp*

9:8

*f*

*mfz*

cimbalom (strike the strings with two hard wood sticks)

5:4

*mp*

pizz.

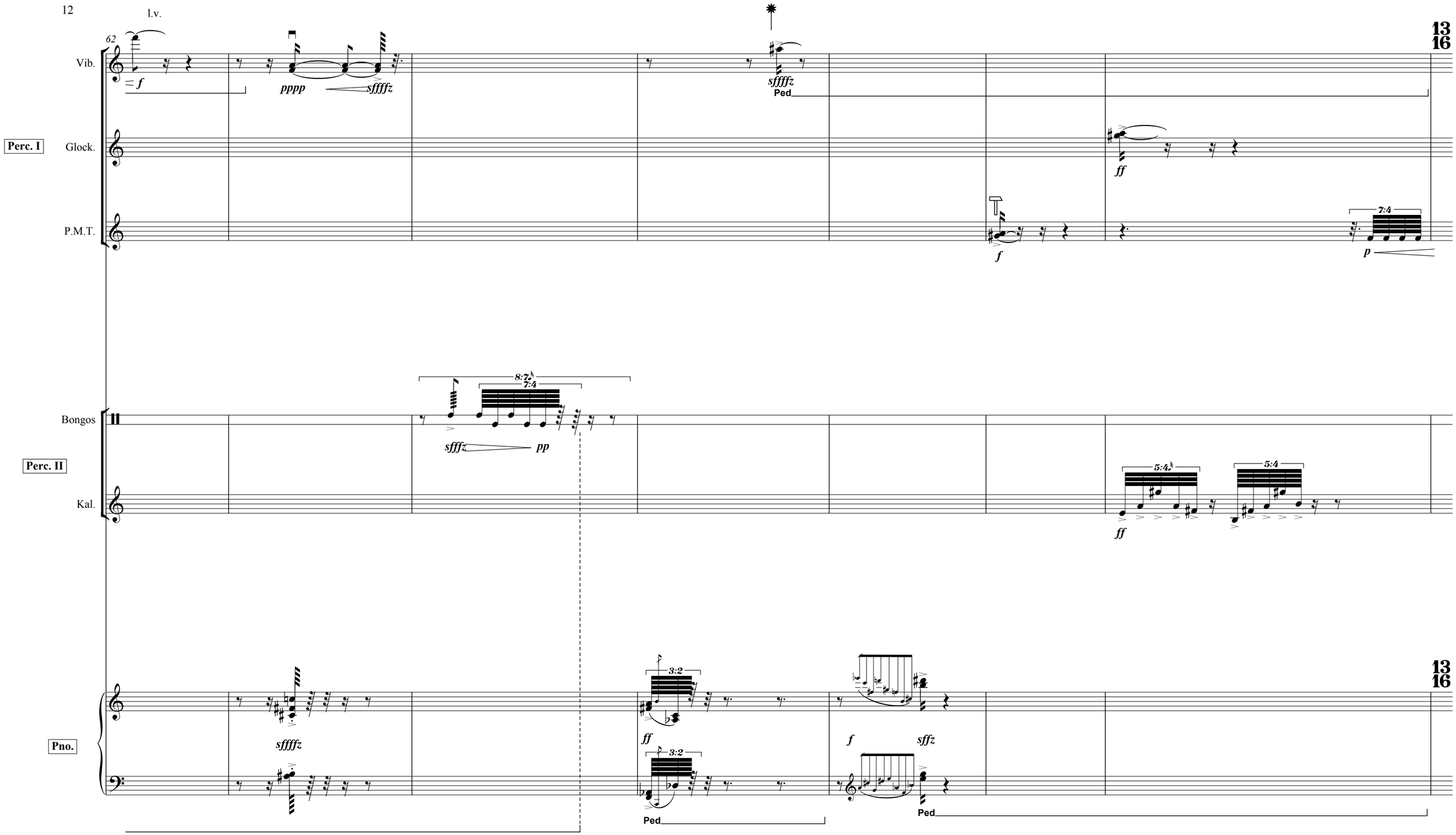
*sfz*

cimb.

*mfz*

pizz.

*p*


l.v.
62
Vib.
Perc. I
Glock.
P.M.T.
Bongos
Perc. II
Kal.
Pno.
13
16
Ped
8:7
7:4
5:4
3:2

C **Molto espressivo**

69

**Perc. I**

U.M.T.

Cym.

Tri.

Bongos

Tom-t.

**Perc. II**

W. Bl.

S. D.

B. D.

**Pno.**

strike on bell

pizz.

gliss.

Ped

**Espansivo**

♪ = 72

**D**

71

Vib.

Perc. I

P.M.T.

U.M.T.

(continue with vib. mallets)

Bongos

Tom-t.

Perc. II

W. Bl.

S. D.

B. D.

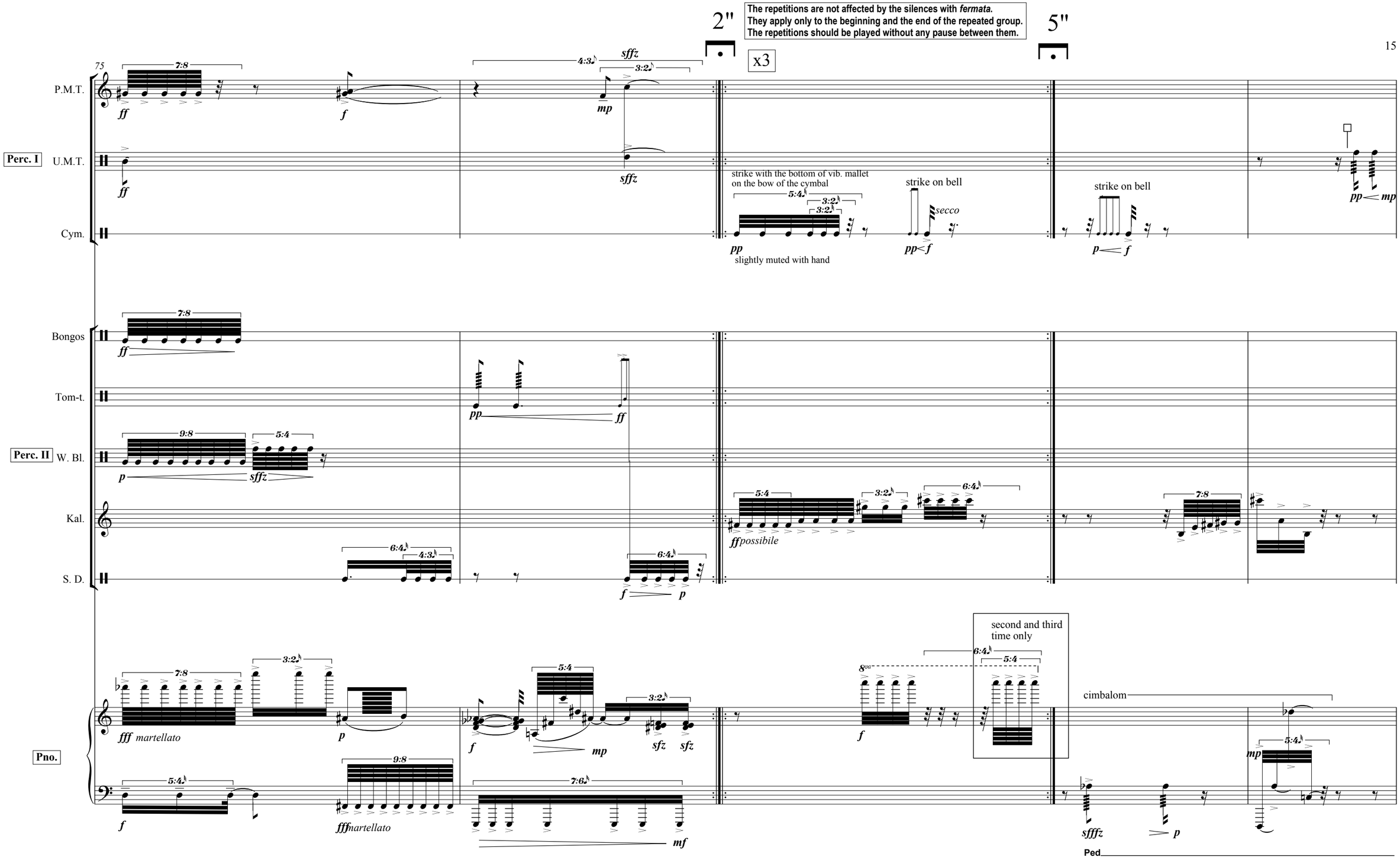
Pno.

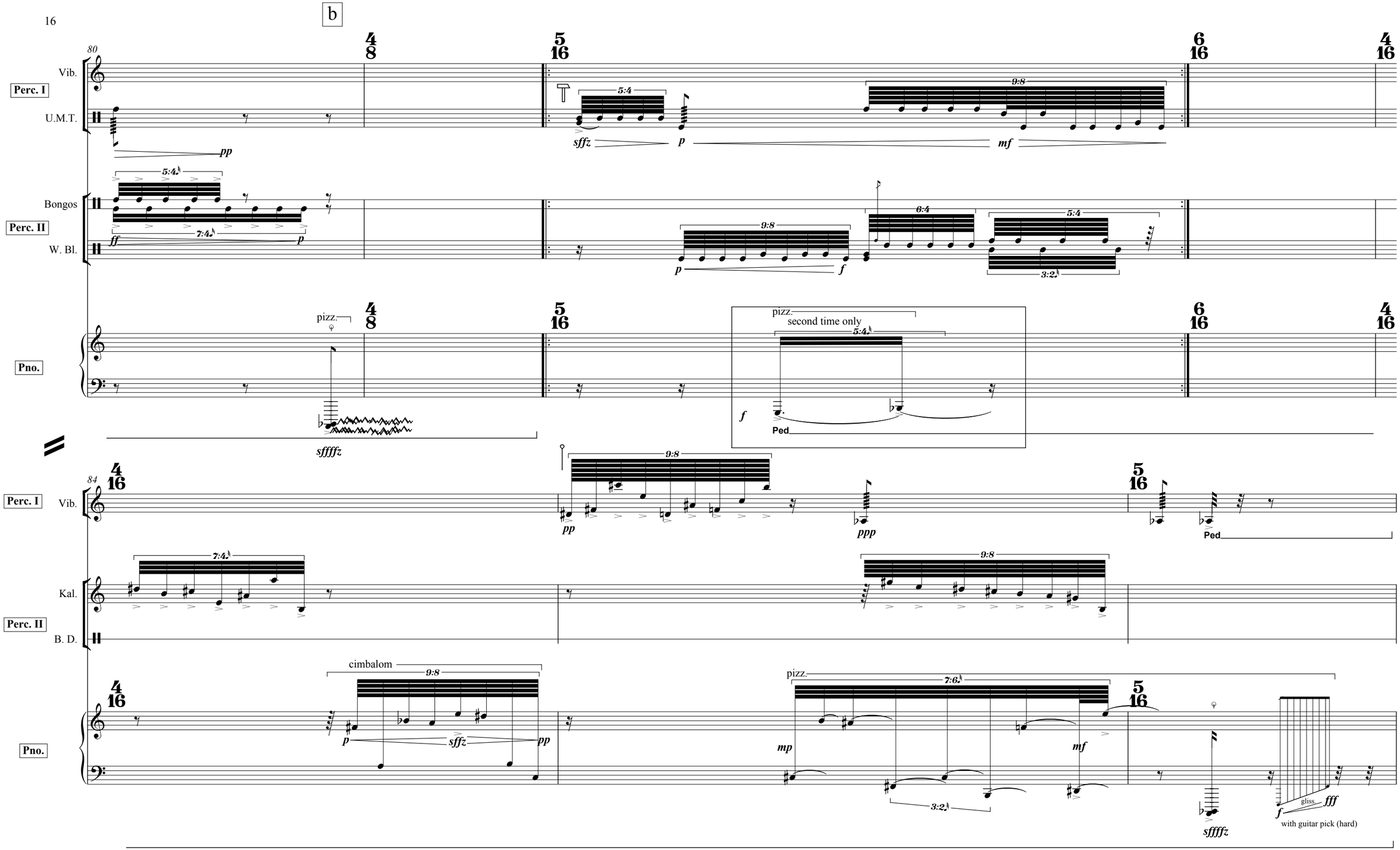
alternate hands for *tremolo*

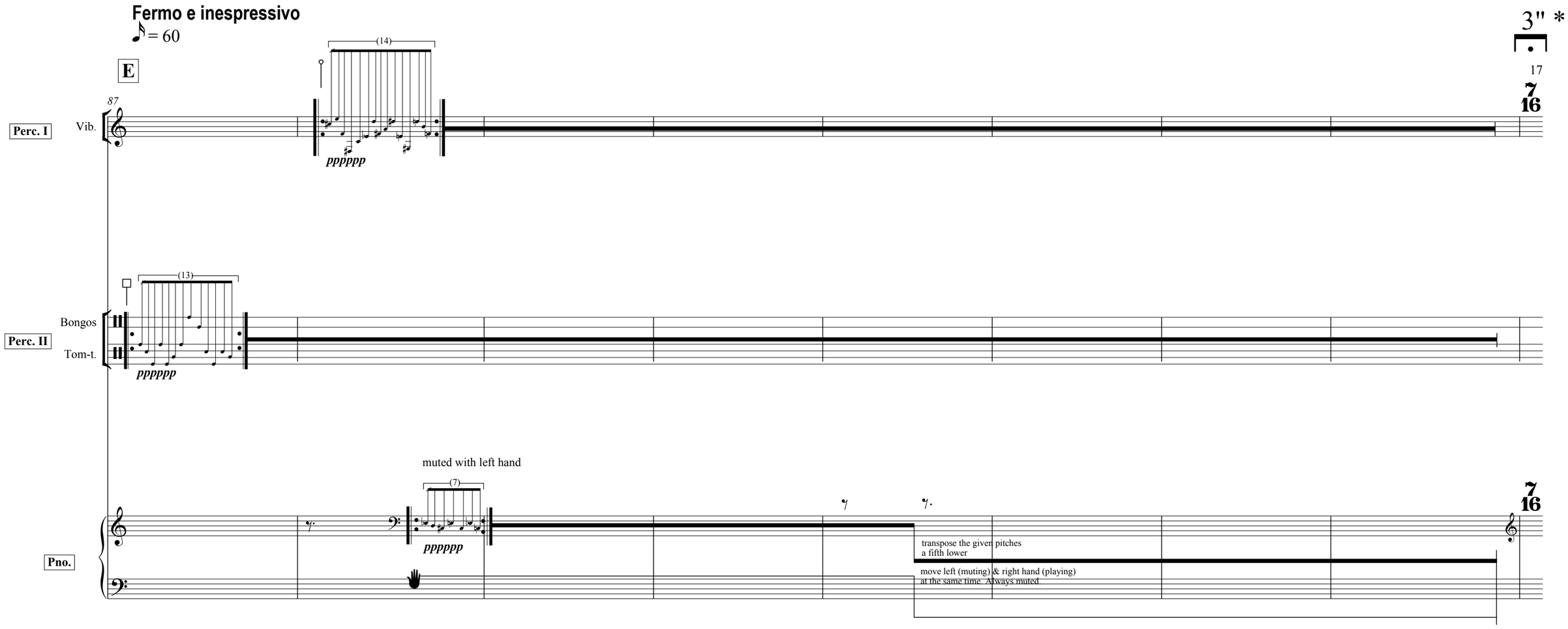
Ped

Ped

Ped

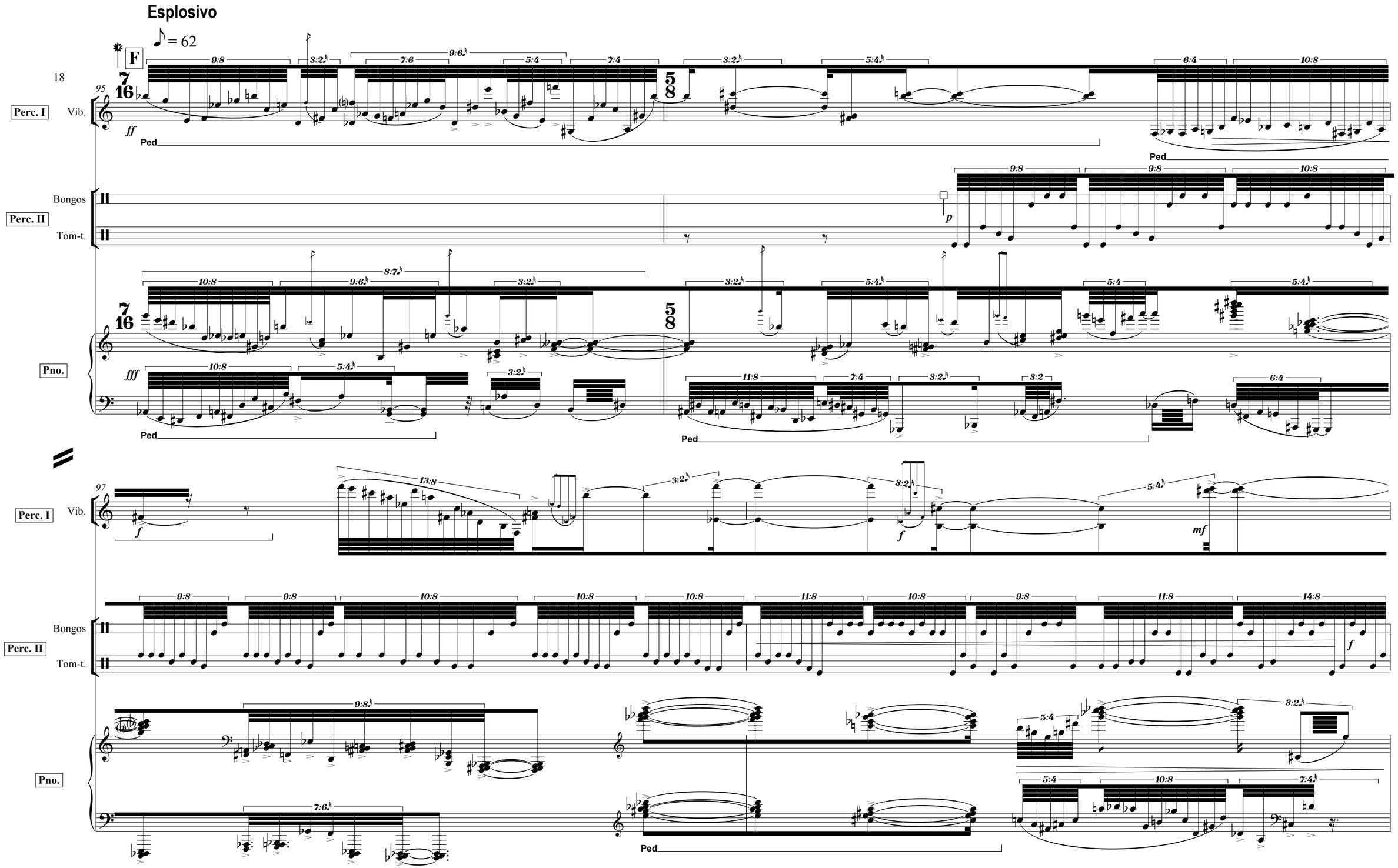

The repetitions are not affected by the silences with *fermata*.
They apply only to the beginning and the end of the repeated group.
The repetitions should be played without any pause between them.
2"
5"
x3
75
P.M.T.
U.M.T.
Cym.
Perc. I
Bongos
Tom-t.
W. Bl.
Perc. II
Kal.
S. D.
Pno.
strike with the bottom of vib. mallet on the bow of the cymbal
slightly muted with hand
strike on bell
secco
strike on bell
ff possibile
fff martellato
fff martellato
second and third time only
cimbalom
Ped


b
80
Perc. I
Vib.
U.M.T.
Perc. II
Bongos
W. Bl.
Pno.
pizz.
second time only
Ped
84
Perc. I
Vib.
Perc. II
Kal.
B. D.
Pno.
cimbalom
pizz.
gliss.
with guitar pick (hard)




As fast and as regular as possible
*non crescendo*
*non diminuendo*

* Wait the three seconds absolutely motionless and keep playing position. Enter to letter F in an explosive way, like a spasm.


Esplosivo
♪ = 62
F
18
95
Perc. I
Vib.
Perc. II
Bongos
Tom-t.
Pno.
Ped
97

99

Perc. I Vib.

13:10 mp Ped mfz p 5:4 7:8 mf

Perc. II Bongos Tom-t. W. Bl.

9:8 9:8 9:8 5:4 3:2 5:4 6:4 f

Pno.

5:4 7:4 f p ff mp 6:4 7:4 3:2 3:2 mf sffz sfz mfz p mp Ped Ped

103

Perc. I Vib.

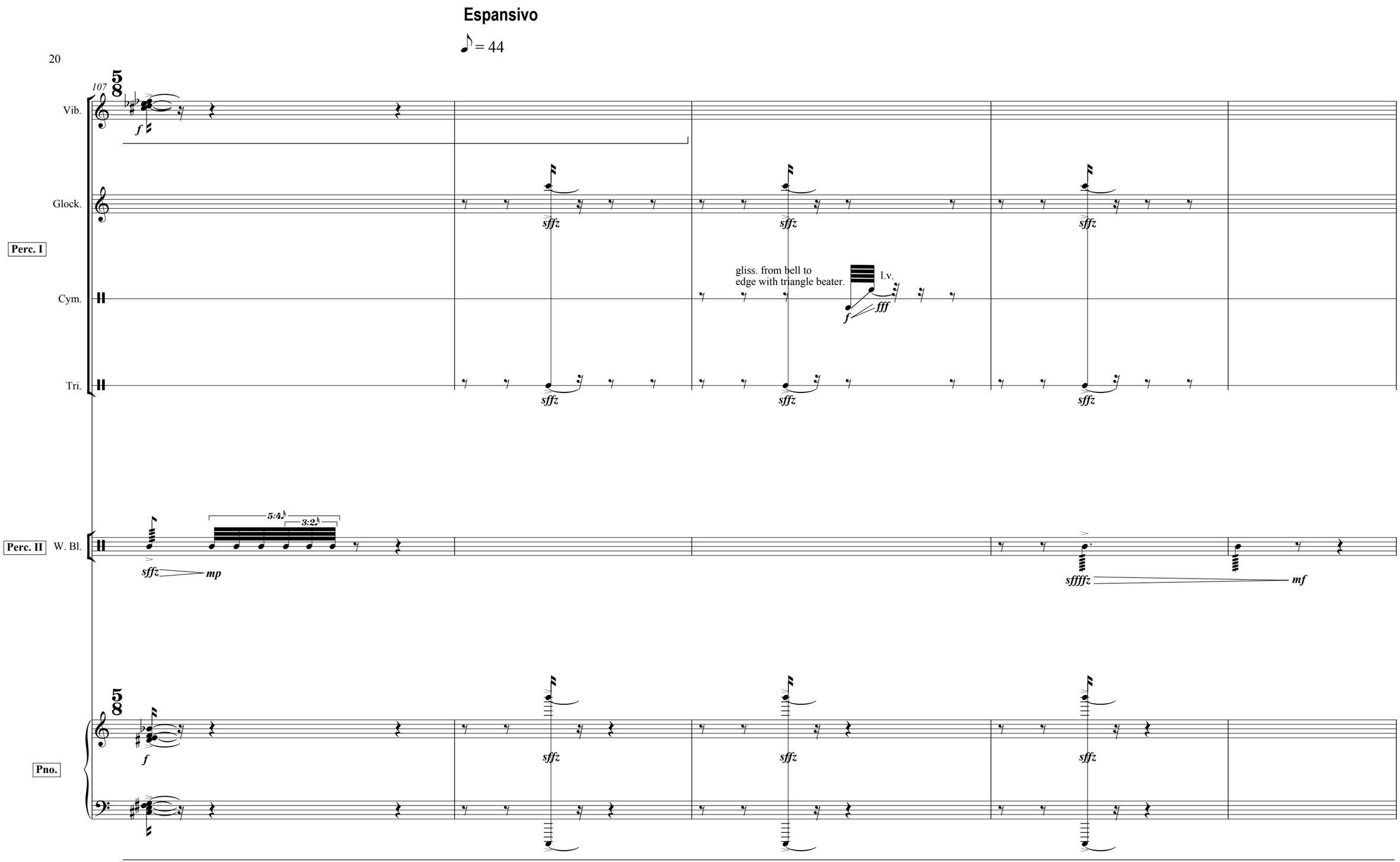
4:5 4:5 4:5 sffz

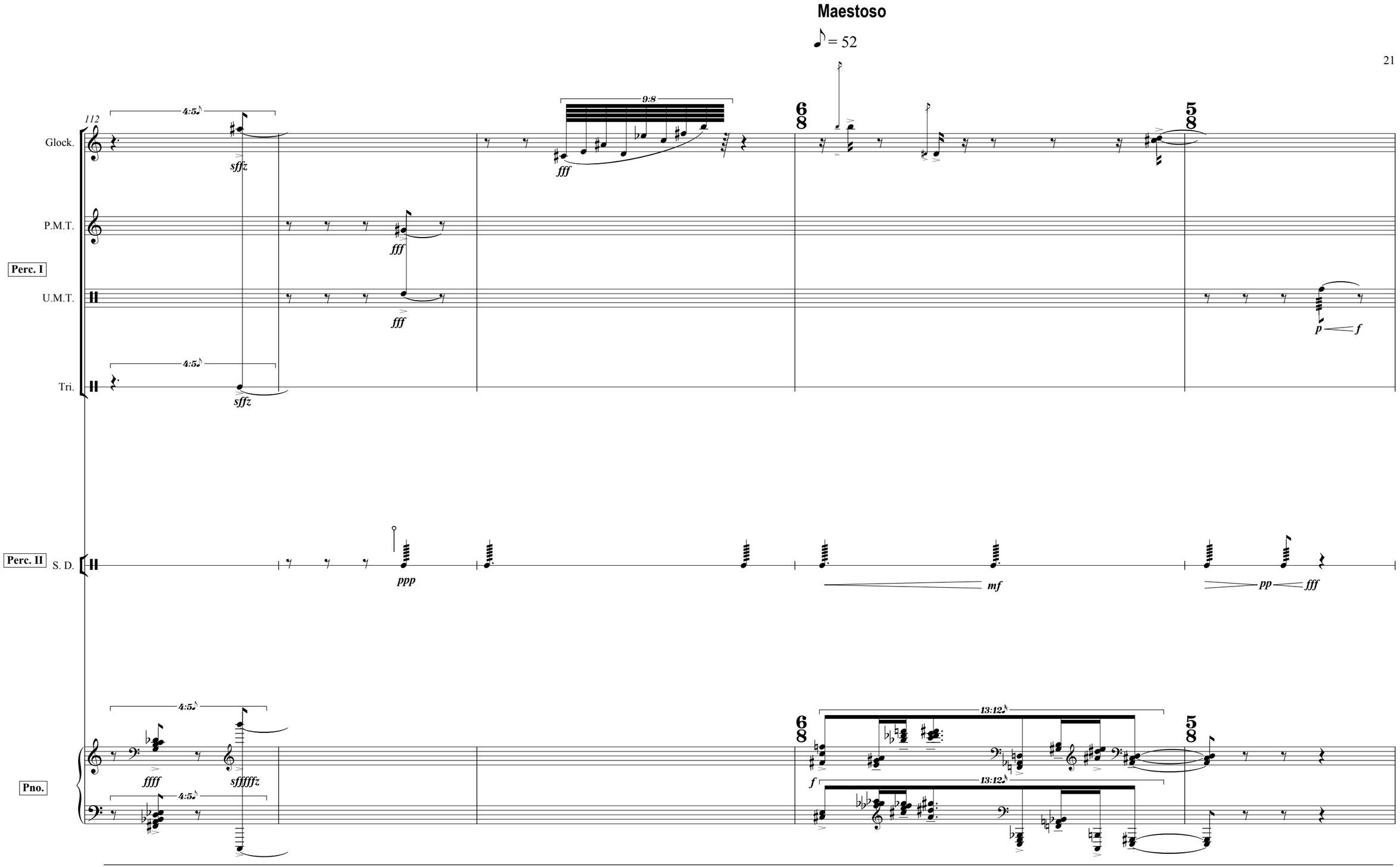
Perc. II W. Bl.

f f

Pno.

7:5 7:5 mf 7:5 5:4 3:2 sffz


Espansivo
♪ = 44
107
Vib.
Glock.
Perc. I
Cym.
Tri.
gliss. from bell to
edge with triangle beater.
l.v.
Perc. II
W. Bl.
5:4
3:2
Pno.


Maestoso
♪ = 52
112
Glock.
P.M.T.
Perc. I
U.M.T.
Tri.
Perc. II
S. D.
Pno.
4:5
9:8
13:12
sffz
fff
ppp
mf
pp
f
p
ffff
sfffffz

117

P.M.T.

Perc. I

U.M.T.

Cym.

Bongos

Tom-t.

Perc. II

W. Bl.

Kal.

Pno.

pizz.

C

122

Perc. I

P.M.T.

U.M.T.

Bongos

Perc. II

Tom-t.

Pno.

C

ord.

pizz.

Irato

♪ = 58

125

Pno.

6:4 10:8 10:8 6:4 7:4 13:8 14:8 11:8 9:8

5:4

9:8 6:4 2:3 9:8 7:4 5:4 3:2 3:2 5:4 5:4 11:8

ffff

fff

Ped

Ped

127

13:10

ff f

7:4 3:2

3:2 6:4 5:4 3:2

f sffz sffz

Pno.

9:8 5:4 7:4 9:7 17:16 4:6 7:4 5:4 3:2 3:2 7:4

fff f fff f

Ped

129

Pno.

7:6 5:4 5:4 7:4 3:2 4:3

sffz sffz sffz sffz sffz sffz sffz sffz ff

8:6

9:8 5:4 5:4 3:2 3:2

ff

**G** **Esplosivo, irato e maestoso**

130

25

Perc. I Vib.

Perc. II Bongos

Pno.

*ff*

Ped

131

Perc. I Vib.

Perc. II Bongos

Pno.

Ped

d **Meccanico**

26

132

Perc. I Vib.

Perc. II Bongos

Pno.

marcato

f

4"

Silenzio Assoluto

(keep playing position)

134

9"

136

Perc. I — Vib.

Perc. II — Bongos

Pno.

marcato

ff

2.5"

Silenzio Assoluto

(keep playing position)

138

pp

11"

28

10"

Perc. I Vib.

Perc. II Bongos

Pno.

Silenzio Assoluto

(keep playing position ten seconds completely motionless. Then relax position.)