RE-flect

for quartet percussion

Approximate duration 10:20 min.

Advanced level

Carlos Pellicer

Full Score

RE-FLECT

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Instrumentation

Percussion 1: crotale: Re high pitch, bass drum, 3 tom-toms* (high, medium, low), snare drum, bongos, one cymbal 14" above the snare drum.

Percussion 2: crotale: Re (medium pitch), 3 tom-toms* (high, medium, low), hi-hat, snare drum, splash cymbal, bongos, medium wooden tom-tom, one cymbal 14" above the snare drum.

Percussion 3: crotale: Re (low pitch), 1 semiresonat metal (cue anvil), 3 tom-toms* (high, medium, low), hi-hat, china cymbal, snare drum, one cymbal 14" above the snare drum, low wooden tom-tom, jam block medium (or medium wood).

Percussion 4: tubular bell: Re, 3 tom-toms* (high, medium, low), bass drum, bongos, metal guiro, crotale: Re, one cymbal 14" above the snare drum, jam block low (or low wood).

* Observations. It is important to differentiate the tuning of each player's tom-toms differently between them. In the second movement, percussion 4 needs a string bow to rub with the crotale (re). It is important to differentiate the use of different drumsticks between the parts of the work. Especially in the first and third part, it is convenient to use drumsticks with the ball with a larger diameter, preferably made of wood.

ES

Notas Generales

Re-flect es una propuesta para cuatro percusionistas en el que el factor acústico y espacial resulta muy importante. El título de la obra es la clave para entender estos aspectos y también cómo se nutre la mayor parte del discurso musical. Re-flect significa *reflexión,* y en este sentido la obra esta construida a partir de un eje de simetría sobre el cual los dos primeros percusionistas reflejan sobre el tercero y el cuarto respectivamente en cuanto a ritmos y sonidos. También, tomando como referencia el título, es muy evidente la importancia de el único sonido afinado de toda la obra: la nota RE. A partir de este sonido, y solo con este sonido de altura determinada, se crea un juego sonoro con diferentes alturas que pretende envolver el escenario. Por último, y no menos importante, las dos letras RE, tienen un significado personal importante para el autor: la obra está dedicada a Esaú Borredá *(solista Orquesta Sinfónica de Madrid)* y Raúl Benavent *(solista Orquesta RTVE)*, amigos del autor. Es evidente el juego con las dos iniciales de sus nombres *(RE). S*utileza, precisión y fuerza, son las tres cualidades de estos grandes músicos que se intentan *reflejar* en la obra.

EN

Program Notes

Re-flect is a proposal for four percussionists in which the acoustic and spatial factor is very important. The title of the work is the key to understanding these aspects and also how most of the musical discourse is fed. Re-flect means reflection, and in this sense the work is built from an axis of symmetry on which the first two percussionists reflect on the third and fourth respectively in terms of rhythms and sounds. Also, taking the title as a reference, the importance of the only tuned sound in the entire work is very evident: the RE note. From this sound, and only with this sound of a certain height, a sound game with different heights is created that is intended to envelop the stage. Last but not least, the two letters RE, have an important personal meaning for the author: the work is dedicated to Esaú Borredá (Madrid Symphony Orchestra soloist) and Raúl Benavent (RTVE Orchestra soloist), friends of the author. The game with the two initials of their names (RE) is evident. Subtlety, precision and strength are the three qualities of these great musicians that they try to reflect in the work.

to Madrid Okho percussion,

RE-flect

for percussion quartet

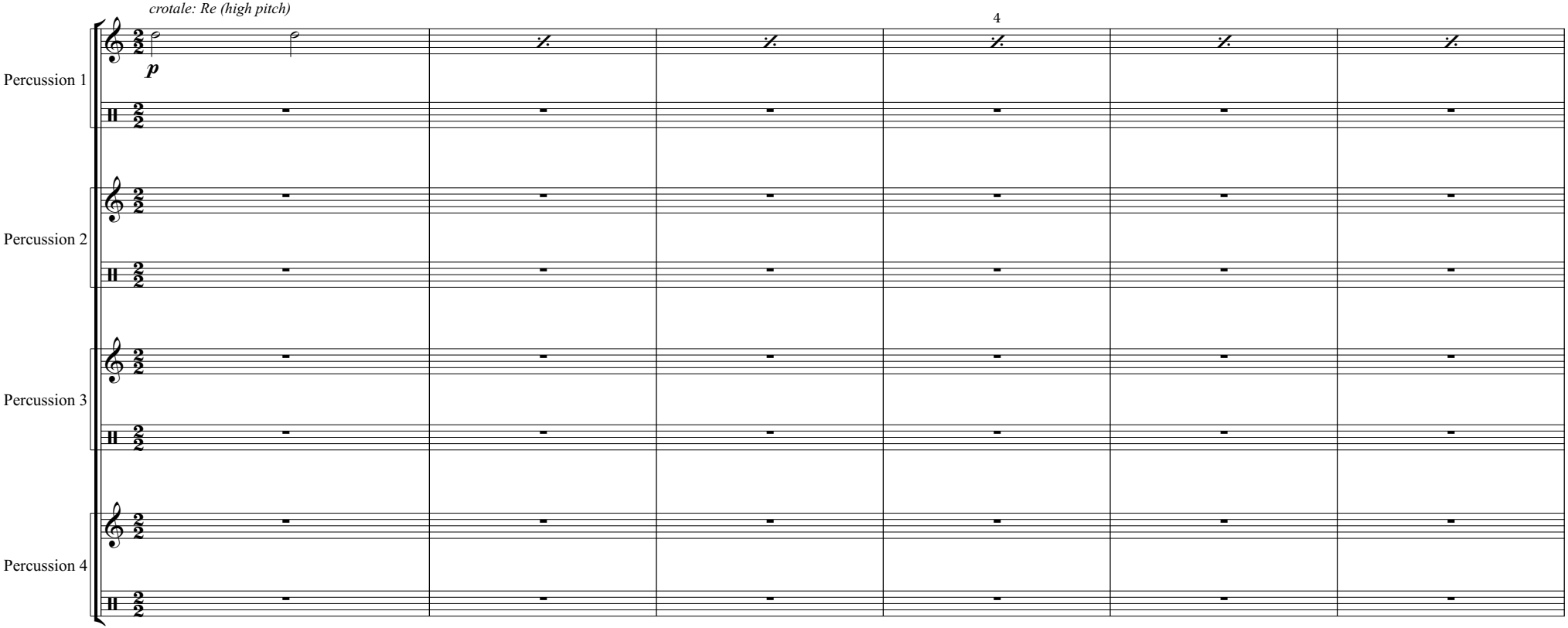
Score

I. Re-*one*

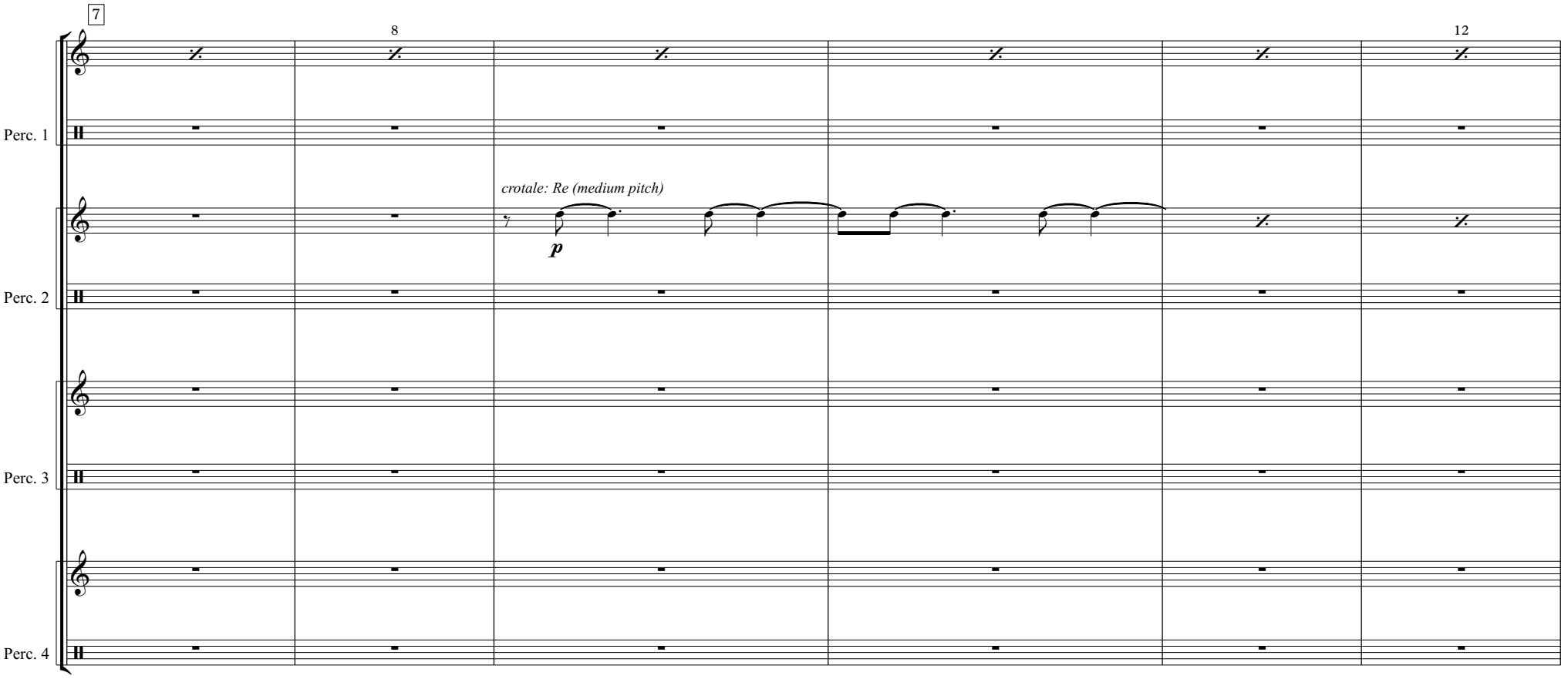
CARLOS PELLICER

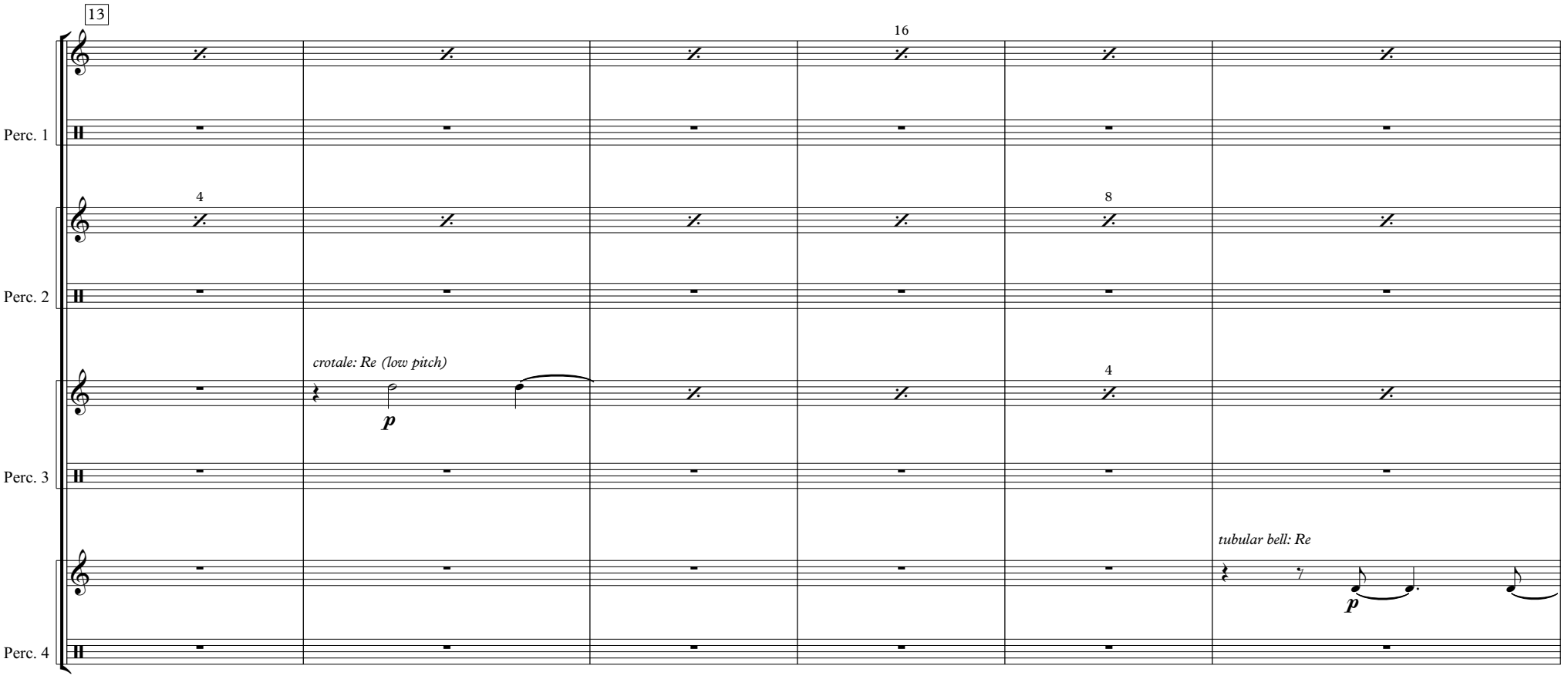
♩ = 82-86

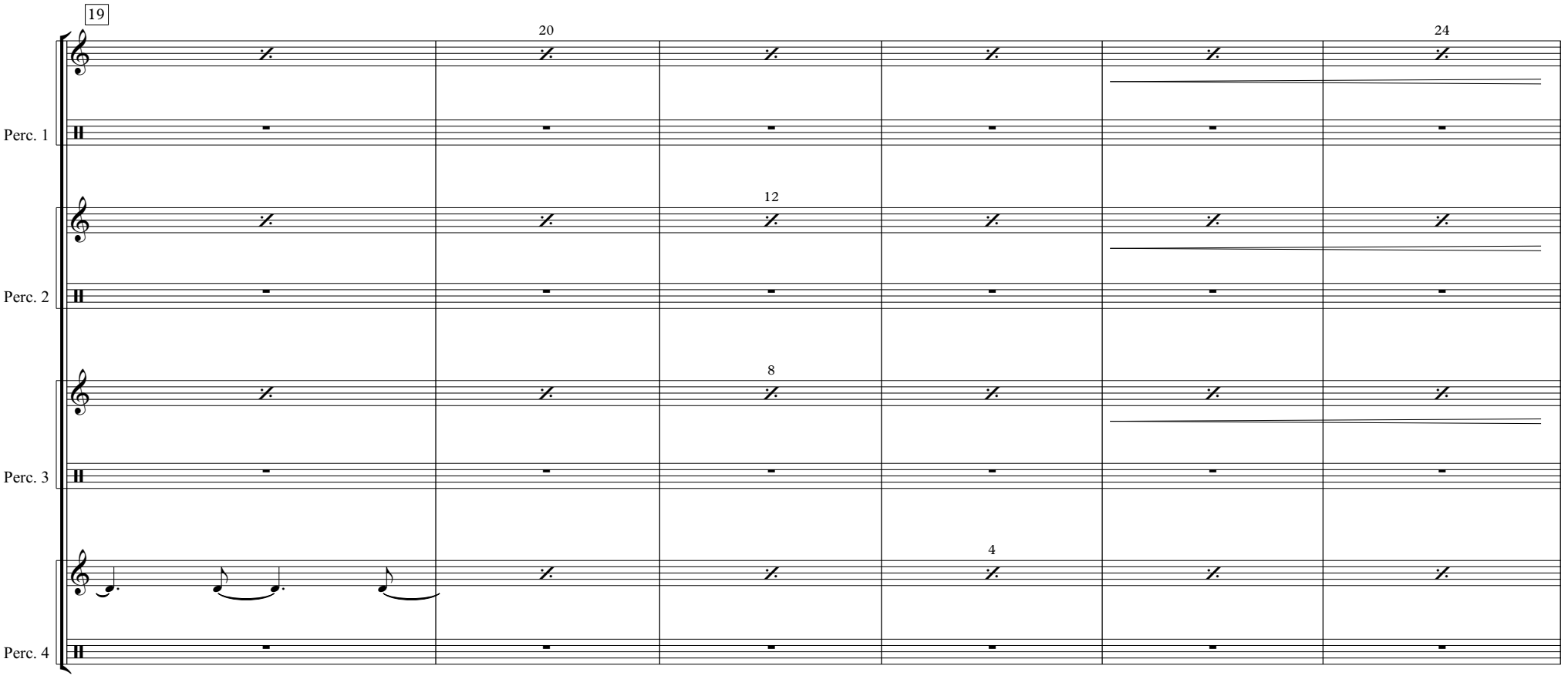
crotale: Re (high pitch)

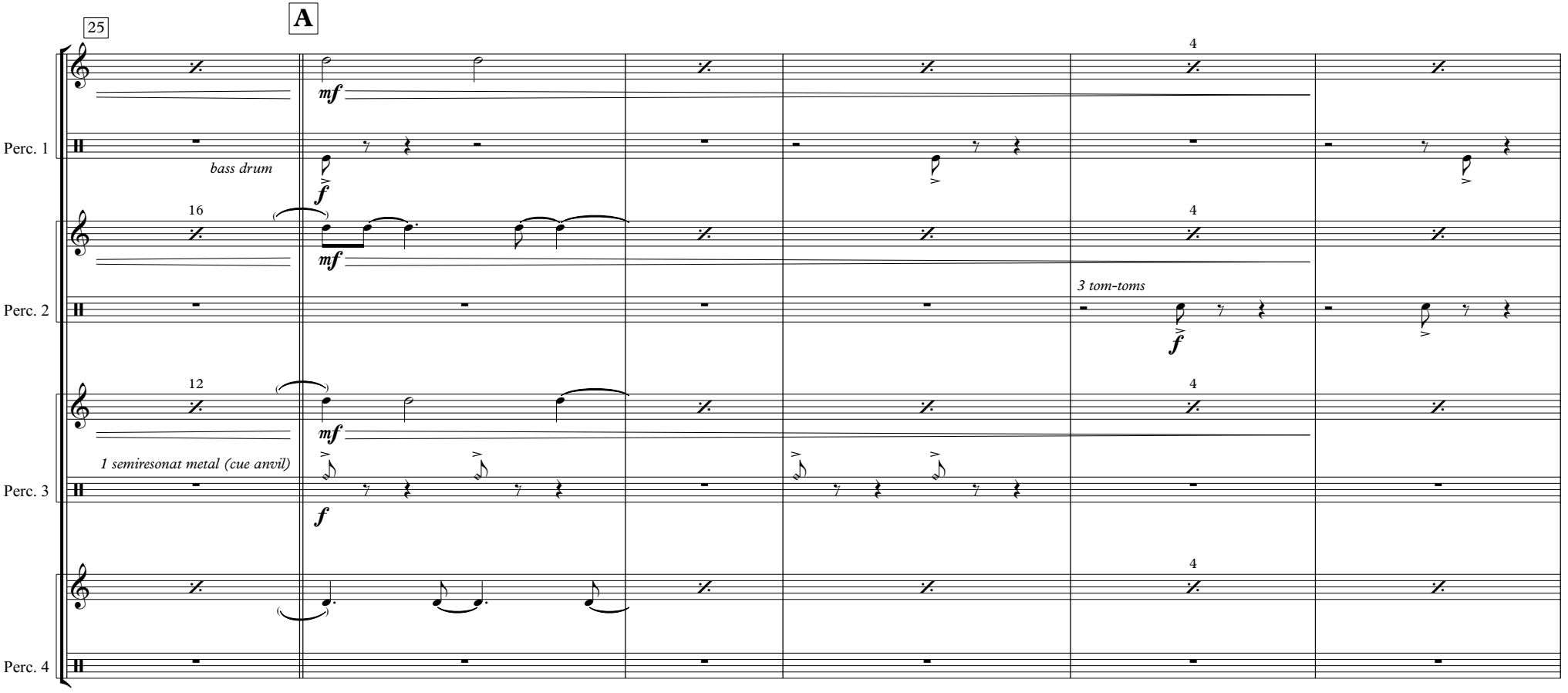


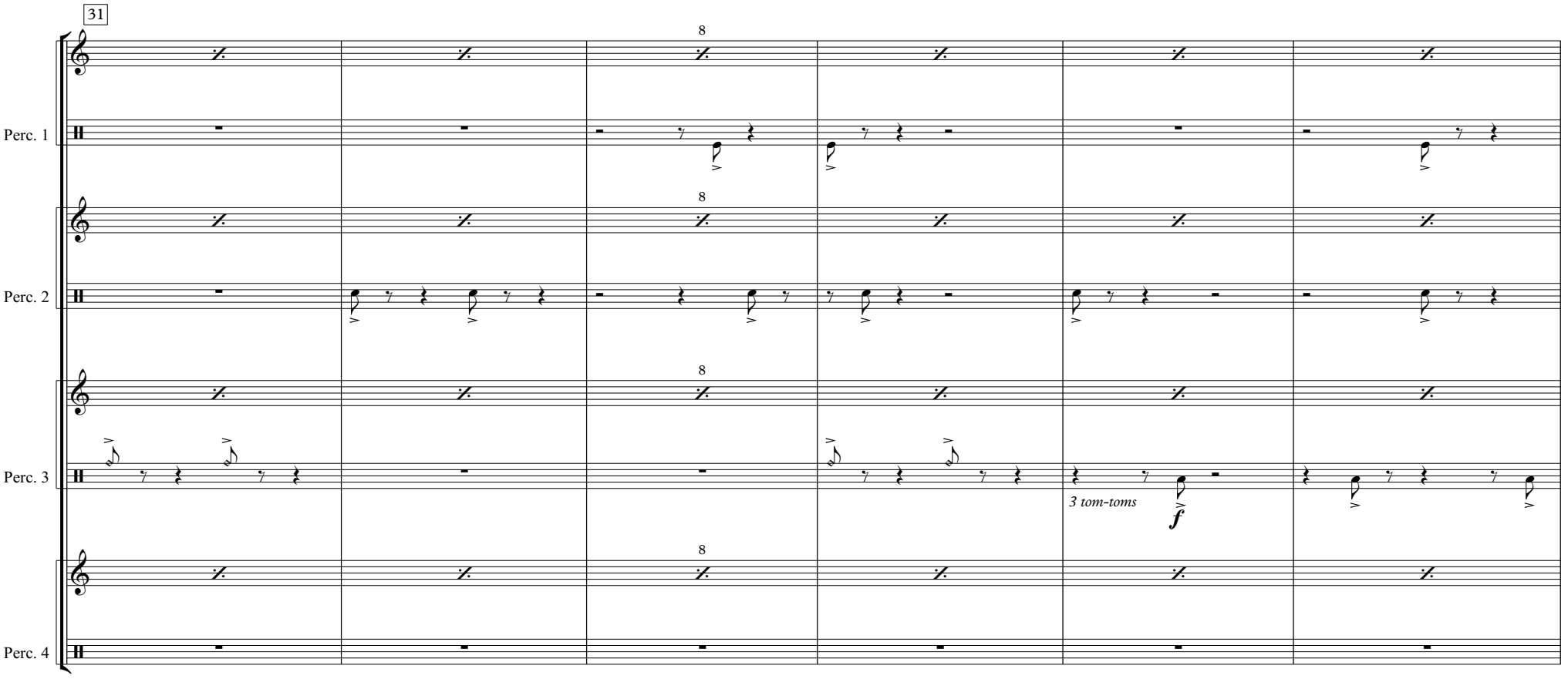
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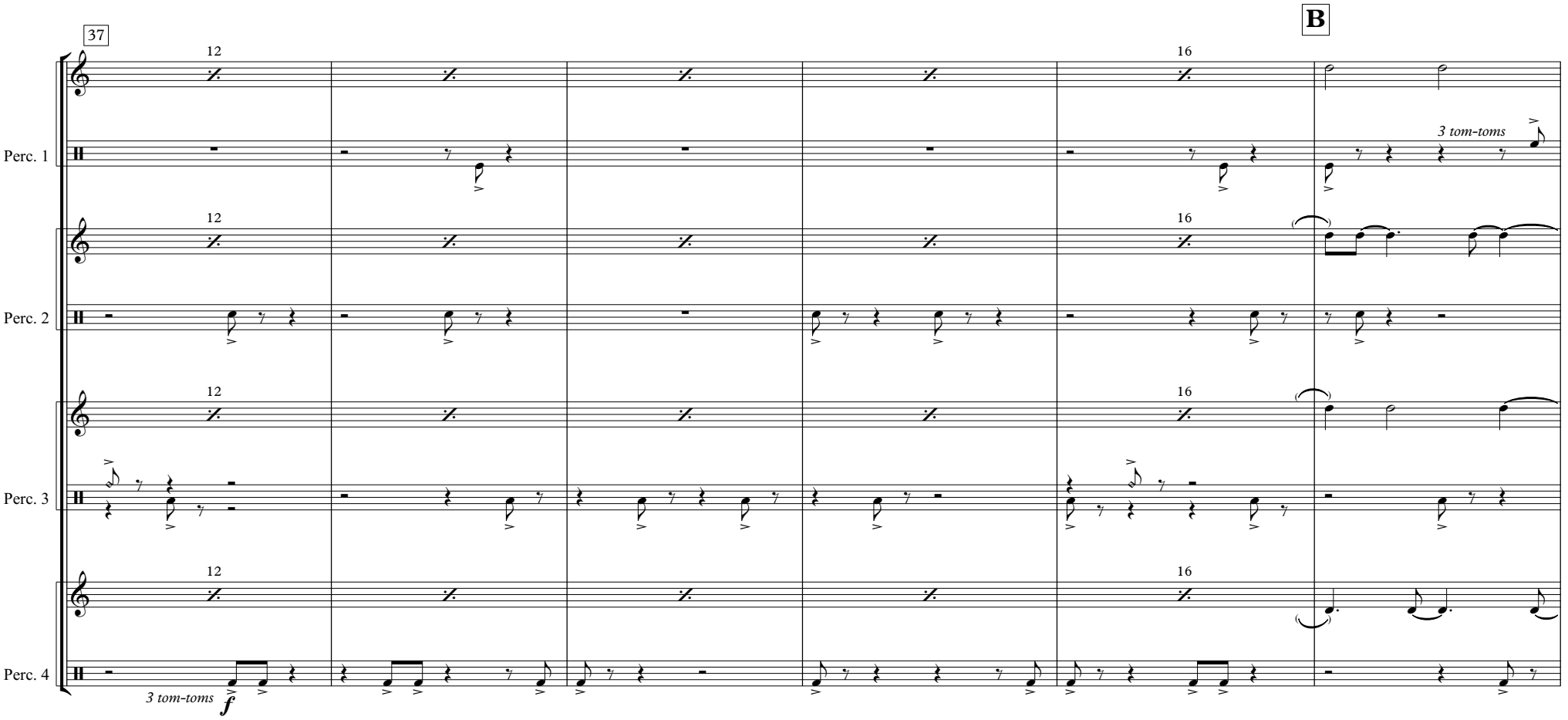

7
8
12
Perc. 1
crotale: Re (medium pitch)
p
Perc. 2
Perc. 3
Perc. 4

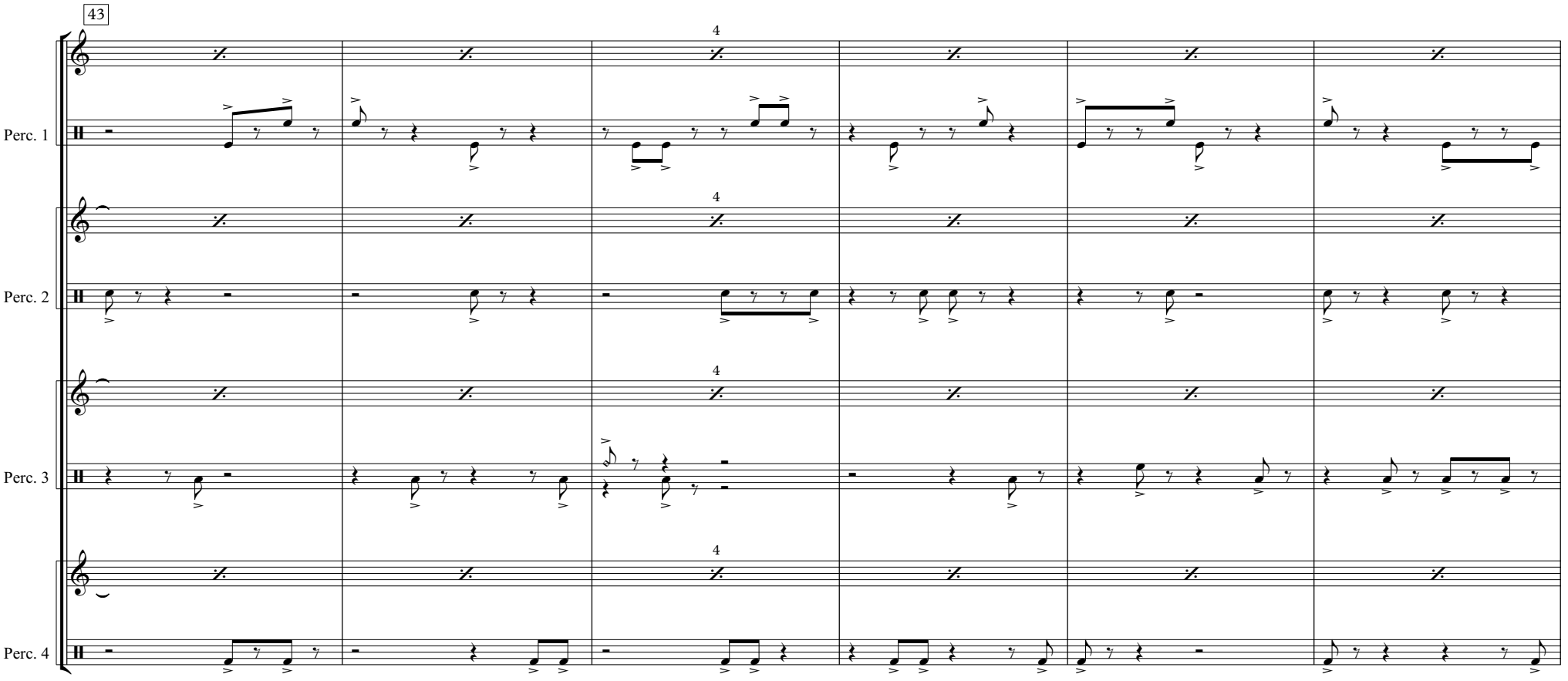

13
16
Perc. 1
4
8
Perc. 2
crotale: Re (low pitch)
p
4
Perc. 3
tubular bell: Re
p
Perc. 4

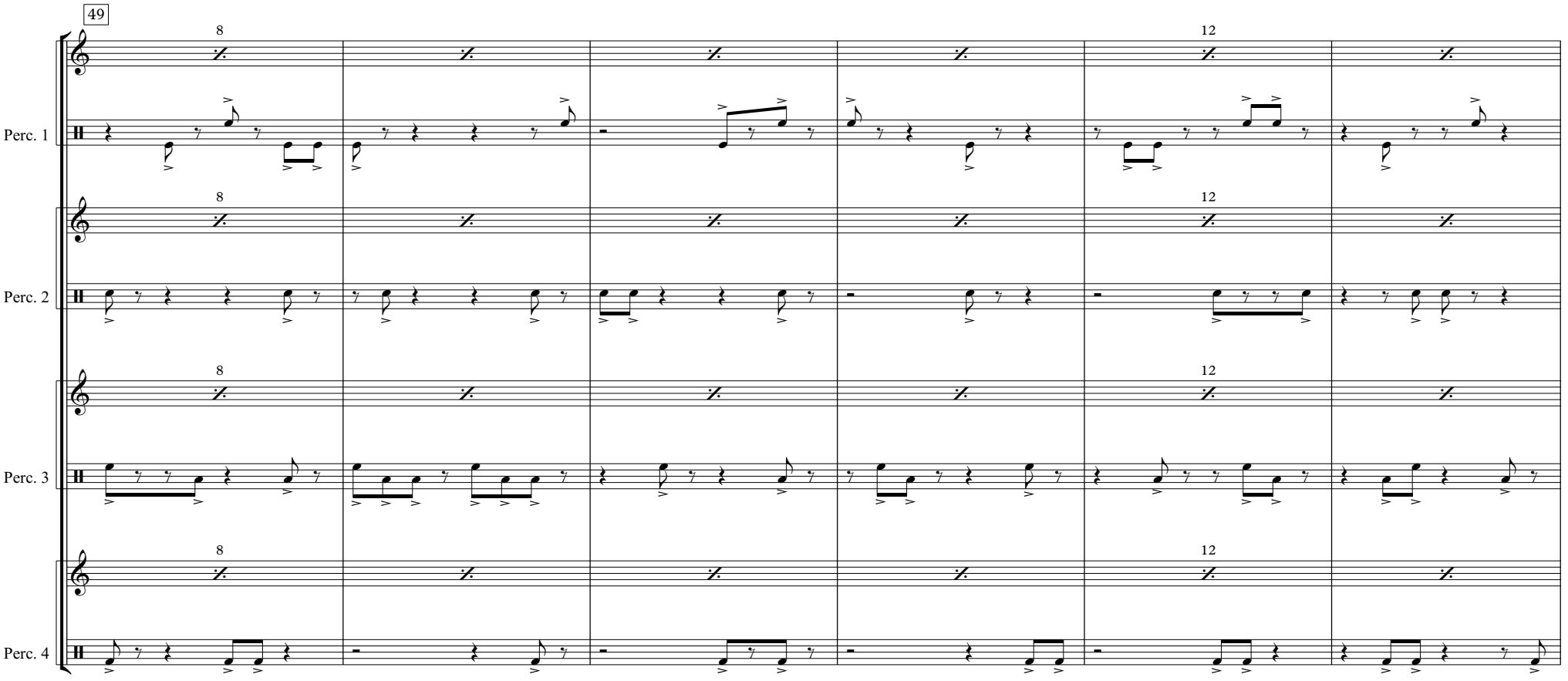

19
20
24
Perc. 1
12
Perc. 2
8
Perc. 3
4
Perc. 4

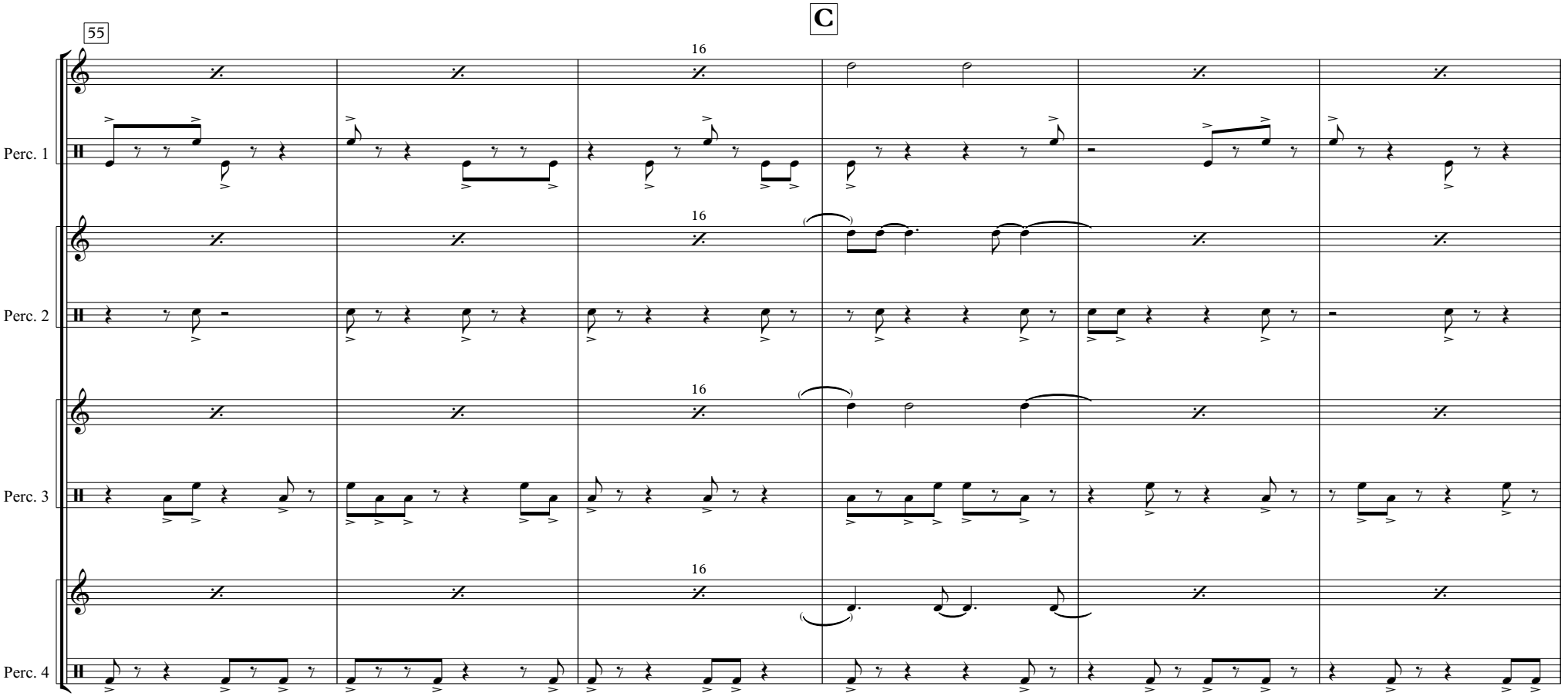

25
A
Perc. 1
bass drum
mf
f
16
Perc. 2
3 tom-toms
12
Perc. 3
1 semiresonat metal (cue anvil)
Perc. 4
4

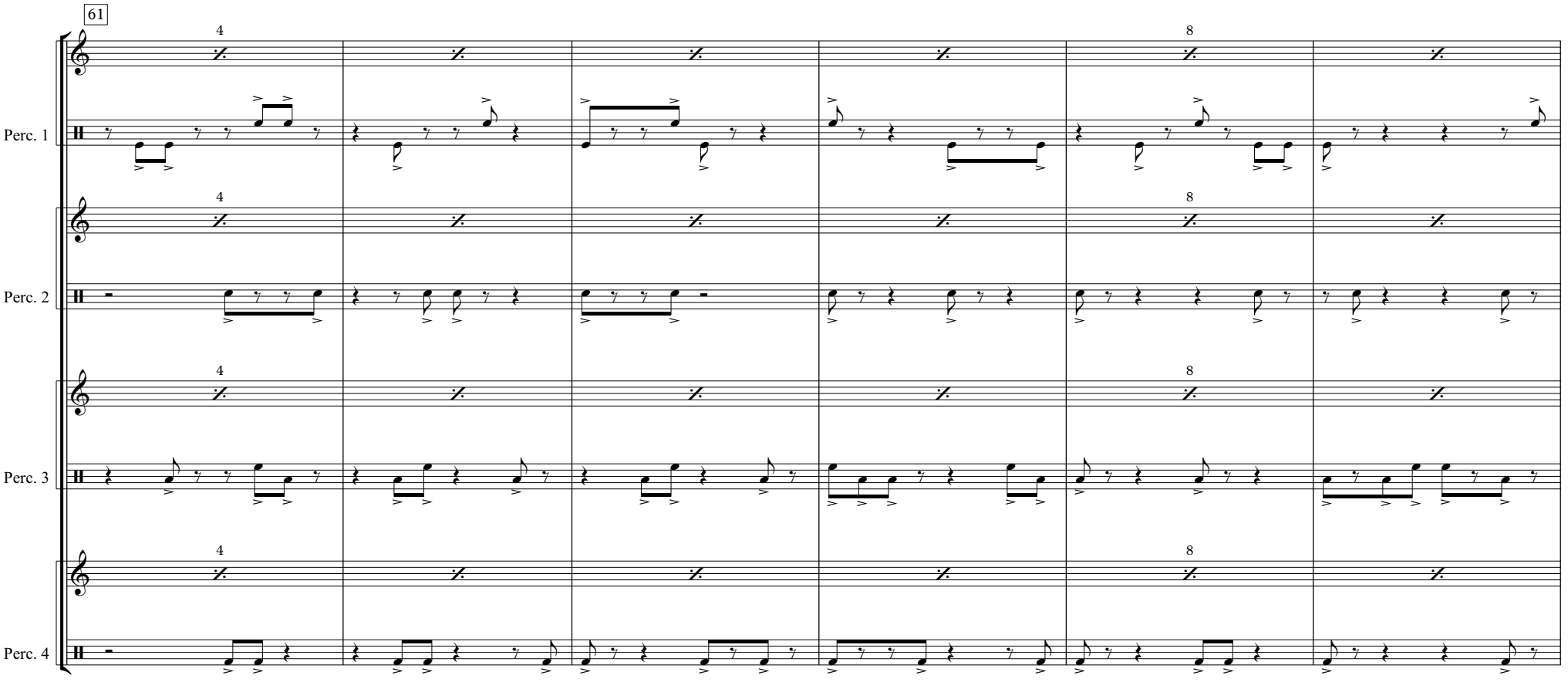

31
8
Perc. 1
Perc. 2
Perc. 3
Perc. 4
3 tom-toms
f

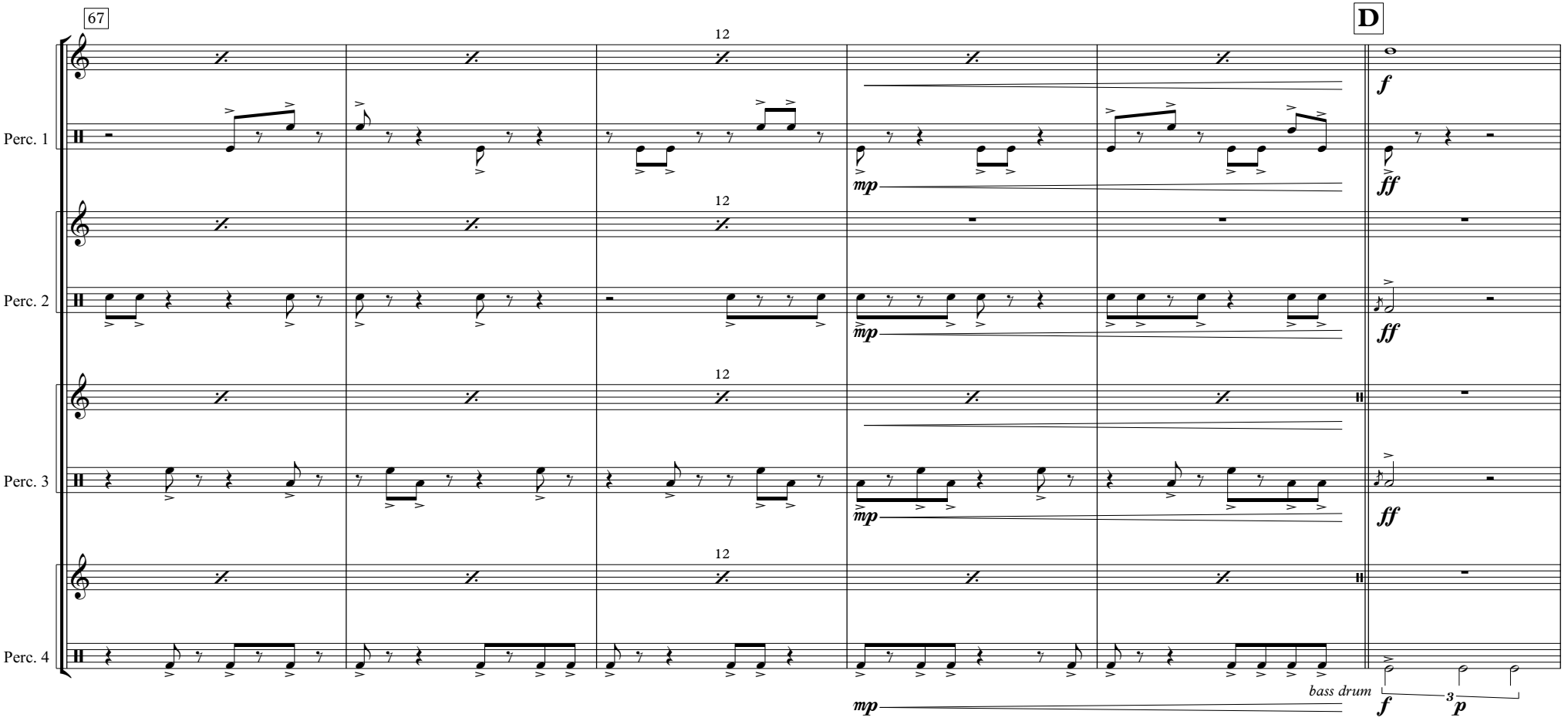

37
B
Perc. 1
Perc. 2
Perc. 3
Perc. 4
12
16
3 tom-toms
3 tom-toms
f

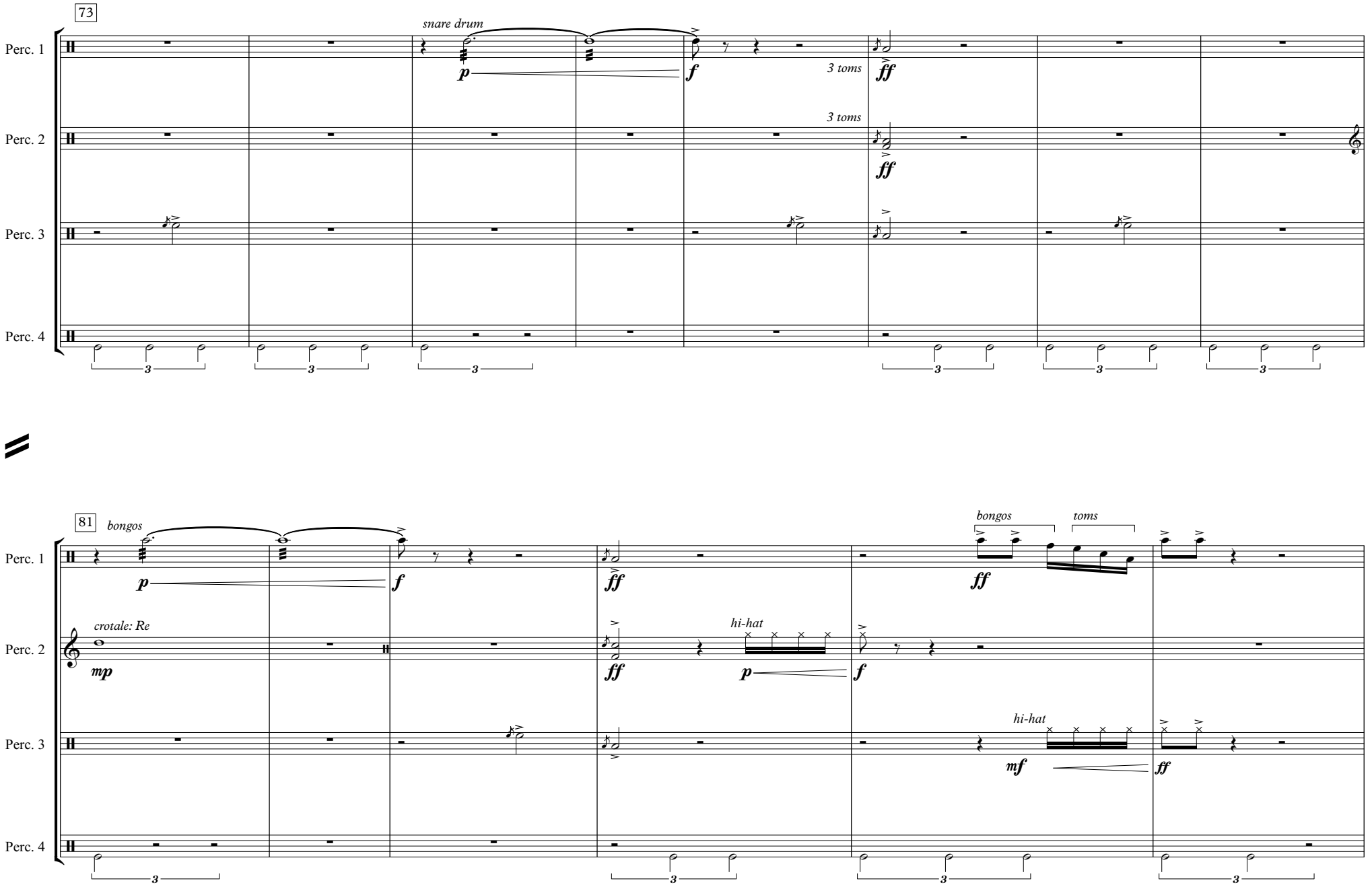

43
4
Perc. 1
Perc. 2
Perc. 3
Perc. 4

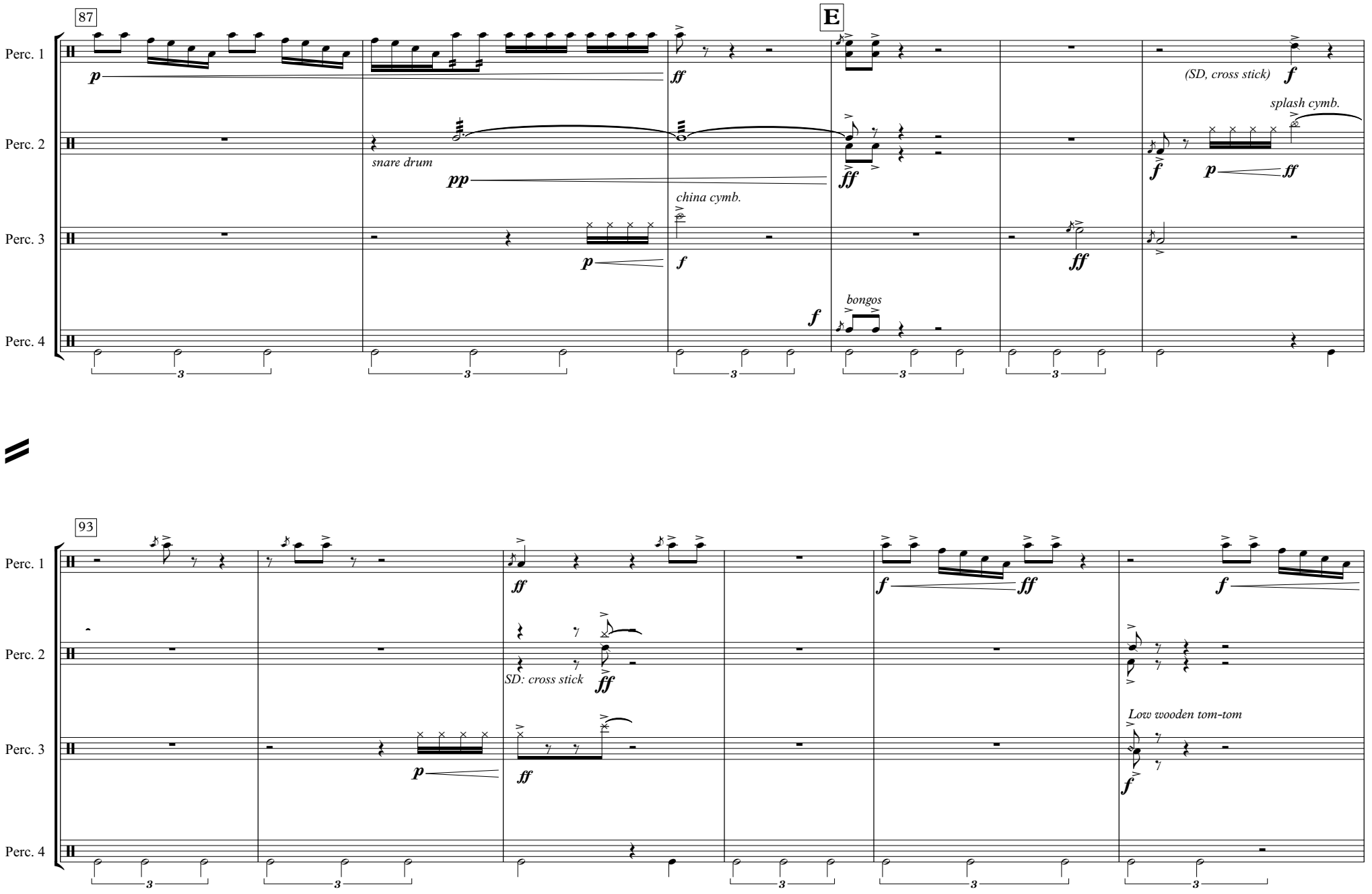

49
Perc. 1
Perc. 2
Perc. 3
Perc. 4
8
12

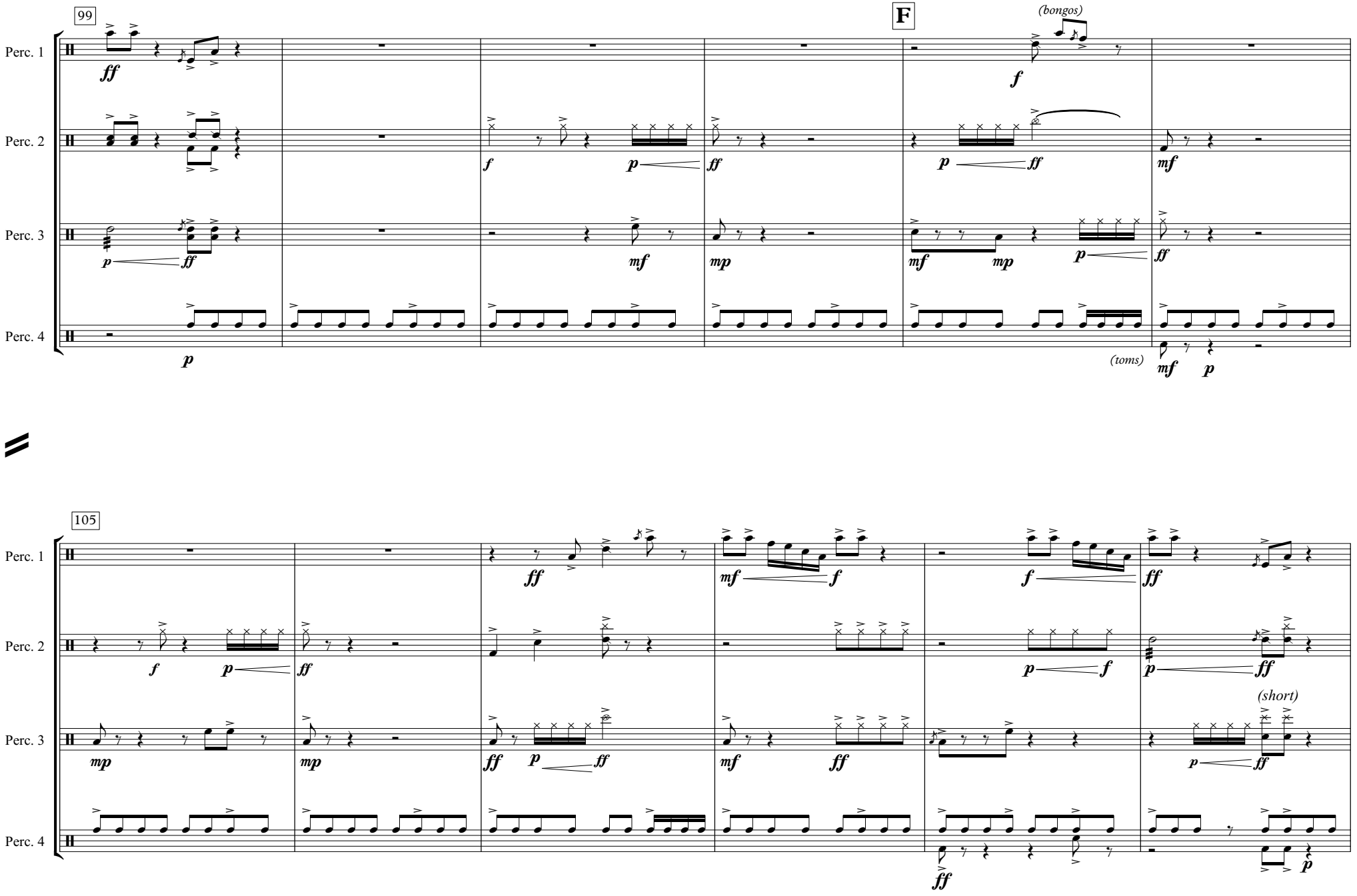

C
55
16
Perc. 1
Perc. 2
Perc. 3
Perc. 4

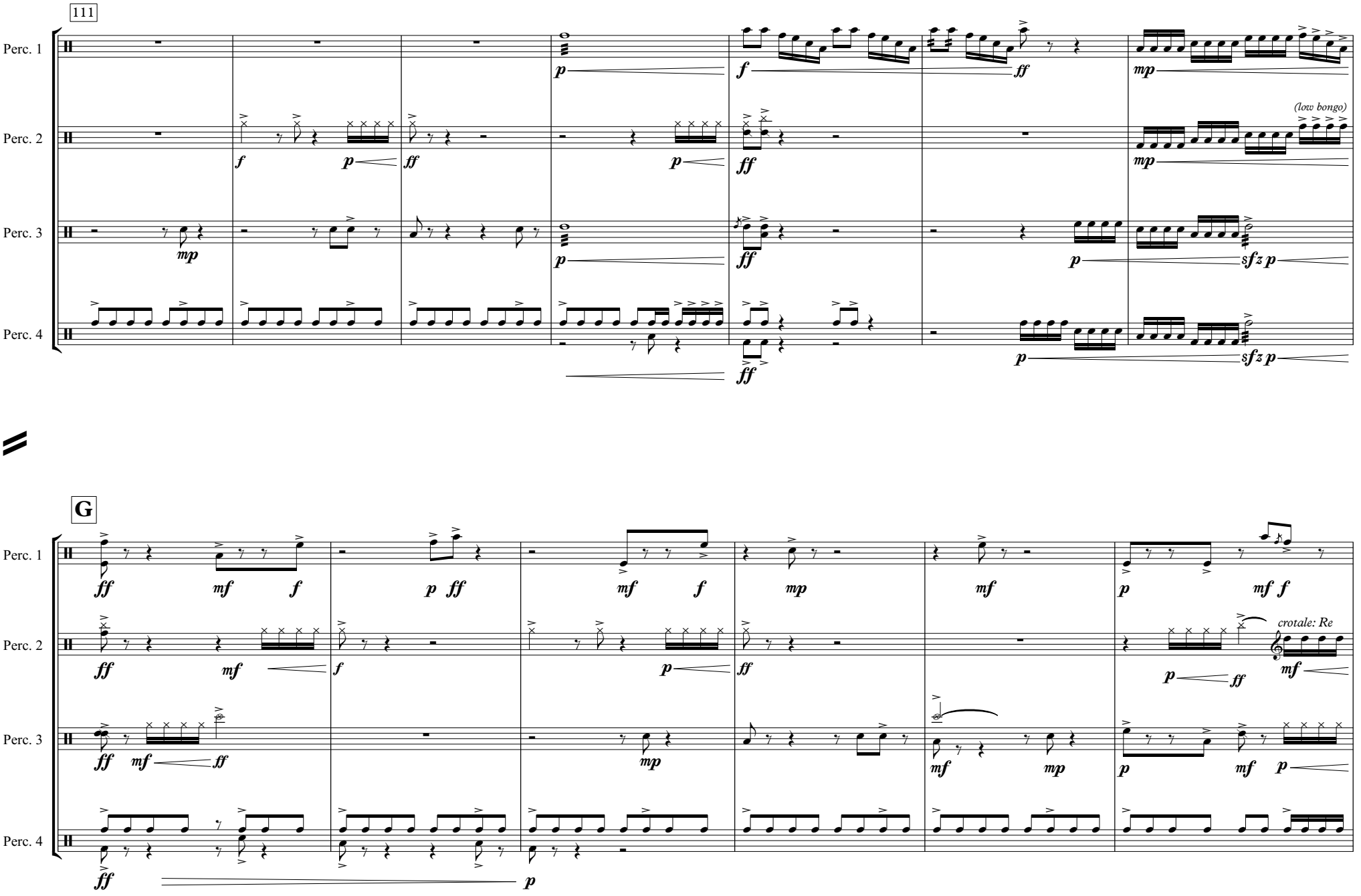

61
Perc. 1
Perc. 2
Perc. 3
Perc. 4

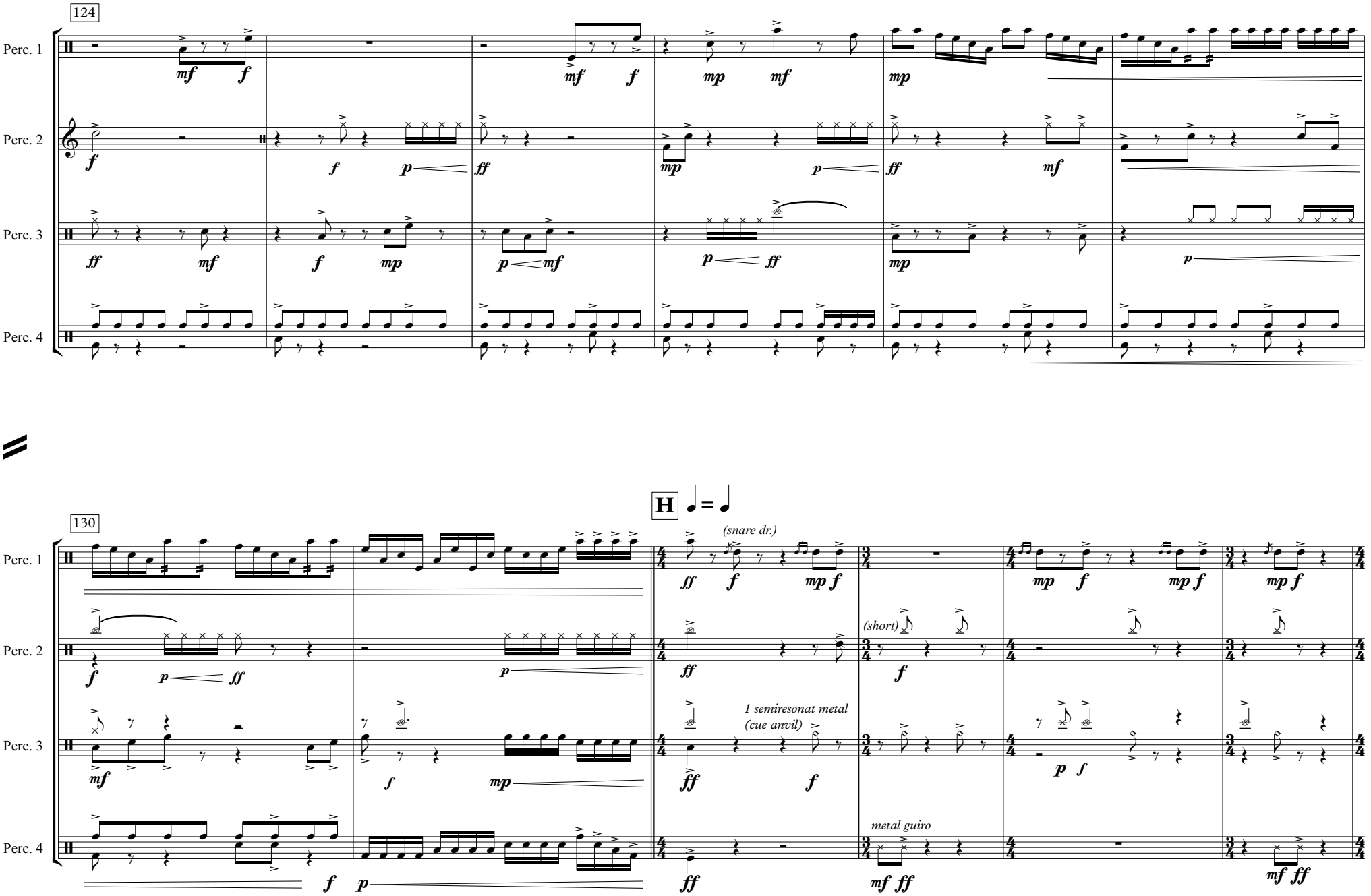

67
D
Perc. 1
Perc. 2
Perc. 3
Perc. 4
12
mp
ff
f
bass drum
3
p

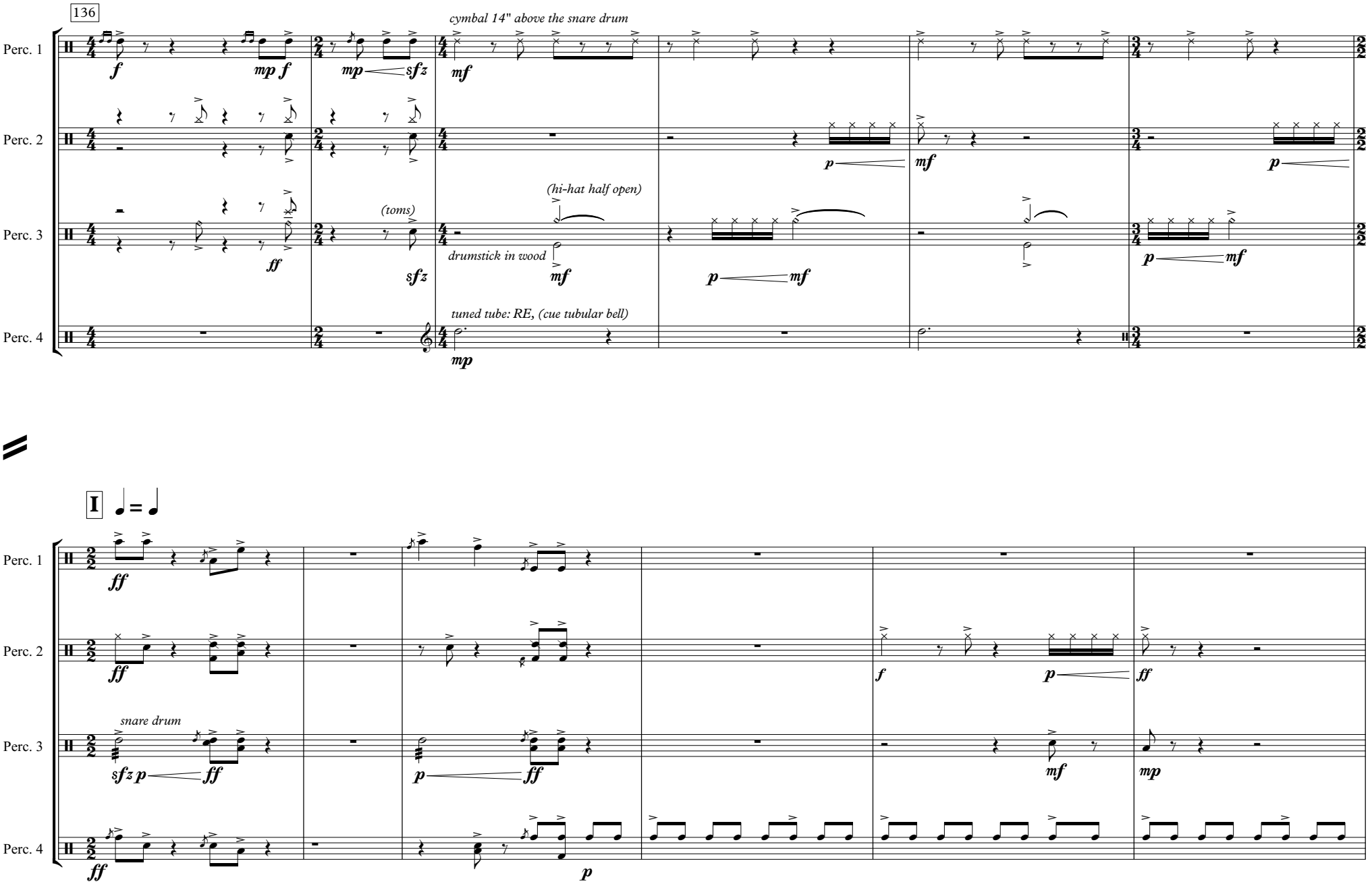

73
snare drum
3 toms
3 toms
Perc. 1
Perc. 2
Perc. 3
Perc. 4
81
bongos
bongos
toms
crotale: Re
hi-hat
hi-hat

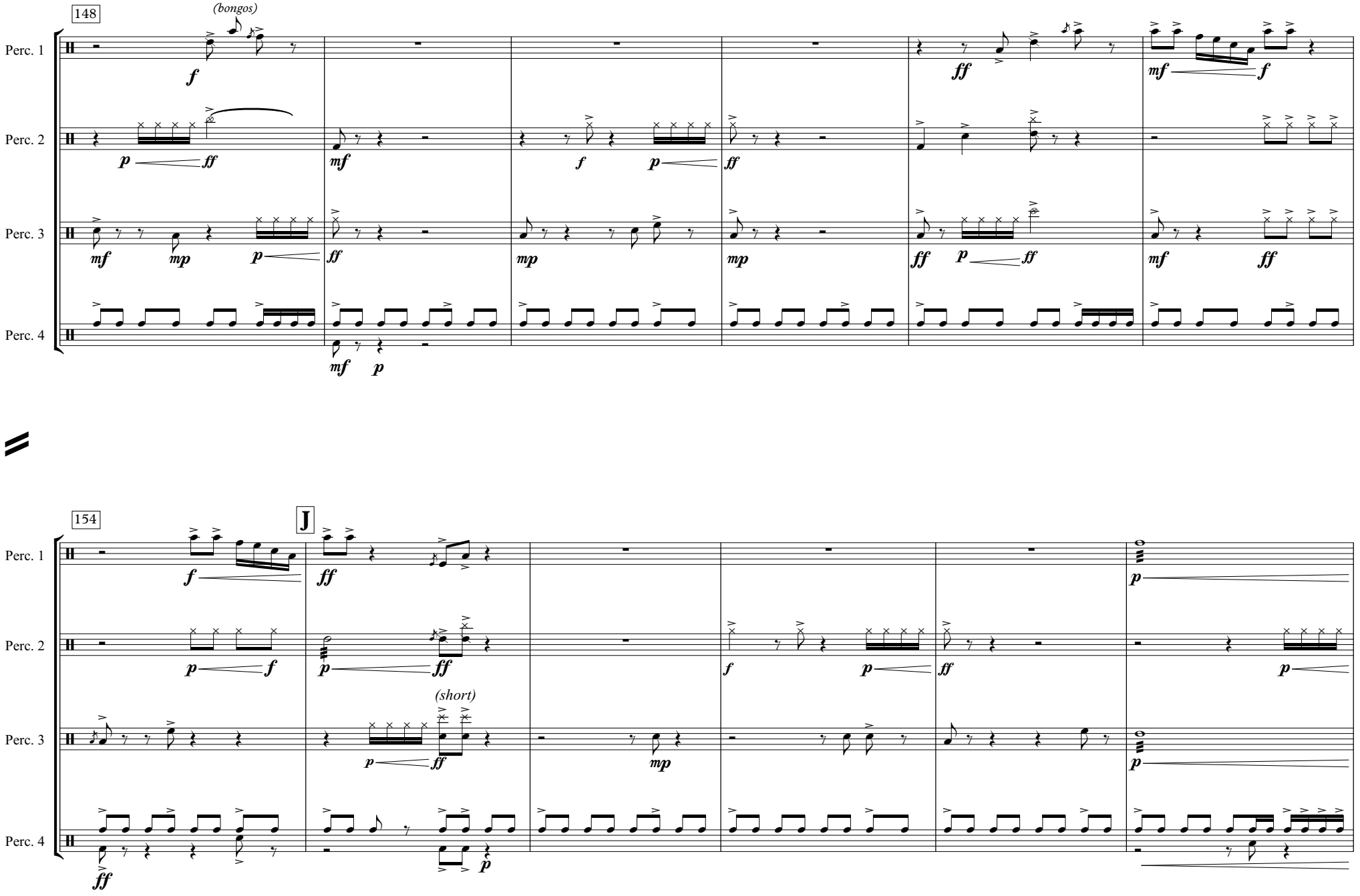

87
E
Perc. 1
Perc. 2
Perc. 3
Perc. 4
p
ff
(SD, cross stick)
f
splash cymb.
snare drum
pp
china cymb.
bongos
93
SD: cross stick
Low wooden tom-tom

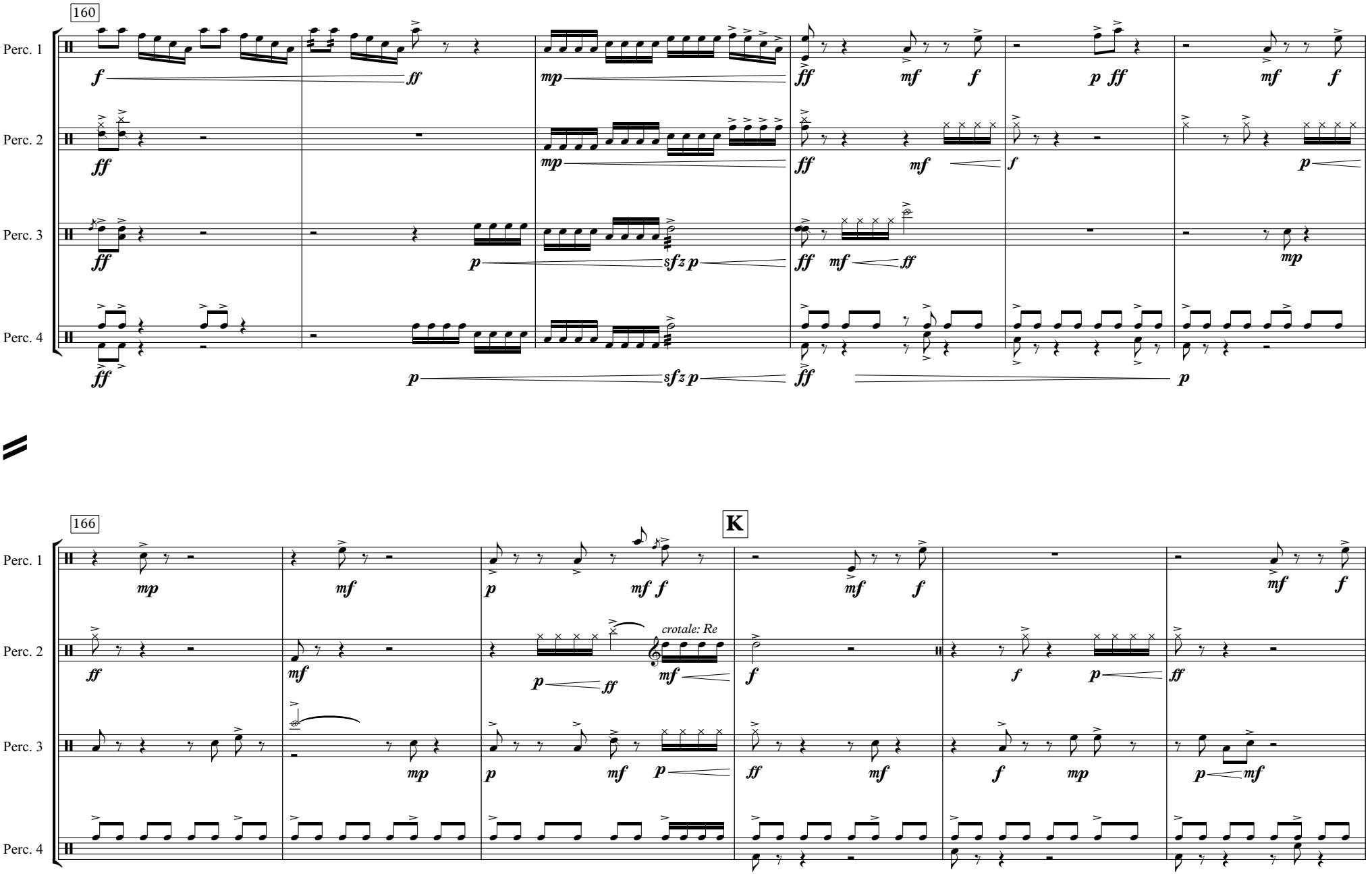

99
F
(bongos)
Perc. 1
Perc. 2
Perc. 3
Perc. 4
(toms)
105
(short)

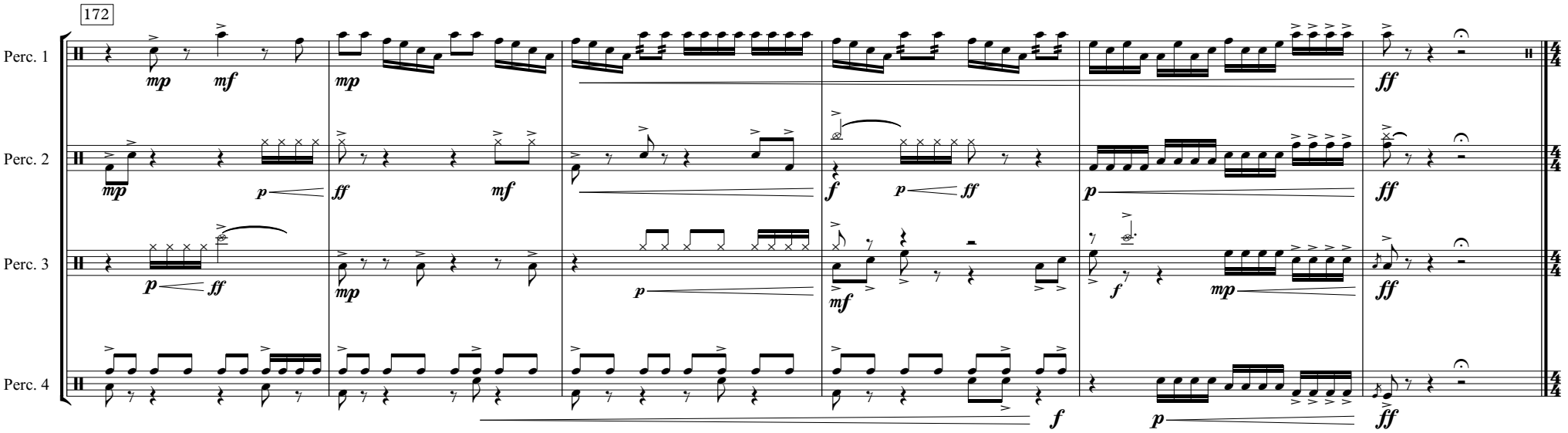

111
Perc. 1
Perc. 2
Perc. 3
Perc. 4
(low bongo)
G
crotale: Re


124
Perc. 1
Perc. 2
Perc. 3
Perc. 4
H
130
(snare dr.)
(short)
1 semiresonat metal
(cue anvil)
metal guiro

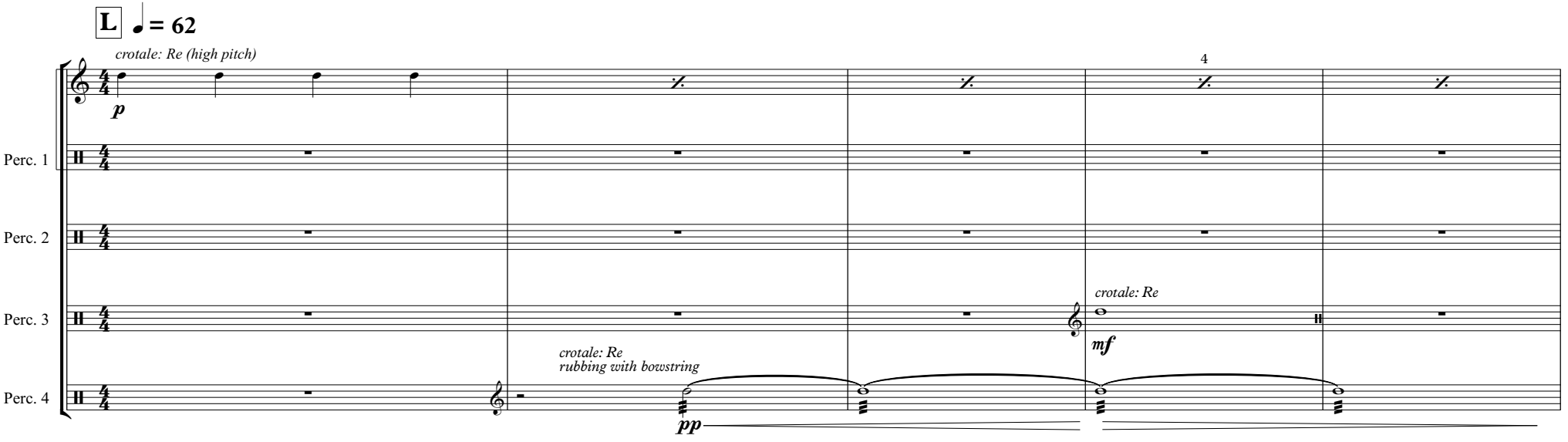

136
cymbal 14" above the snare drum
Perc. 1
Perc. 2
Perc. 3
Perc. 4
(hi-hat half open)
(toms)
drumstick in wood
tuned tube: RE, (cue tubular bell)
I
snare drum

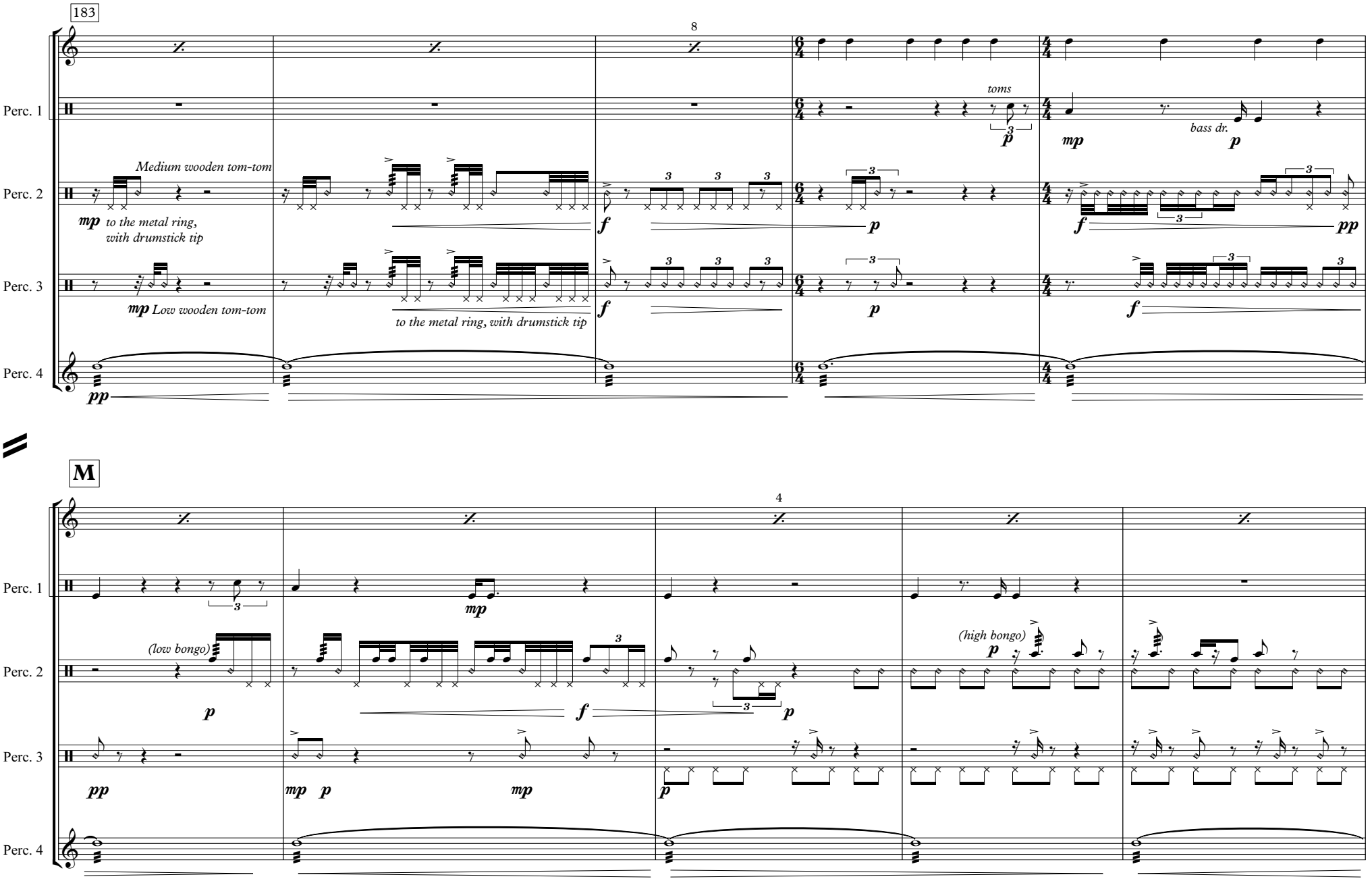

148
(bongos)
Perc. 1
Perc. 2
Perc. 3
Perc. 4
154
J
(short)

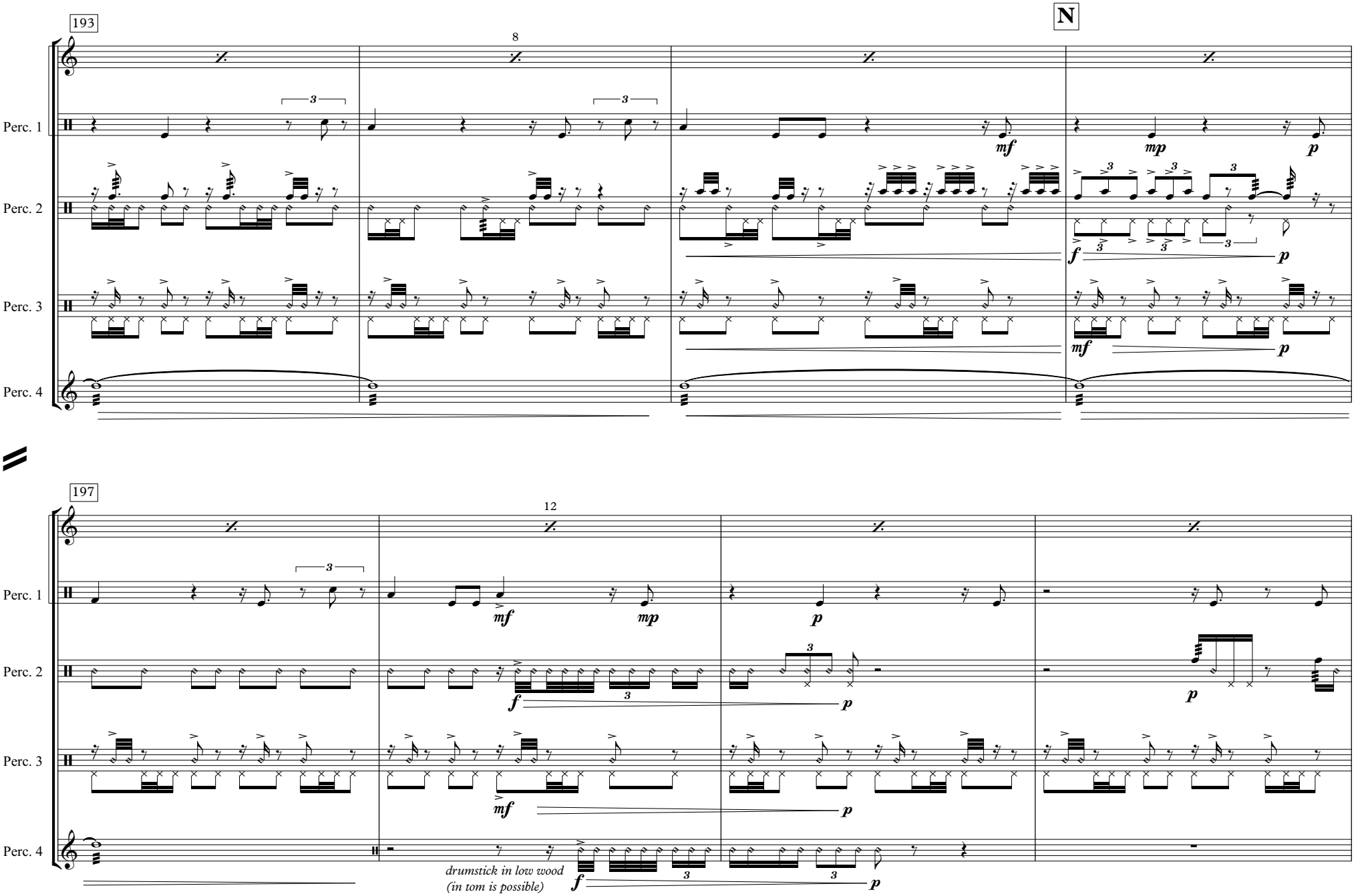

160
Perc. 1
Perc. 2
Perc. 3
Perc. 4
166
K
crotale: Re

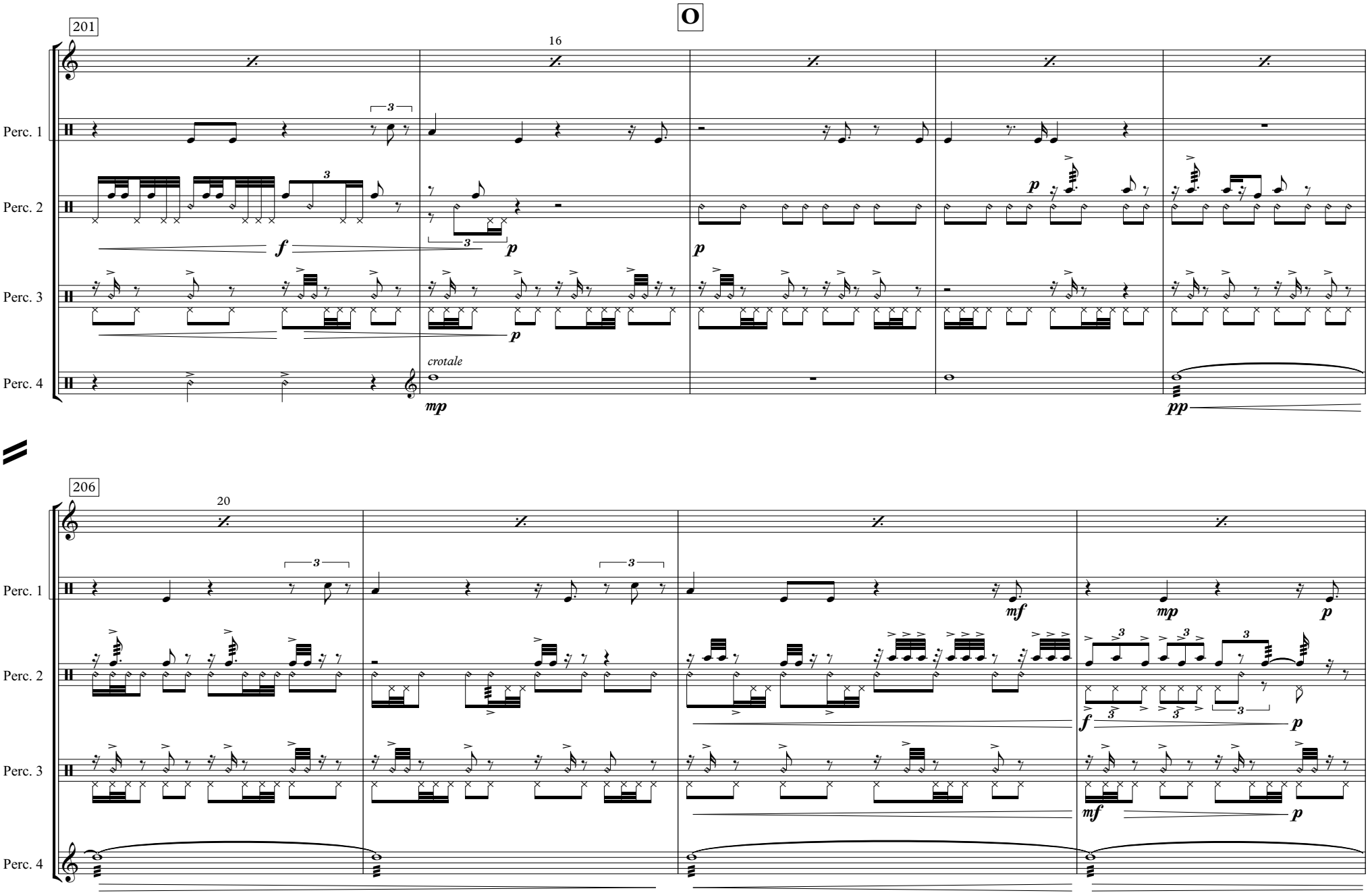

172
Perc. 1
Perc. 2
Perc. 3
Perc. 4

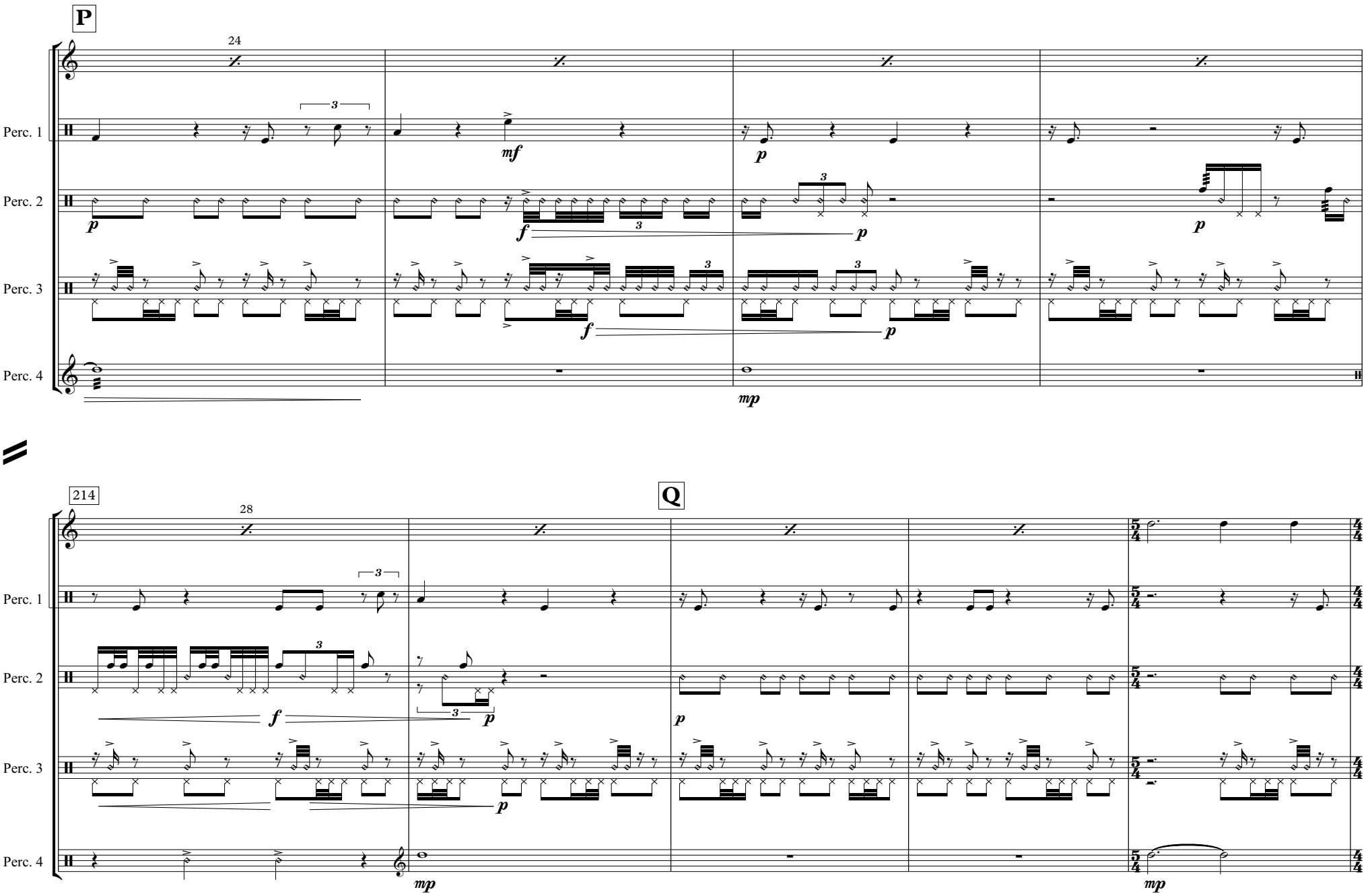
II. Re-*two*

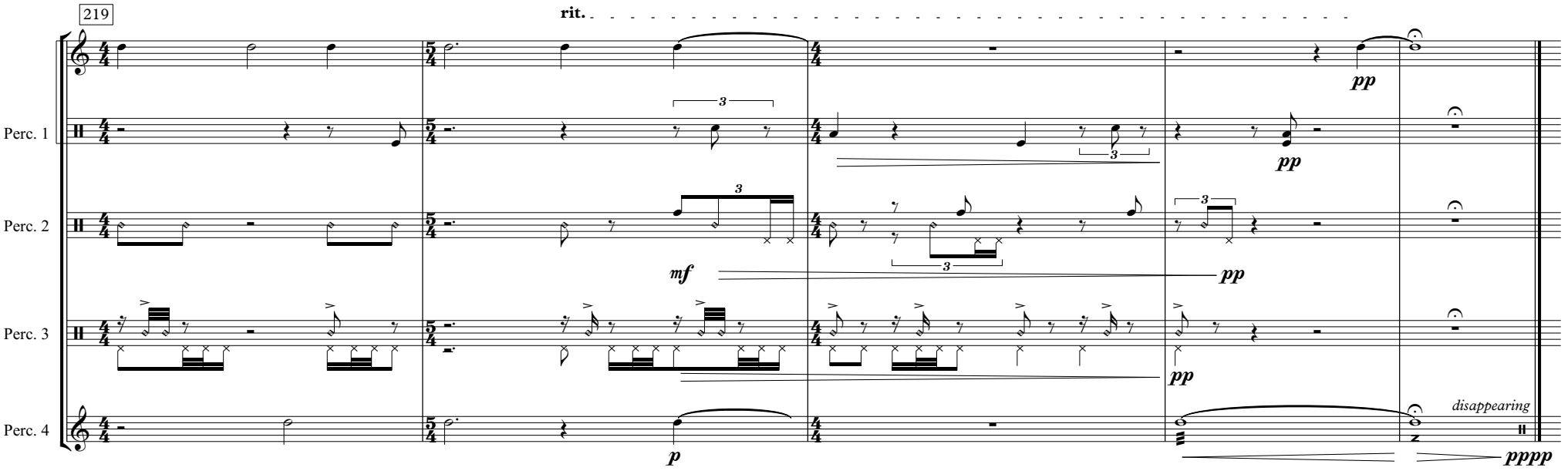

L
= 62
crotale: Re (high pitch)
4
Perc. 1
Perc. 2
Perc. 3
crotale: Re
Perc. 4
crotale: Re
rubbing with bowstring


183
8
Perc. 1
Perc. 2
Perc. 3
Perc. 4
toms
bass dr.
Medium wooden tom-tom
mp to the metal ring, with drumstick tip
Low wooden tom-tom
to the metal ring, with drumstick tip
M
4
(low bongo)
(high bongo)

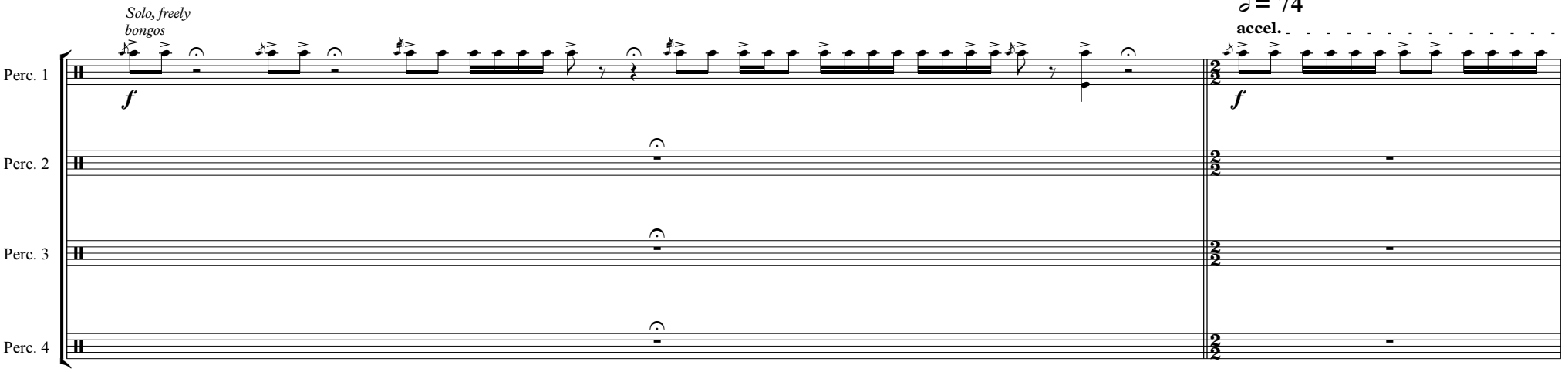

193
8
N
Perc. 1
Perc. 2
Perc. 3
Perc. 4
mf
mp
p
f
197
12
drumstick in low wood
(in tom is possible)

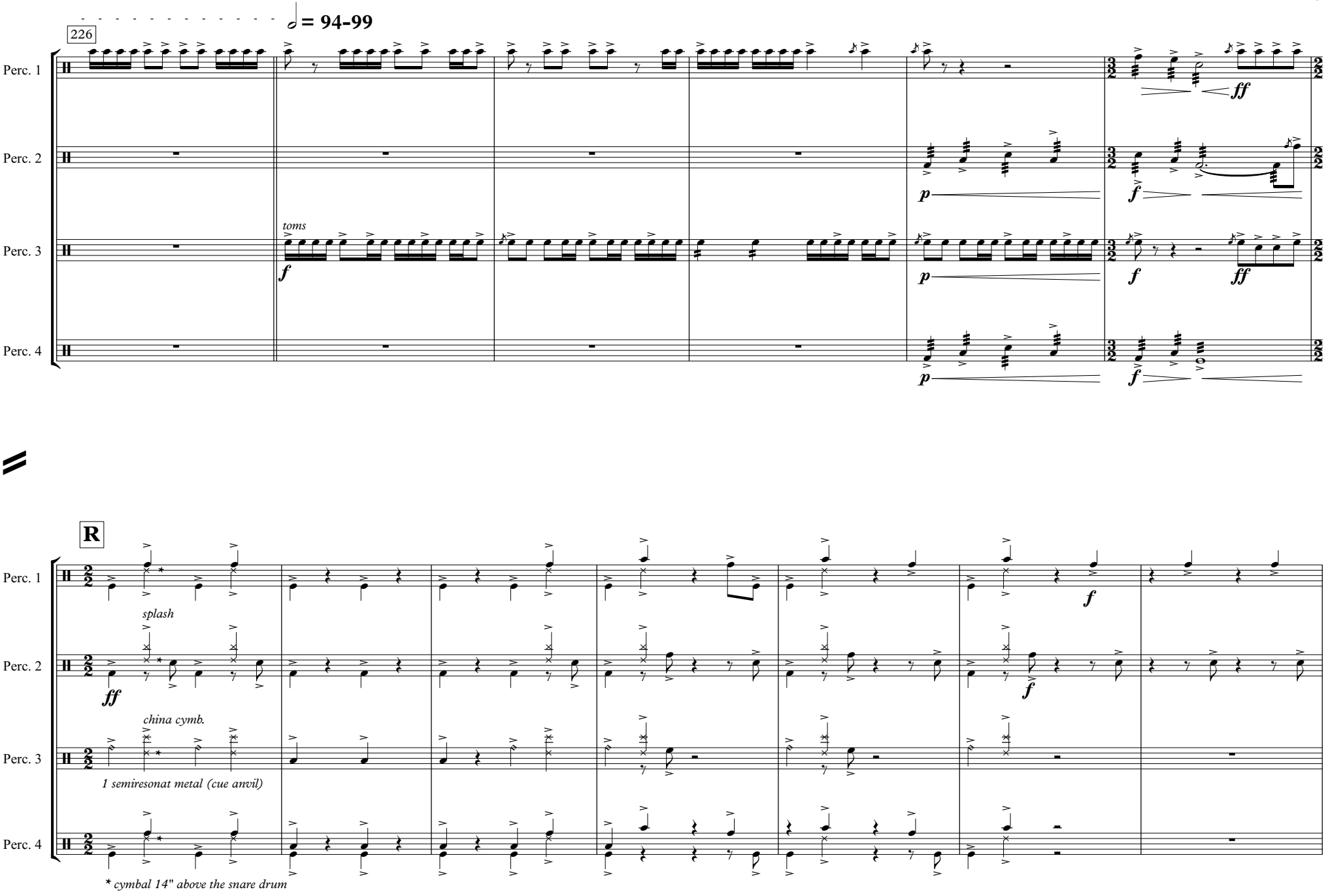

O
201
16
Perc. 1
Perc. 2
Perc. 3
Perc. 4
crotale
206
20

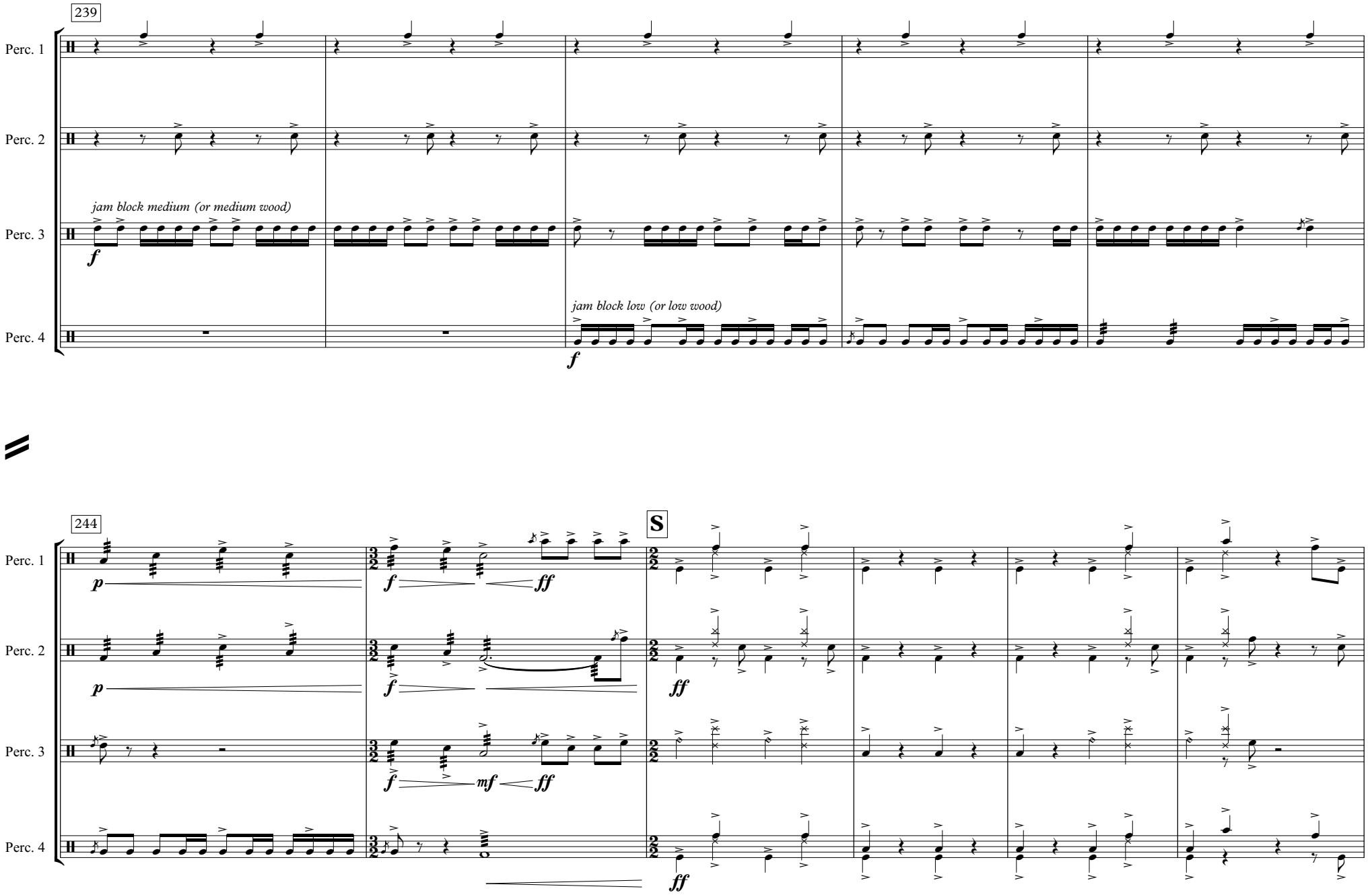

P
24
Perc. 1
Perc. 2
Perc. 3
Perc. 4
214
28
Q

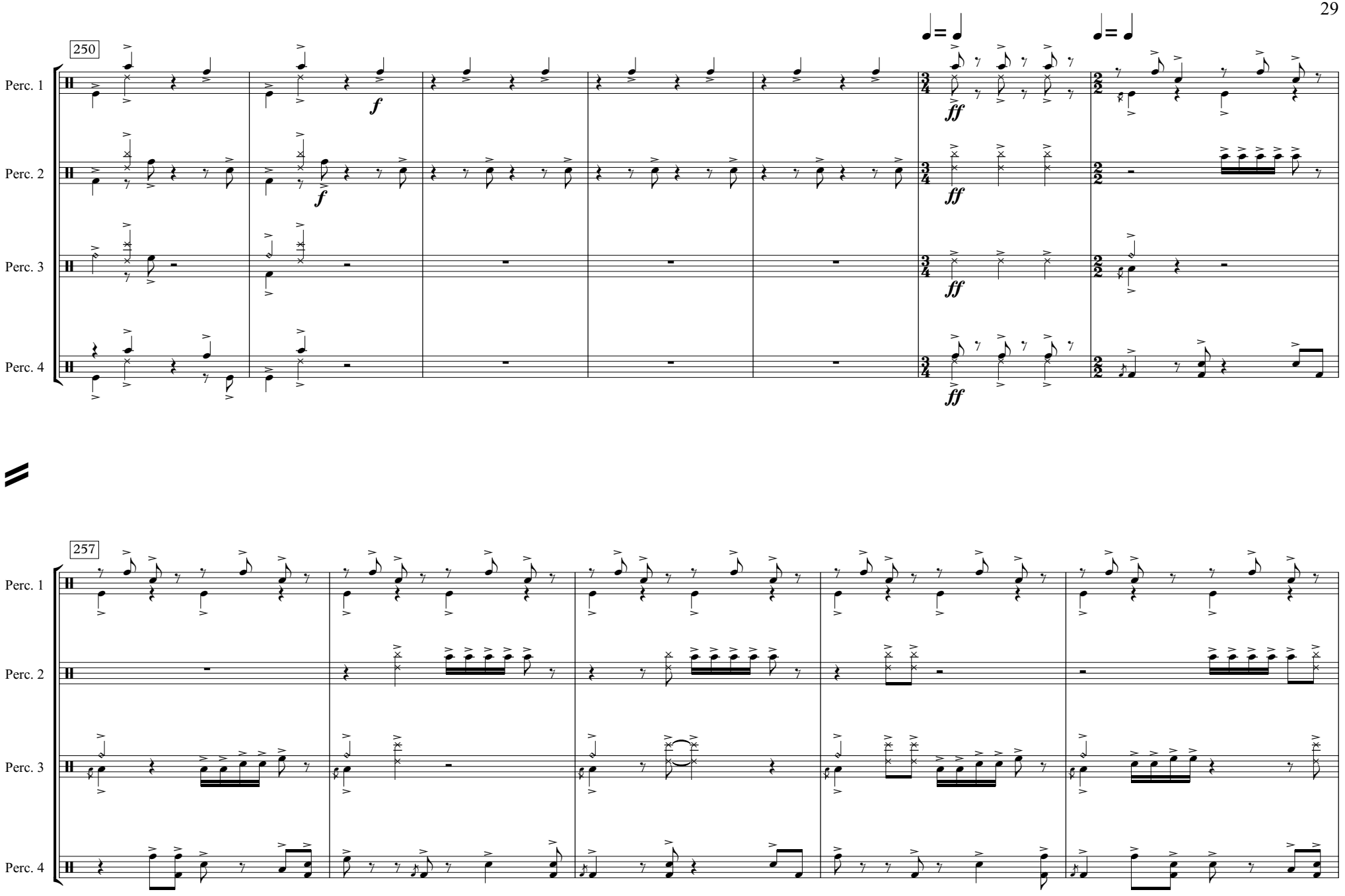

219
rit.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
pp
mf
p
disappearing
pppp

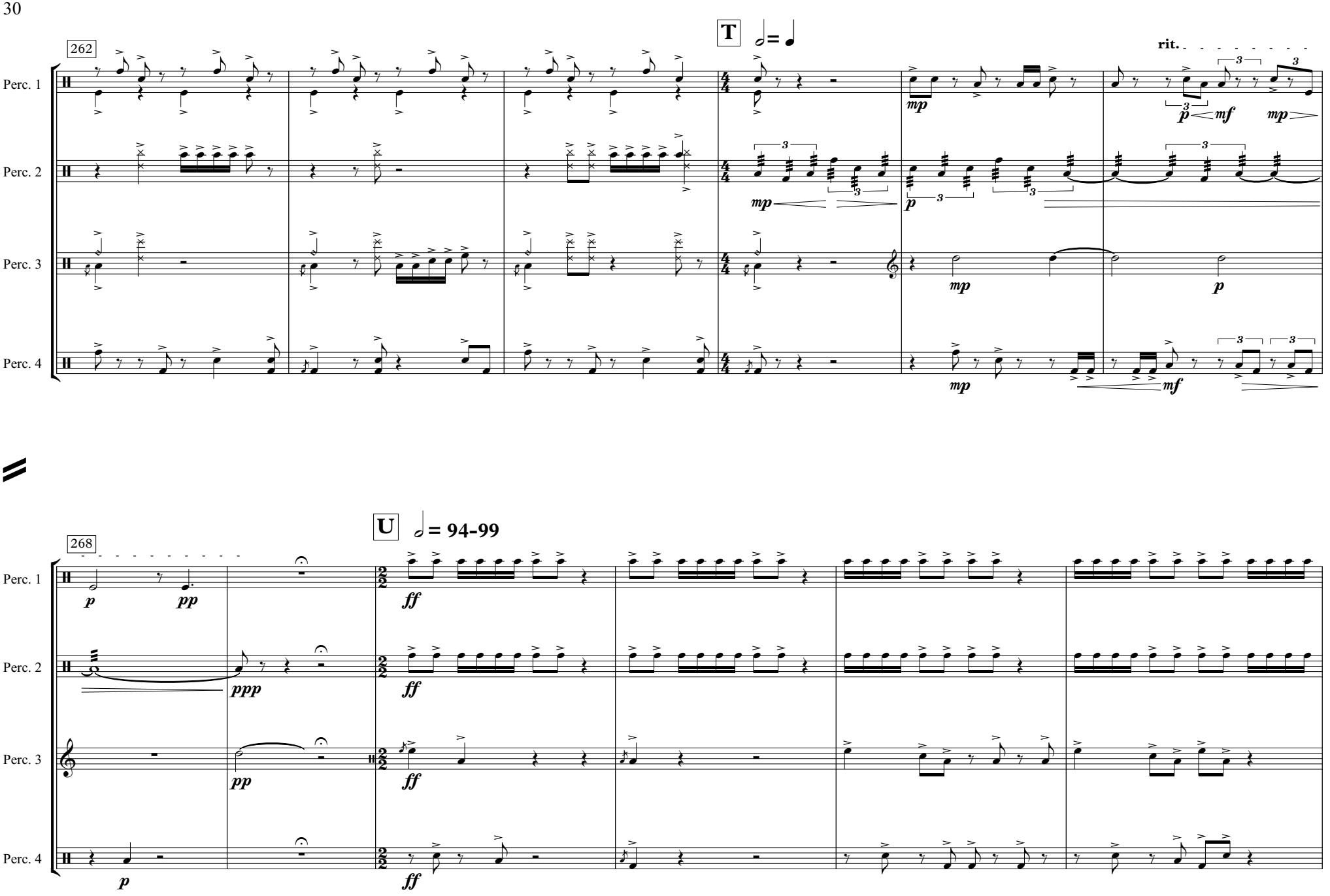
III. Re-*three*

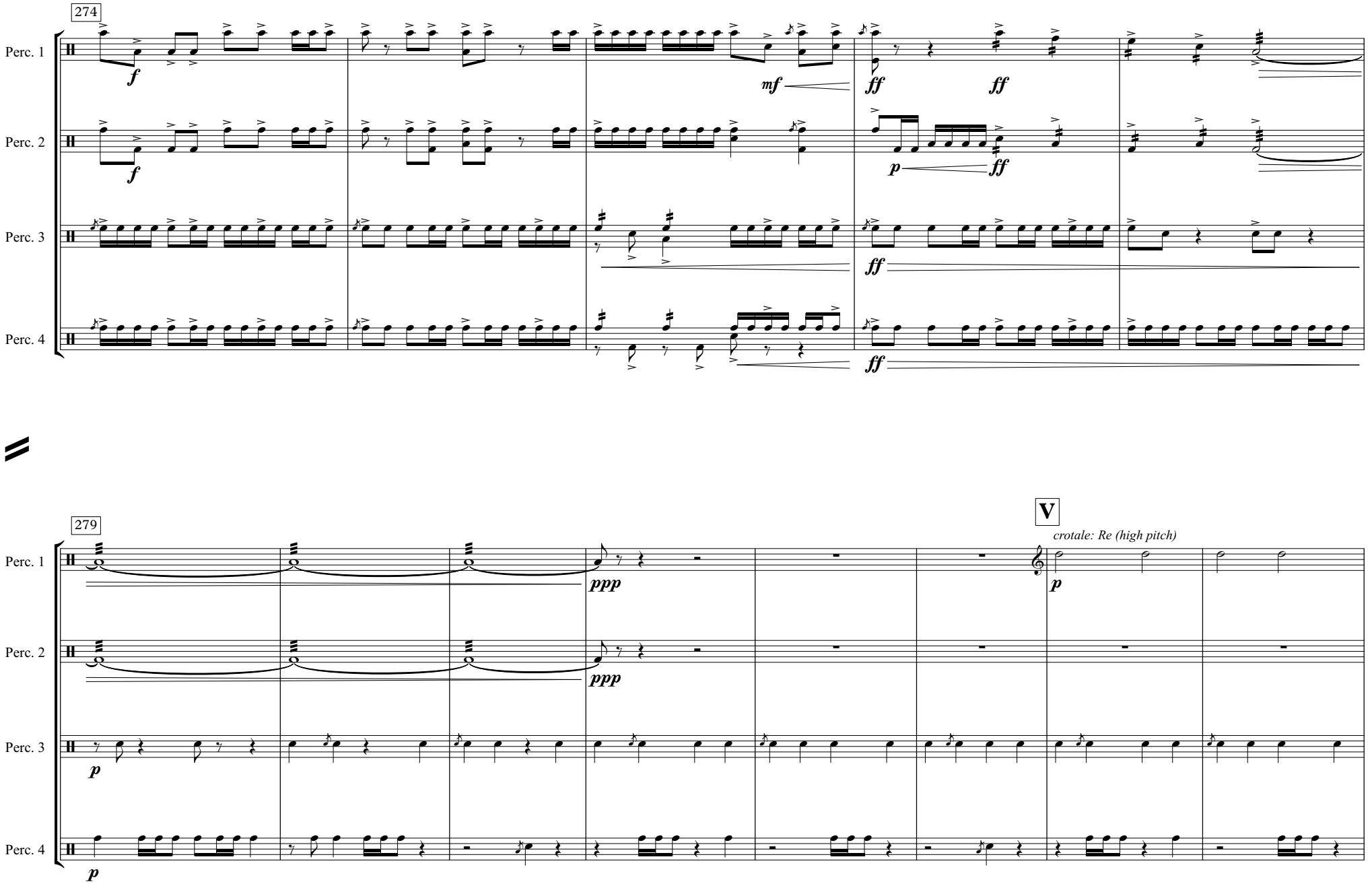

Solo, freely
bongos
♩ = 74
accel.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
f

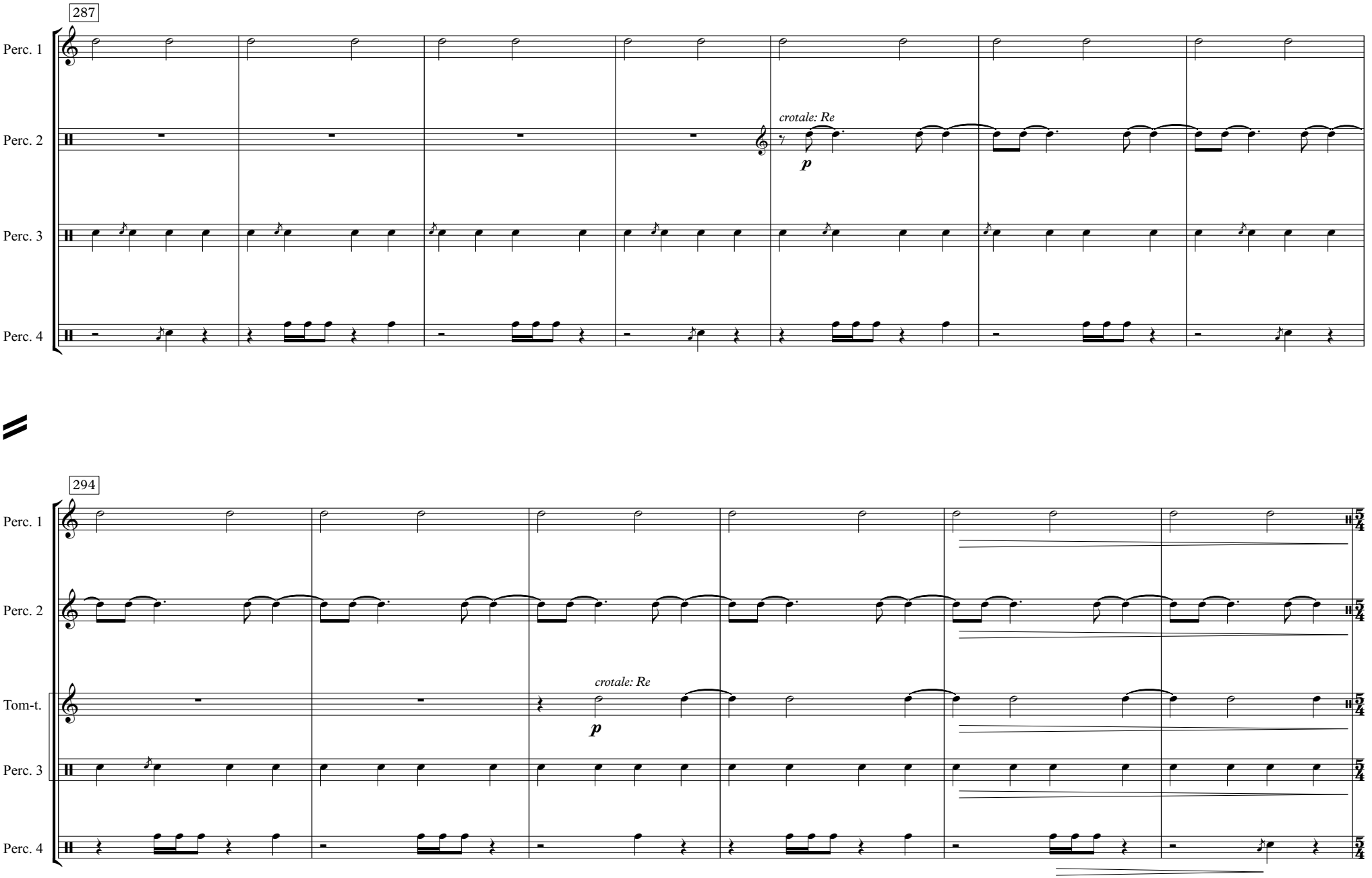

226
♩ = 94-99
Perc. 1
Perc. 2
Perc. 3
Perc. 4
toms
R
splash
china cymb.
1 semiresonat metal (cue anvil)
* cymbal 14" above the snare drum

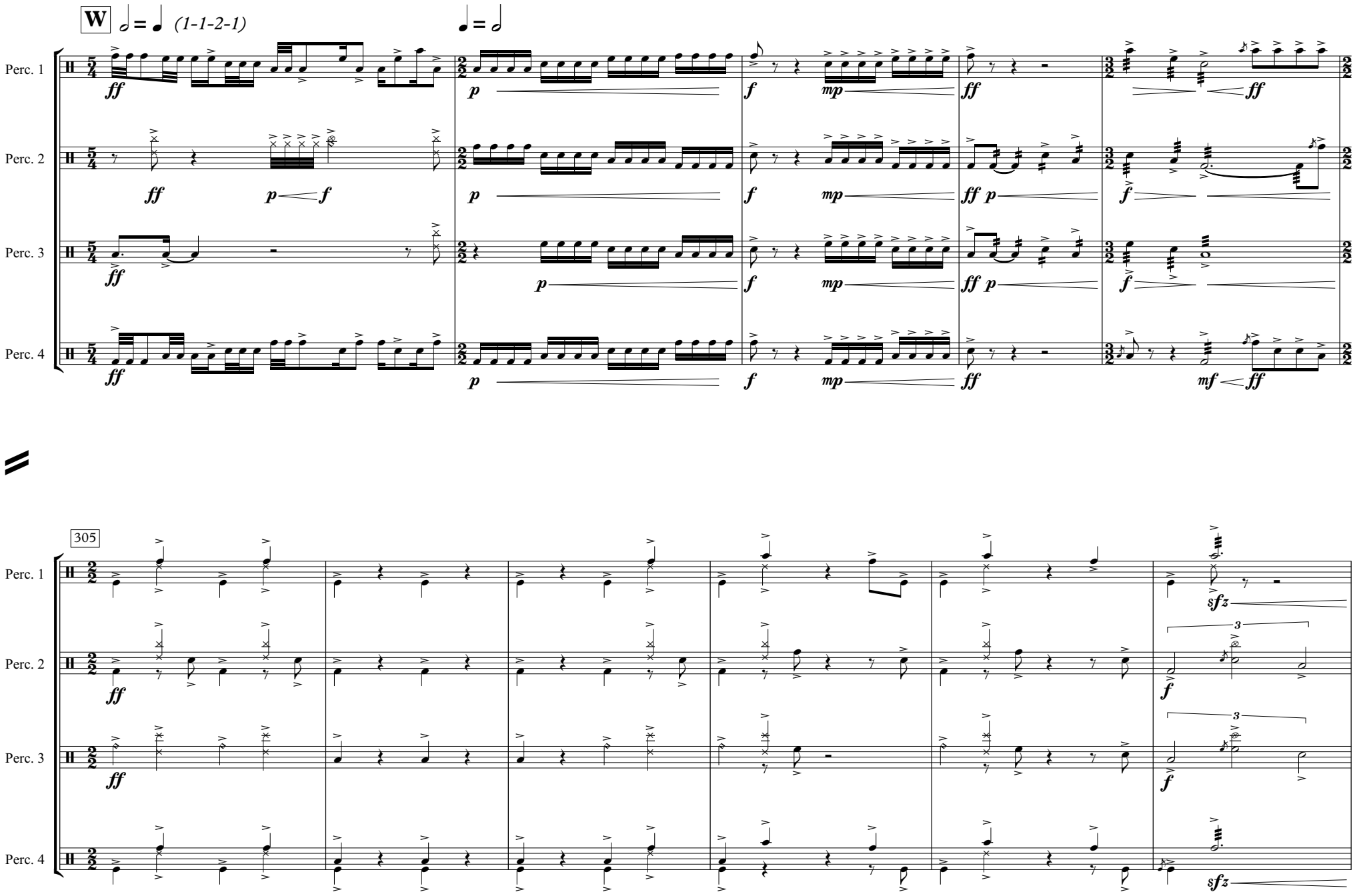

239
Perc. 1
Perc. 2
jam block medium (or medium wood)
Perc. 3
f
jam block low (or low wood)
Perc. 4
f
244
S
p
f
ff
mf

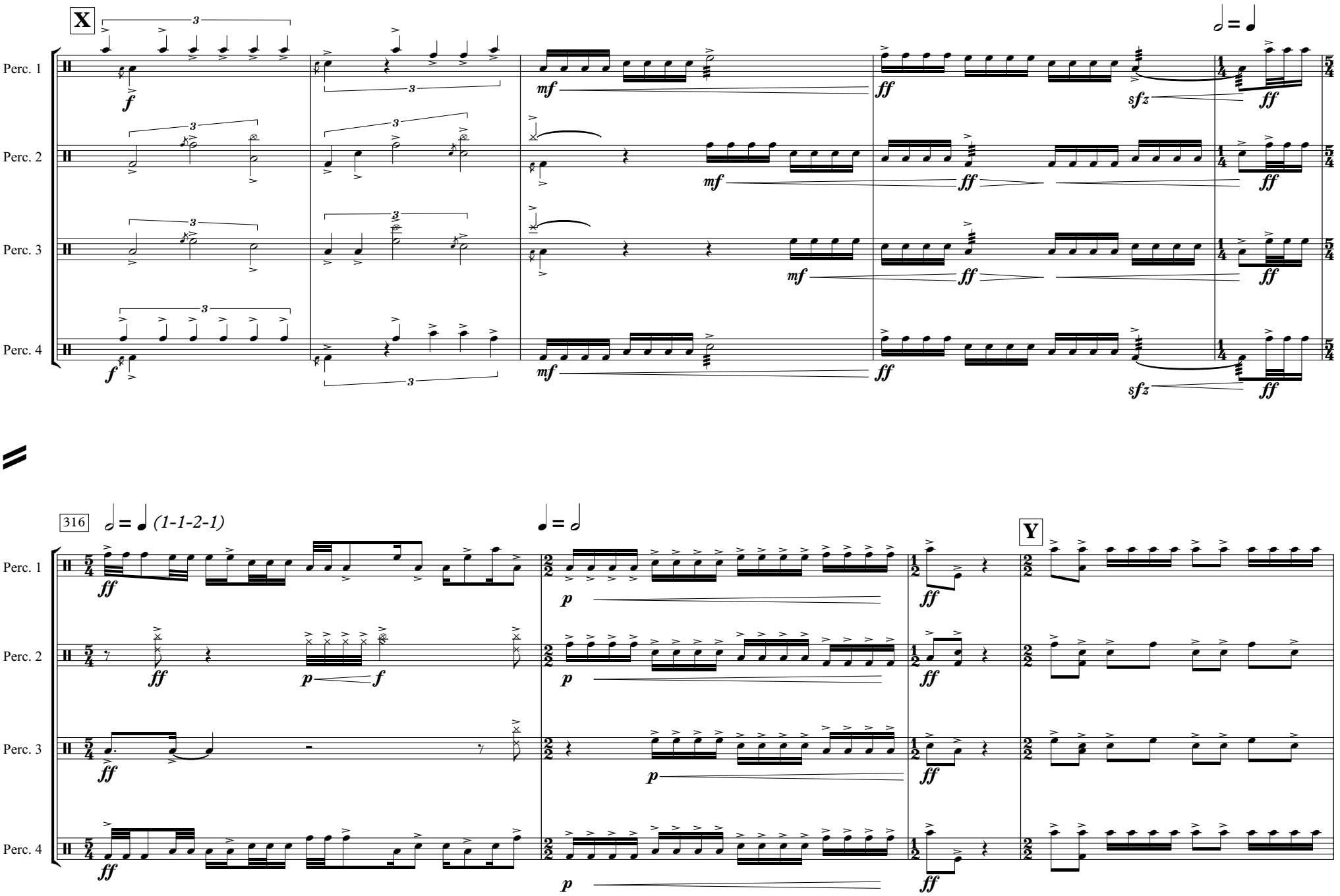

250
Perc. 1
Perc. 2
Perc. 3
Perc. 4
257
Perc. 1
Perc. 2
Perc. 3
Perc. 4

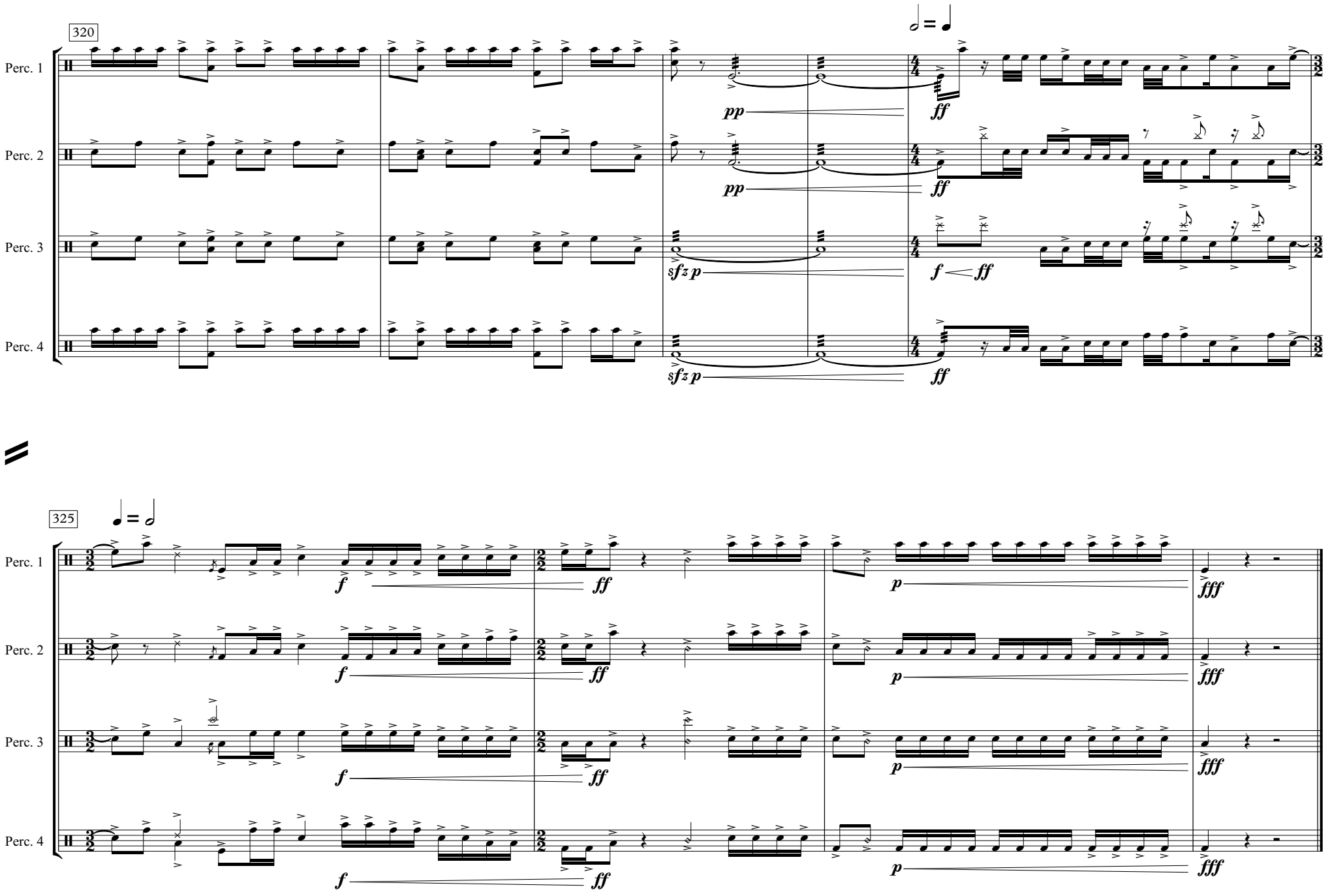

262
T
𝅗𝅥 = ♩
rit.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
mp
p
mf
U
𝅗𝅥 = 94–99
268
ff
ppp
pp


274
Perc. 1
Perc. 2
Perc. 3
Perc. 4
f
mf
ff
p
279
ppp
V
crotale: Re (high pitch)


287
Perc. 1
Perc. 2
crotale: Re
p
Perc. 3
Perc. 4
294
Perc. 1
Perc. 2
Tom-t.
crotale: Re
p
Perc. 3
Perc. 4


W
(1-1-2-1)
Perc. 1
Perc. 2
Perc. 3
Perc. 4
305


X
Perc. 1
Perc. 2
Perc. 3
Perc. 4
316
(1-1-2-1)
Y


320
Perc. 1
Perc. 2
Perc. 3
Perc. 4
pp
ff
sfz p
f
325
fff