

JEFFREY TREVIÑO

OP. 2

PERFECTIO  
FACTORY

FOR  
Two Percussionists

*Two runners run the track of time,  
Reckless the one, the other strides in awe.  
The one from nowhere, wins his goal; the other —  
The origin his start — dies on the way.  
And he from nowhere, he that won, yields place  
To him who ever strides in awe and e'er  
Has reached his terminus: the origin.*

—Karl Krauss, 1910

# Perfection Factory

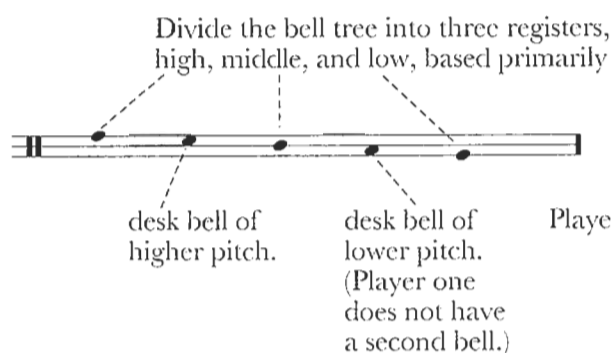
for Johannes Fischer and Domenico Melchiorre

Jeffrey Treviño, 2007, rev. 2008

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## Instrumentation and Notation.

Bell tree with wooden frame  
3 Desk bells (Hotel reception bells,  
of 3 different pitches; player one plays one desk bell,  
player two plays the other two)



Both players play the same bell tree.

Player one's bell should be pitched higher than both of player two's.

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## Mallets.

Player One: Brass mallets (played with both brass and stick ends) and wire brushes; Player Two: Brass mallets (played with both brass and stick ends).

Optional: Disposable sticks for bell marking (version A only).

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## Legend.

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On the bell tree, a dead stroke. On a desk bell, pre-mute bell with hand and then play bell in the customary manner.



Grace note figure to played as fast as possible immediately preceding or following its attached metric position as graphically indicated.

⊕

Mute; immediately stop all sound. With a desk-bell deadstroke, indicates relative duration of muted sound via attached numerals; 1 is shortest – even shorter than the default mute sound – 2 slightly more resonant, 3 still more, and 4 the most resonant. This corresponds to the amount of time between the onset strike and the hand mute.

(•)

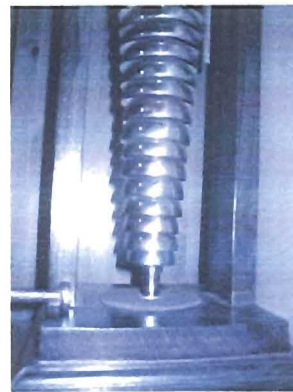
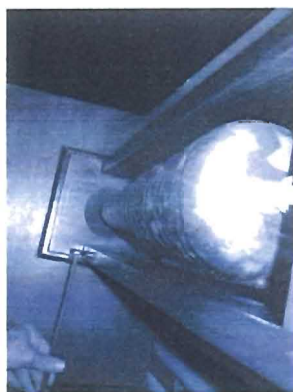
Mute the specific sounding note indicated.



Numbers indicate the degree to which wire brushes are extended, with 1 almost completely in (ability to play a single bell on the tree), and 4 completely out (ability to play only several bells, resulting in a large band of pitches centered on the specified pitch). 2 and 3 indicate intermediate states of extension.

⊗

Sustained for the entire duration of the occupied measure, roll head of brass mallet in corner between base and upright part of wooden frame, creating continuous and fluctuating high-pitched squeaking, as shown below (Caution: This may erode the frame's varnish in a small place):



(Note: Although pictured upright, the bell tree may be laid down if desired; however, this will almost certainly reduce the audience's experience of the bell selection process described below.)

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The Notation and Selection of Pitch.


Performers improvise pitch choices and should be accordingly familiar with the bell tree on which they play. During performance, players choose bells in specified temporal locations, constrained by the registral divisions above; at the moment of choice, each of these bells is marked with water-based paint and allied with the notehead of the paint's color:


1. Arrange six small containers of water-based paint – **red**, **brown**, **green**, **purple**, **orange**, and **blue** respectively, to be used in the listed order. Player Two uses the **green** paint; player one uses all of the other paints.
2. As specified in the score, dip a mallet shaft, wire brush, or other stick into the specified paint container, and perform the specified note, leaving a colored paint mark on the struck bell for the remainder of the performance.
3. Use these paint marks to recall which bells have been chosen, as follows:
  - In m. 4 player one strikes a low register bell with the **red** paint and a middle register bell with the **brown** paint. (Note: These are the only two bells marked with wire brushes; the remaining bells should be struck/marked with mallet shafts or disposable sticks.)
  - In m. 21, player two strikes a middle register bell with **green** paint. (Note: From this point on, the symbol that previously indicated the **brown** bell indicates this newly chosen **green** bell.)
  - In m. 31, player one strikes a second low register bell with the **purple** paint.
  - In m. 54, player one strikes a second middle register bell with the **orange** paint.
  - In m. 89, player one strikes a high register bell with the **blue** paint.
4. Clean the bell tree and mallets with soap and water as soon as possible after performance. It may be helpful in this case to disassemble the bell tree.

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Memory Notation.

Choose any unmarked bell in the indicated bell tree register.  Rather than consistently indicating the same bell, this suggests that the player choose anew at each notehead; however, immediate repetition can occur. May or may not be accompanied by an instruction to mark the chosen bell with paint.

Same as above, and mark the chosen bell with the indicated color of paint. Play this marked bell when you see a square notehead in the same register as the one in which the selection took place / the same color as the paint with which the bell is marked. 

Same as above; mark a second bell in the indicated bell tree register. Play this marked bell when you see a square notehead accompanied by a 2 in the same register as the one in which the selection took place / the same color as the paint with which the bell is marked. 



# Perfection Factory

for Johannes Fischer and Domenico Melchiorre

Jeffrey Treviño, 2007

**acclimating, with mechanical inevitability**  
(20" - 30")

(roll brass mallethead in corner formed by upright frame and base of bell tree)

Percussion 1  
Percussion 2

②

Percussion 1  
Percussion 2

57"  
(pre-mute bell with hand and then ring normally)

*mp - p*

③

Percussion 1  
Percussion 2

10"  
(begin sound immediately after player two's attack)

④

Percussion 1  
Percussion 2

5/4 = 58 - 63  
count silently, without showing time  
*p - pp*  
distant, enigmatic

(play notes anytime in bracketed duration) brushes - ①

5/8 6 + 1/8 6 - 8"

⑧

Percussion 1  
Percussion 2

9/4  
*ff*

sticks  
*pp*

⑩

Percussion 1  
Percussion 2

4/4 5/4 (stop sound immediately after player two's attack) 3 + 1/8 5/16

(l.v. →)

*mp - p*

⑭

Percussion 1  
Percussion 2

2/4 brass stick 3/8 brass 3/4 LV\* with delicate reverence  
*mp - p p - pp*

decay into a small silence to be slightly interrupted as before

⑳

Percussion 1  
Percussion 2

5/16 (l.v. stick) 5/16 1/4 2/4 brass 3  
*p - pp mp - p*

㉔

Percussion 1  
Percussion 2

as before 10" 8/4  
*ff*

stick  
*pp*

㉘

Percussion 1  
Percussion 2

3/4 11" 1/8 2/4 with awkward deliberation  
*mp - p p - pp*

㉛

Percussion 1  
Percussion 2

3/16 2/4 brass 5/8 stick 3/4 brass stick 2/4 brass stick 3/8 brass 6/4 distant, enigmatic  
*mp - p pp*

brushes - ②

㉞

Percussion 1  
Percussion 2

testing (mechanically) 4/4 + 1/8 4/4 + 1/8 6/4 3/8  
brass stick brass stick  
*mp - p*

\* The duration of measures with a time signature of "LV" should be judged according to the length of the indicated sound.

44 Percussion 1 Percussion 2

47 as before Percussion 1 Percussion 2

49 Percussion 1 Percussion 2

51 Percussion 1 Percussion 2

53 Percussion 1 Percussion 2

57 Percussion 1 Percussion 2

61 Percussion 1 Percussion 2

65 Percussion 1 Percussion 2

71 Percussion 1 Percussion 2

73 Percussion 1 Percussion 2

76 Percussion 1 Percussion 2

82 Percussion 1 Percussion 2

\* From mm. 51 - 69, player one's dead strokes will ring, because the speed of playing is fast. These should nonetheless be performed as dead strokes. Mute as notated.

\*\*A soft, nerdy, airy, pseudo-whispered, vocalization of the syllable "ee" as in the English word, "feet." As short as possible.



85  $\frac{2+3}{4}$   $\frac{1}{4}$   $\frac{2}{4}$   $\frac{4+1}{4}$   $\frac{3}{8}$

Percussion 1

Percussion 2

mp *insistent* *pp* *mp* 3

90  $\frac{6}{4}$   $\frac{3+3}{4}$   $\frac{3}{4}$   $\frac{6}{16}$

Percussion 1

Percussion 2

mp *pp* 3 3 3

95  $\frac{5}{8}$   $\frac{3+3}{4}$   $\frac{2+3}{4}$   $\frac{4}{4}$   $\frac{2+3}{4}$

Percussion 1

Percussion 2

*pp* 5 3 5 3

100  $\frac{5+1}{4}$   $\frac{2+3}{4}$   $\frac{7}{4}$   $\frac{3}{4}$

Percussion 1

Percussion 2

5 3 *sfz* 5 3

103  $\frac{7}{4}$   $\frac{3}{4}$

Percussion 1

Percussion 2

3

105  $\frac{6}{4}$   $\frac{4}{4}$   $\frac{6^{**}}{4}$

Percussion 1

Percussion 2

*mp-p* *flailing, abandoned* 3

108  $\frac{6}{4}$   $\frac{4}{4}$

Percussion 1

Percussion 2

3 5

112  $\frac{3}{4}$   $\frac{4}{4}$

Percussion 1

Percussion 2

3

115  $\frac{3}{4}$   $\frac{4}{4}$  brushes - ④ LV

Percussion 1

Percussion 2

3 3 *pp* *f poss.*

\* Player one chooses new bells; player two does not.

\*\*Mute sign + numbers indicate the relative duration of muted sounds; 1 is shortest - even shorter than the default mute sound - 2 slightly more resonant, and 3 still more.

Physically, this corresponds to the amount of time between the onset strike and the hand mute, or to the degree of damping caused by a hand already touching the bell during the onset strike.

Indications apply until additional indications appear.