


1/30
FLUTE/PICC. 1

Richard Felciano

ORCHESTRA

Metered sections are to be conducted and played in the normal manner.

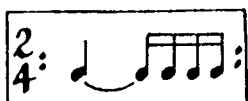
Ad libitum sections are marked with a cue arrow  and are of 3 types:

- 1) non battuta in which the conductor does not indicate a pulse after the cue is given, the performers following the tempo indications in their respective parts;
- 2) battuta non metrica sections, in which the conductor beats a regular pulse after the cue is given but makes no metric indications; and
- 3) battuta metrica, in which the metrical conducting of some instruments is temporarily superimposed on a larger, non-metrical section.

Boxed notation indicates repetition as follows:




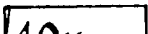
uncoordinated within the section: vary dynamics constantly between *p* and *f* ; leave irregular pauses between notes.



coordinated within the section.





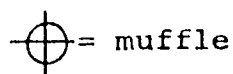
coordinated in the manner of a canon, the first chair entering with the cue, the others on successive beats.

All boxes repeat until another box or an exit cue  is indicated; the new cue should be observed immediately, even if so doing leaves a repetition incomplete. In some cases, where an exact number of complete repetitions will occur, they are indicated thus: 

Accidentals carry throughout the measure and across barlines when tied.

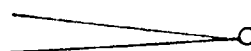
All staccato notes should be considered staccatissimo regardless of note value.

 or  slash (through any value) = as fast as possible. Do not synchronize.



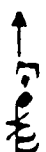
= muffle

l.v.= let vibrate



= diminuendo a niente

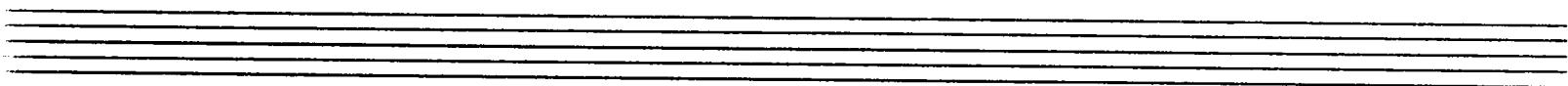
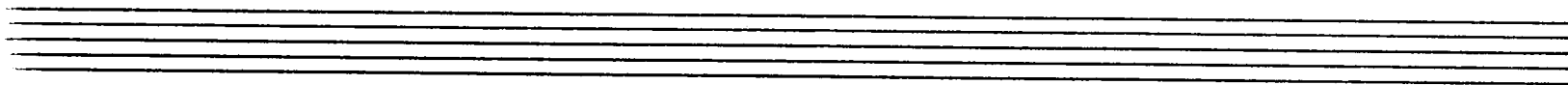
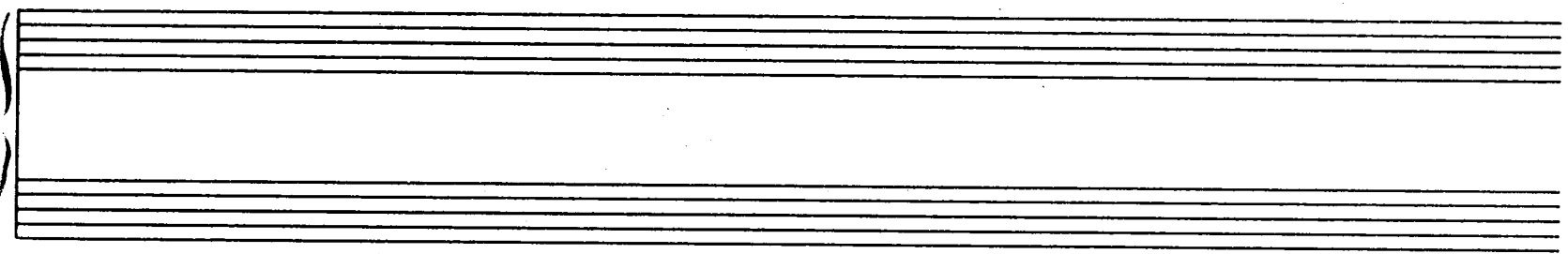
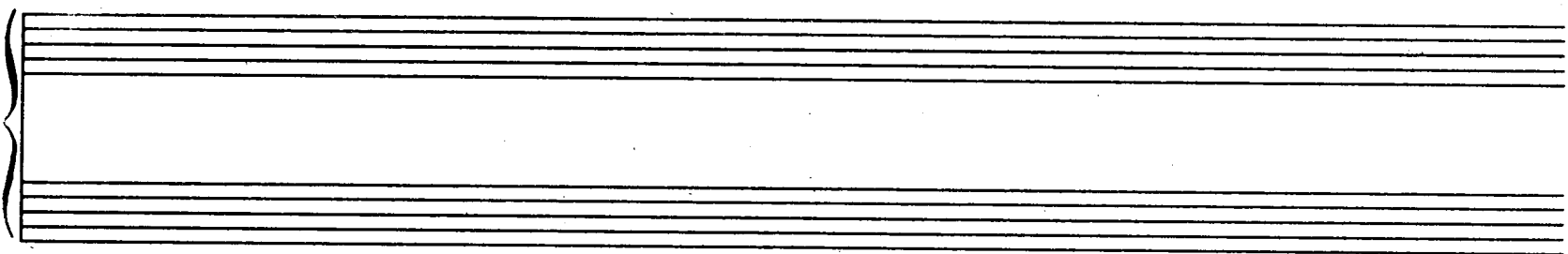
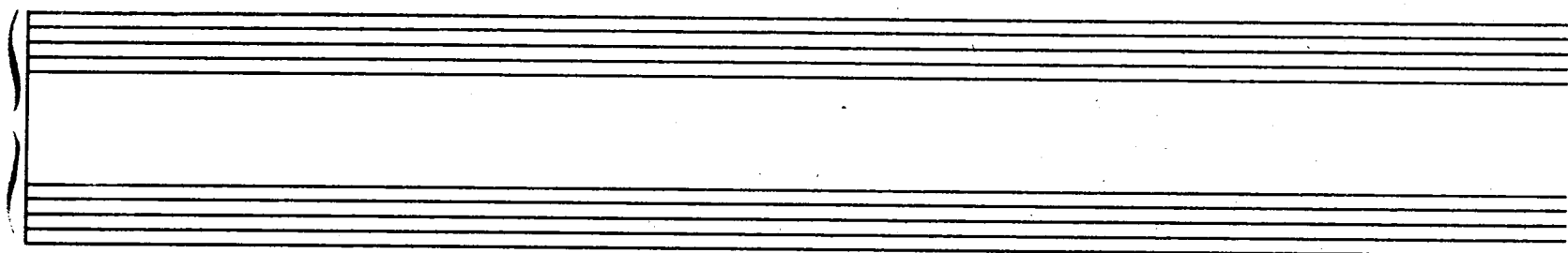
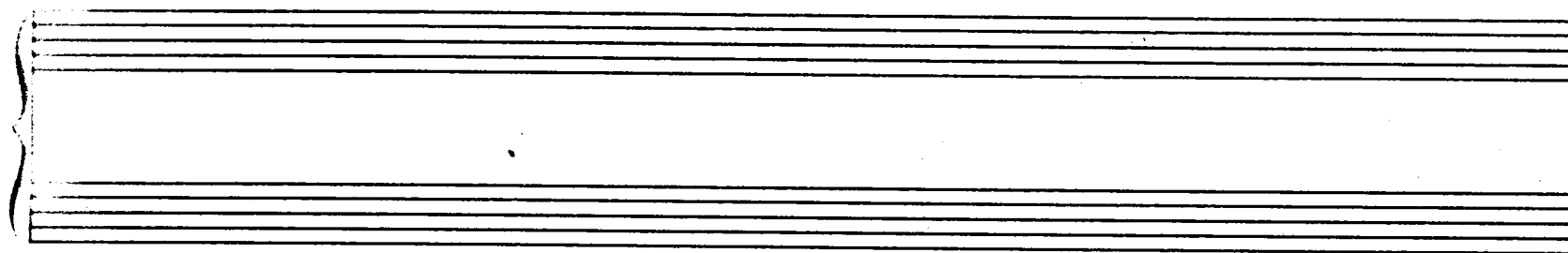
Strings



↑ or ↓ indicate one quarter-tone higher or lower than the previous note.

= molto sul pont., stop bow abruptly on the string.

All glissandi move immediately away from the starting note and are measured evenly throughout the given duration.




Flute/Picc 1.

ORCHESTRA

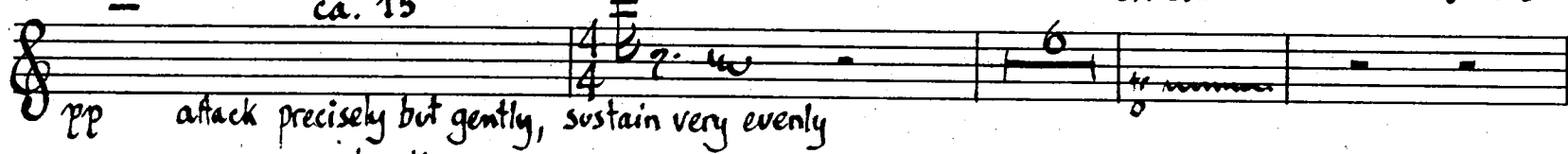
~ Richard Felciano

2.

Picc.  non battuta ca. 15" $\text{♩} = 72$

pp attack precisely but gently, sustain very evenly

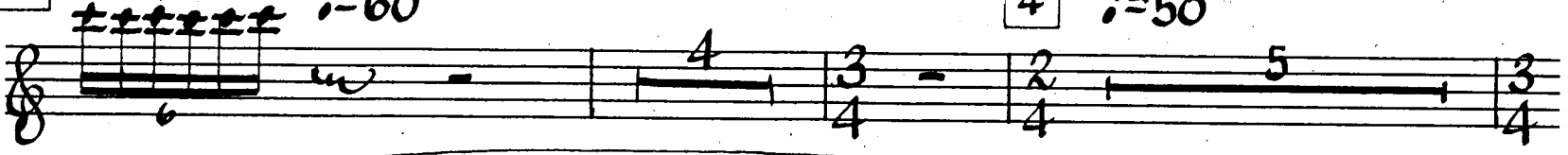
Cb. Soli 1 $\text{♩} = 80$



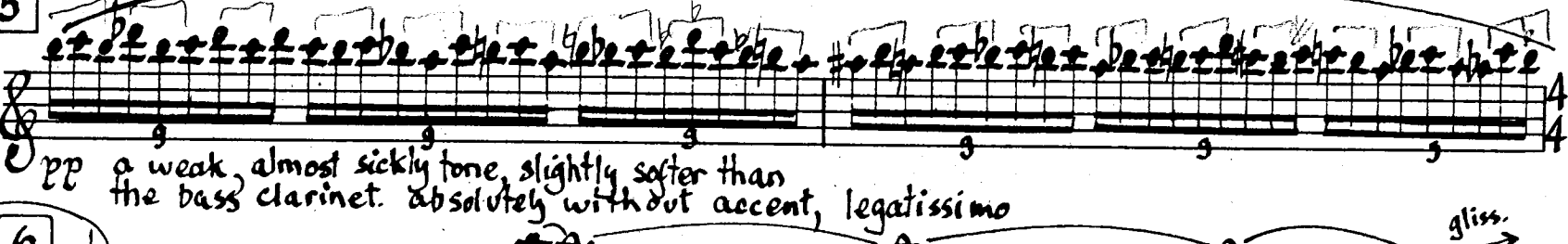
2 ff *staccatiss. Sharp tonguing*



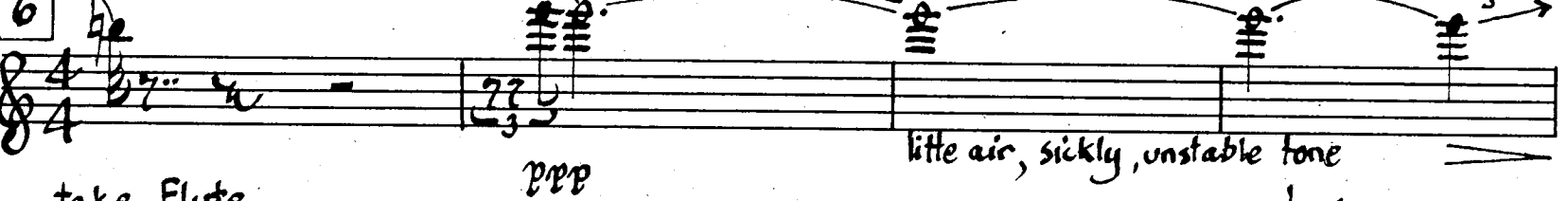
3 $\text{♩} = 60$ 4 $\text{♩} = 50$



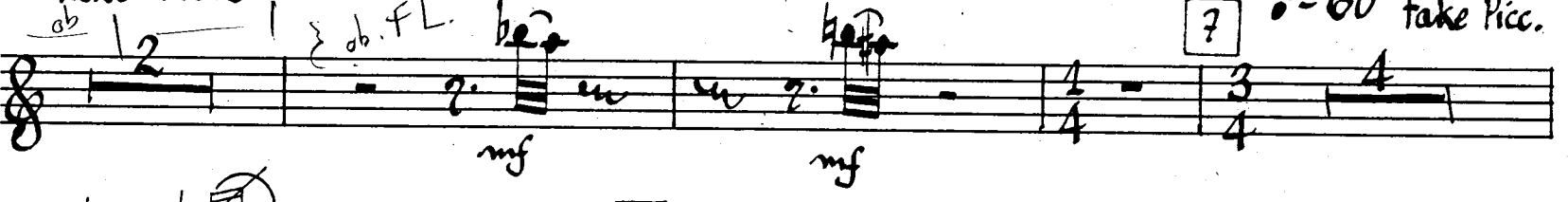
5 pp a weak, almost sickly tone, slightly softer than the bass clarinet. Absolutely without accent, *legatissimo*



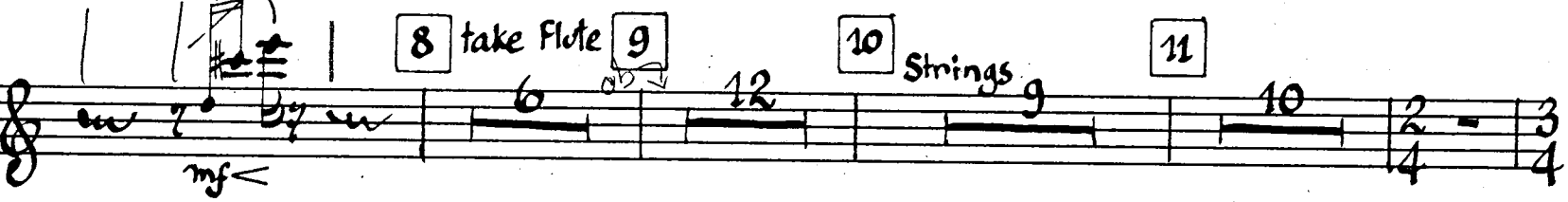
6 ppp little air, sickly, unstable tone *gliss.*



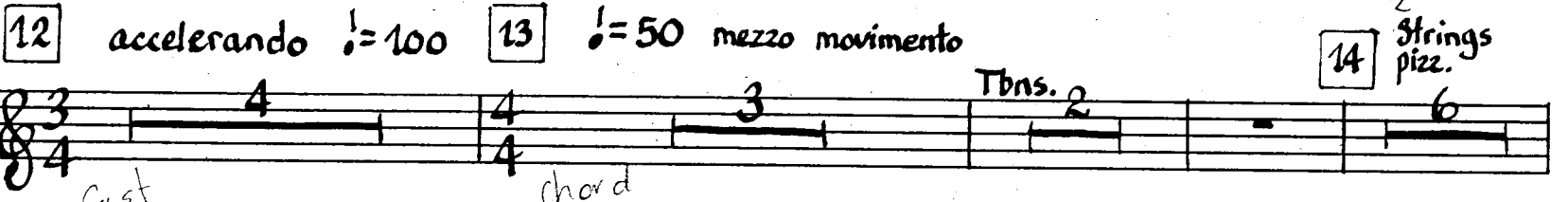
take Flute mf $\text{♩} = 60$ take Picc.



8 take Flute 9 mf 10 Strings 11



12 *accelerando* $\text{♩} = 100$ 13 $\text{♩} = 50$ *mezzo movimento* 14 $\text{♩} = 60$ *Strings pizz.*



fast glisses str.

chord

Tbns. 2

Fl./Picc 1.

3.

cue tempo $\text{♩} = 60$

15 4 String cues $\text{♩} = 72$ battuta metrica ca. 10" Flute

non battuta ca. 3" Solo $\text{♩} = 72$ battuta metrica pp molto ff take picc.

5" Fl. 2 8" Picc. 17 1 mf non battuta ca. 11" 2 2nd fl. ca. 9" 3 ca. 7"

4 ca. 5" 5 pp ca. 6 6 ca. 8" 7 ca. 10" 18 $\text{♩} = 60$ battuta take Flute

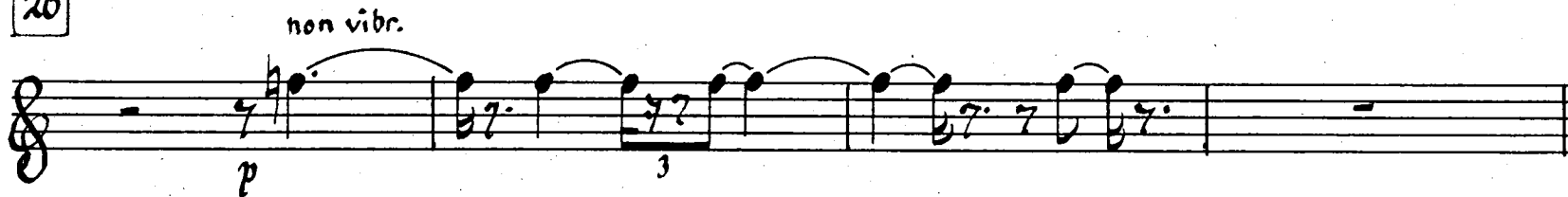
ff sub.

Flute con fuoco

19 rhythmic unison

V.S.

20



21



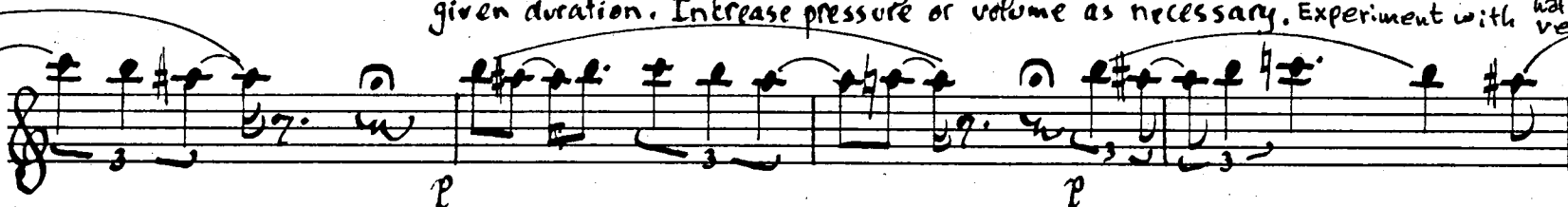
22

sempre non vibr.

Solo



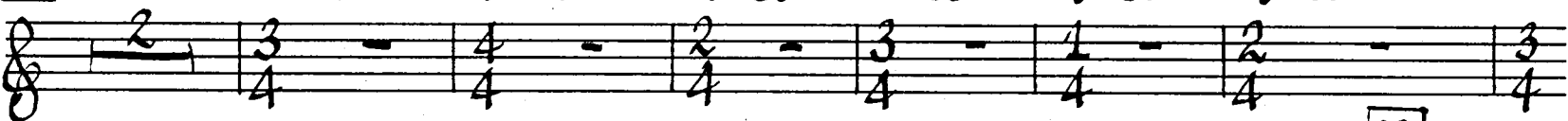
* ⊕ ⊖ add or subtract multiphonics slowly during the given duration. Increase pressure or volume as necessary. Experiment with half-hole venting



23



24 ♩ = 90 ♩ = 60 ♩ = 90 ♩ = 60 ♩ = 90 ♩ = 60



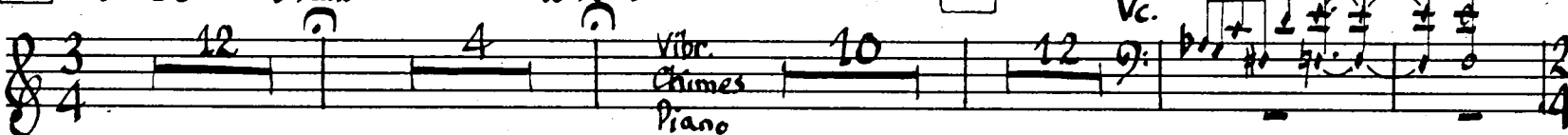
25 ♩ = 90

G.P. 9 beats

26

G.P. 18 beats

27



29



30 Vln. 1



staccatissimo

31

 $\text{♩} = 60$

Tpt.

 $\text{♩} = 120$

32

33 Lento $\text{♩} = 40$

34

 $\text{♩} = 160$ (lo stesso tempo) $\text{♩} = 80$ (lo stesso tempo)36 $\text{♩} = 60$

35

ppp

ppp sempre

non sincron, prestissimo possibile

ca. 10"

2

6"

3

2"

4

1"

battuta metrica

sempre ppp

pass+brass

4 sharp tonguing
staccatissimo1 battuta non metrica
8"

2

5"

3

9"

4

9"

5

5"

6

5"

38

 $\text{♩} = 60$
battuta
metrica 3"

1

6"

2

3

6"

4

3"

5

3"

1

battuta
non metrica
5"

2

2"

3

4"

4

4"

4"

3

6"

4

3"

5

3"

1

battuta
non metrica
5"

2

2"

3

4"

4

4"

4"

5

6"

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6"

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4

4

4

4

turn

6.

40



41

con fuoco

42



ff all repeated notes very short and marked. The attack sound is as important as the pitch. All accents of equal weight.

