

Please note that not all pages are included. This is purposely done in order to protect our property and the work of our esteemed composers.

If you would like to see this work in its entirety, please order online or call us at 800-647-2117.

PERCUSSION INSTRUMENTATION

marimba (c^{'''})



songbells (or vibraphone)

(If vibraphone is used, play all notes an octave higher than written.)
notated range: actual pitch range:



five tuned cowbells (or chimes)

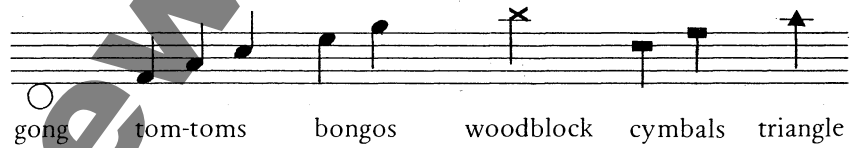


two tuned camel bells (or chimes)

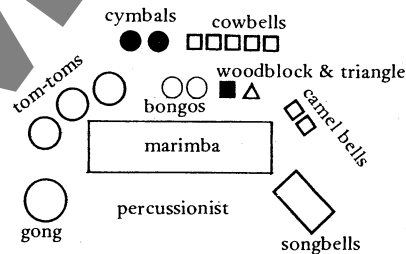


small suspended triangle
woodblock
two suspended cymbals
two bongos (one set) (or two timbales)
three tom-toms
one large (low) Balinese gong (or medium tamtam)

PERCUSSION NOTATION



SUGGESTED PERCUSSION SETUP



First performed by *Collage*, the contemporary ensemble of the Boston Symphony Orchestra, on December 5, 1976.
Frank Epstein, percussion / Paul Fried, flute / Robert Annis, clarinet
Composed under a grant from the National Endowment for the Arts
Performance time: ca. 6 minutes

To Frank Epstein and Frank Heiss

CAPRICCIO

FOR FLUTE, CLARINET AND PERCUSSION

John Heiss
(1976)

Tempo ♩ = 92

FLUTE

CLARINET IN B-FLAT

PERCUSSION

short pause

mp (supple tone, misterioso)

(funky)

Marimba (medium soft sticks)

(funky) *

non-pitched perc.

mf

(felt)

3

3

* Damp ends of bars with fingertips

fl. ⑤

pp cresc. ff PPP sempre

cl. pp cresc. ff PPP sempre

perc. mf pp mp ff trummi (let ring)

pp molto ff (p)

fl. pp sfz mf pp

cl. pp

perc. (slightly harder sticks) 3 3 P

10 3

fl. *mp espr.* *p*

cl. *poco sfz* *tr* *PPP*

perc. *fp* *f* *mp* *stp*

fl. *PP* *NV* *poco vibr.*

cl. *PP*

perc. *V* *(dull, near crown)* *tr* *3* *P* *mf*

15

fl. *(wait)*

cl. *PP cresc.* *mp dim.* *PP* *(tone more focused)*

perc. *Cowbells* *f* *mf*

2517

Tempo $J=60$ (35)

fl. (Key slaps with slight air) PP (sounding dynamic)

cl. (echo of drum) $PP, ma\ distinto$

perc. $Tempo J=60$ Songbells (medium sticks) mp

fl. PP

cl. PP

perc. tremolo (sneak in) mf mp mp

fl. PP P PP

cl. PP P PP

perc. PP mf P

poco cresc.

accelerando - - - - - a tempo ($J=60$)

fl. start NV P cresc. ff mp P

cl. P cresc. ff mp P

perc. (dome) mp mf f mp P

accelerando - - - - - a tempo ($J=60$)

ord. ord.

Marimba

Songbells

Poco più mosso (♩=66) e animando

(45)

fl. *P marcato*

cl. *Songbells* *poco fp* *poco fp*

perc. *P marcato*

fl. *P* *cresc.* *f* *mf* *(ff)*

cl. *(♩ ca. 76)* *f* *mf* *(ff)*

perc. *(poco accel.)* *mp* *cresc.* *f* *mf* *(ff)*

All players immediately start playing bar 50 fortissimo sempre and very fast, repeating quickly. Then gradually take more time and play less and less loudly, coming toward the written dynamics and with increasing shape to the phrases, finally getting soft with the pauses between phrases and repeats becoming more perceivable. On the percussionist's cue, elide smoothly (from wherever you may happen to be) into bar 51, without any break, as indicated.

Free section: do not synchronize

(start deliberately)

(45)

fl. *ad lib* *f* *3* *mp* *mf* *f* *mp* *(slower & softer on each repeat)*

cl. *ad lib.* *mf* *sfzp* *ff* *dim.* *p* *mf* *(slower/softer each repeat)*

perc. *marimba* *ad lib* *ff* *mf* *cresc.* *f* *mp* *f* *(slower/softer each repeat)*

2 sec. | 1 sec. | ca. 6 seconds

fl. *P* *dim. e ritard* *poco a poco* *PPP* *(cutoff with cymbal choke)*

cl. *P* *dim. e ritard* *poco a poco* *PPP*

perc. *P* *dim. e rit.* *poco a poco* *PPP, PP*

2517

$\text{♩} = 60$ (broad line) *poco accel.* $\text{♩} = 66$ ($\text{♩} = 132$)

fl. *espr.* *f* *mp* *mf* *p* *mp* *p* (NV) (vibr.) (NV)

cl. *espr.* *p* *mp* *mf* *mp* *p* *poco accel.* $\text{♩} = 66$ ($\text{♩} = 132$)

perc. $\text{♩} = 60$

fl. *pp* *p* *poco cresc.*

cl. *pp* *p* *mp* *mf*

perc. *p legato (hand to hand)* 7:6 5:4

fl. *mp* *p* *mp* *mp* *fp* *mp* *mf*

cl. *mp* *p* *poco fp* *mp* *mf* *mp* *p* *mp*

perc. *p leggiero* 5:4 6:4 3:4 *camel bells* *f* *f*

a tempo poco rit. poco meno mosso

fl. *pp* *cresc.* *f* *molto* *P*

cl. *pp* *f* *molto* *P*

perc. *f* *molto* *P*

ff *pp*

[Free section: clarinet plays precisely, flute and percussion freely until the 5/8 bar]

$\text{♩} = 108$
cue this downbeat for the percussionist

(with character)

(follow clar.) *P sempre*

$\text{♩} = 54$

fl. *tr* *sim*

cl. *P (subtone)* *sim*

(follow clarinet) *P sempre*

perc. *tr* *3* *tr*

$\text{♩} = 108$

watch for flute cue

optional - play this only if there is enough time to fit it in

poco rall.

(95)

fl. *P*

cl. *P* *sub. pp* *accel.* *ritard*

perc. *poco rall.* *P* *sub. pp* *accel.* *ritard*

mp *pp* *mp (subito)* *pp*

Cadenza

fl. 2 sec. Total Duration: 8-15 seconds

cl. Clarinet holds throughout most of cadenza. Though the exact cutoff point is optional, it must be before the final high D on the songbells.

perc. Brief cadenza with fingertips (as a flurry) ad. lib. Hit everything, left to right, not necessarily in exact order and, in general, each instrument more than once. End with high D on songbells. Songbells (medium-hard vibraphone mallet) PP (but clearly audible!)

P (Dynamic range within pp to mp.)

N.B. Avoid duplicating the clarinet's pedal point (Eb) in any octave on the marimba, songbells, or cowbells.

♩ = 72

110

fl. mf f p mf pp niente f

cl. mf f p mf pp niente f

perc. marimba mf f p mf pp niente f

2517

* Play the grace-notes extremely fast, with flute and clarinet giving a heavy breath-accents to the last note.